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Who's Who in Broadcasting

Radio Digest

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Official Call Book and Log Complete This Issue

New Radio Map; Will Rogers Announcing; Our Russian Conquerors

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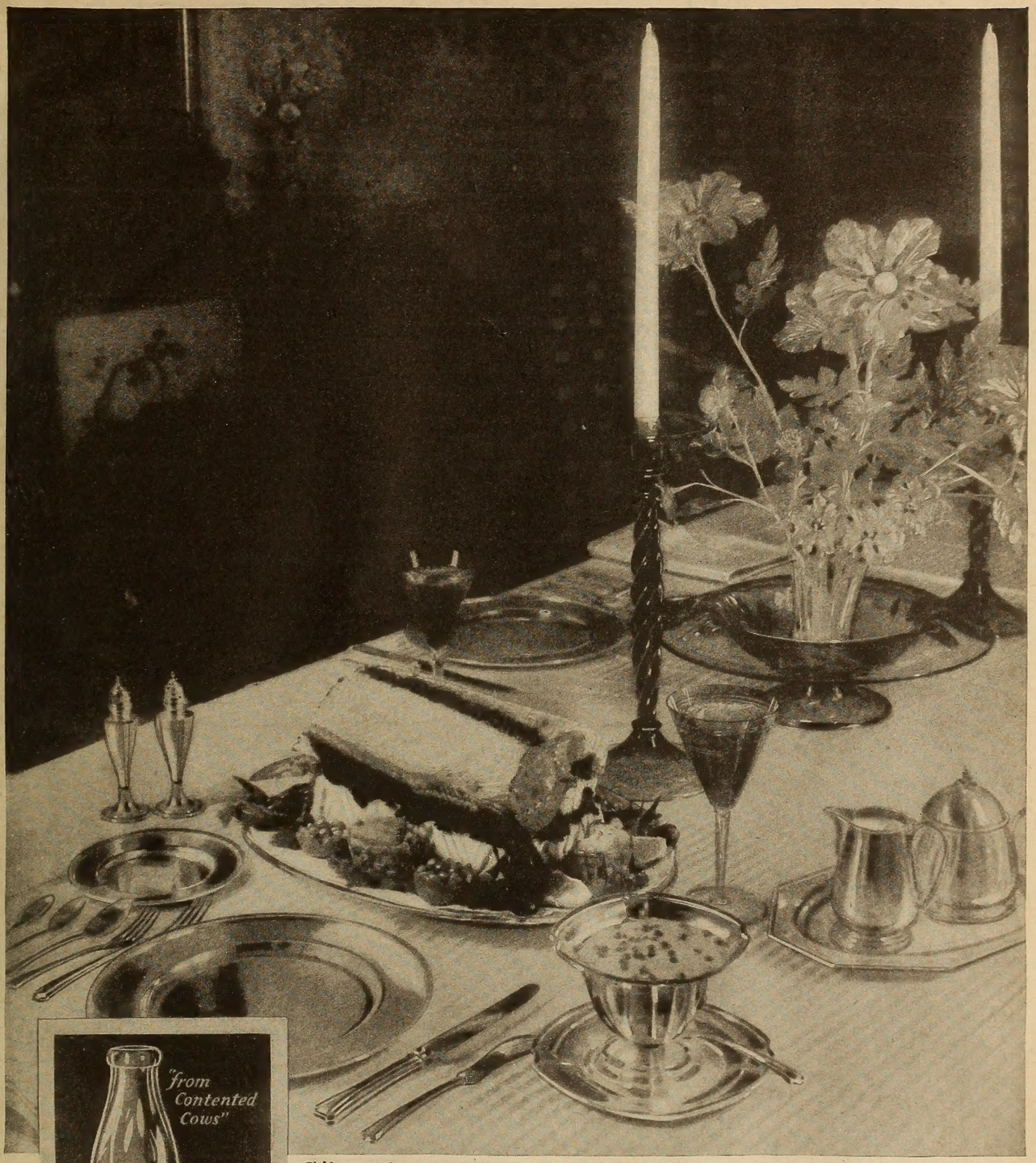


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Write for Mary Blake Cook Book

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Radio Digest Illustrated

E. C. Rayner, Publisher

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VOL. XXIII THE NATIONAL BROADCAST AUTHORITY No. 2

ONCE more Hollywood furnishes the charming theme for a Radio Digest cover. Those who look, listen and sometimes stop will of course recognize the alluring features of Miss May McAvoy.



A princess in Cinemaland, she oftentimes visits her admirers by way of Radio. She belongs to the Warner Brothers royal line and it is therefore logical that she is best known to the KFWB listeners. However, she is a gay young thing, flitting hither and yon, and has been introduced to various Radio audiences through Eastern studios.

Miss McAvoy was born in New York and is probably best remembered for her leading part in Sentimental Tommy, The Enchanted Cottage, and more recently as a star with Al Jolson in The Jazz Singer. And here's a secret; did you know it was her early ambition to become a school teacher?

THAT there are a multitude of listeners who adhere strongly to their favorite orchestra organizations is indicated by the great number of votes received in the Radio Digest orchestra popularity contest to date.

It is the first national contest of the kind ever held. The trophies will prove of increasing value in years to come when other contests have come and gone—these were the first awards.

DOUBTLESS every reader will find a place for this issue of Radio Digest in his permanent library. Besides an alphabetical Who's Who of all the known Radio artists, it contains a handy reference to the most familiar operas and musical numbers heard over the air. It also affords a picture album of wide scope. All future issues will enlarge on this comprehensive compendium.

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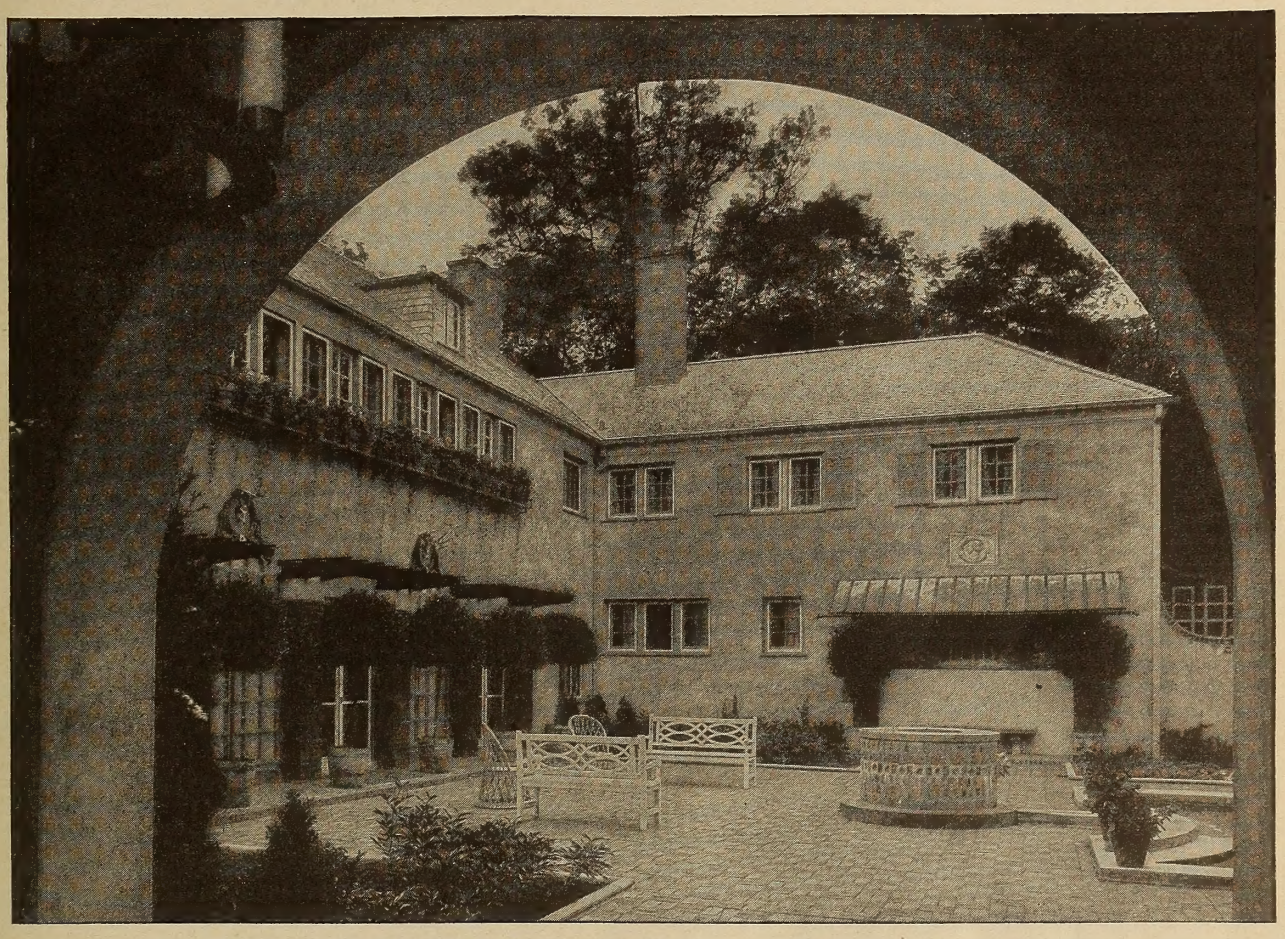
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With the Publisher

Notice to Our Readers

BEGINNING with this issue, in its new and improved form, Radio Digest will be published four times a year and will be on sale at all newsstands approximately the first of September, November, January and March. The newsstand price will be thirty-five cents. The mail subscription price will be a dollar and a quarter yearly in the United States, possessions, and Canada. Foreign postage will be one-dollar additional. All present subscriptions will be extended issue for issue for the number subscribed.

Our readers will find in this new Radio Digest many new and valuable departments. We call your particular attention to the new features, "Who's Who in Broadcasting," listing all the important broadcast artists, orchestras, etc., in the country and the Musical Department, giving a list of popular songs, directory of abridged operettas, etc. You will find a map in color, giving the location and power of all broadcasting stations. In addition, the "Official Call Book and Log" and the "Listener's Evening at Home" have been improved and amplified. Future issues will be even more complete.

The National Stentor

MERLIN HALL AYLESWORTH of the National Broadcasting Company in a Cyrus Fogg Brackett lecture before the Engineering Faculty and students of Princeton University, under the title of "The Modern Stentor, Radio Broadcasting in the United States," gives a vivid picture of Radio in the scheme of things. Mr. Aylesworth said:

"Once upon a time a wise man said: 'There is nothing new under the sun.' He was right. There is nothing fundamentally new. True, there are improvements and refinements, revisions and alterations, fresh interpretations and novel presentations: but, nevertheless, the basic ideas remain much the same throughout the forward march of civilization.

"And so it is with Radio broadcasting. The basic idea—mass communication—is as old as civilization itself, having had its origin around the tribal camp fire when the spokesman addressed his eager listeners. Word-of-mouth contact between leaders and people has had its influence on history. Century upon century found the homogeneous state largely dependent upon how many individuals could be addressed at one time by a spokesman. Putting the same idea another way, the man with the most powerful voice commanded the greatest audience and consequently the largest following. His might not be words of rare wisdom, yet if he had the necessary physical strength to fling those words to the gathered listeners, he became a greater leader than the wiser man who lacked in physical equipment. Bellows, rather than brains, obviously carried the day.

"It did not take long for advancing civilization to appreciate the enormous handicap of combining the powerful voice and the deep thinker in one. The Romans were perhaps the first to appreciate that the great brain was only too often accompanied by a weak voice. The Romans, practical people that they were, soon introduced a satisfactory system of mass communication or broadcasting, whereby the thoughts and the very words of their greatest thinkers might be made known to the people. The transmitting medium was a professional announcer, or Stentor, with lungs like bellows and a voice like a fog horn. It is said that in the Colosseum, where a hundred thousand Romans gathered to witness gladiators engaged in mortal combat or to enjoy the thrills of a chariot race, the Stentor addressed the multitude, speaking the words supplied by others.

"In light of our present-day magic called electricity, we may well smile at the idea of the Roman Stentor. Yet we have retained the basic idea, namely, that a powerful voice be made available to the man with something worthy to say. We have, however, improved materially on the Roman Stentor technique by enabling the very words, the very voice, the very personality, if you please, of the thinking man to be passed on to the listening multitudes, via the public address system. And going a step further, we have provided wings, called carrier waves, to those words and voice and personality, in order that they might be carried to listeners in their homes, thus making our forum one of unlimited proportions.

"EVEN prior to the human voice, before the grunts that gave birth to our spoken language, there must have been a sign language. In the endless repetition of history, therefore, it was but natural that the sign language technique should reappear in the refined form of the written word. In the shape of manuscripts, the written word played an important role in bringing the views and the wishes of leaders and thinkers before far-flung people, despite the handicaps of laborious duplication and limited readers. Further refinement brought the movable types of Guttenberg as well as the printing press during the late Middle Ages, giving enormous impetus to the written word and contributing not a little in the renaissance or rebirth of civilization. Yet if we analyze this situation critically, we note that the printed word was still another step removed from the personal appeal of the individual addressing the multitude. From the personal voice, the technique had passed on to the personally written word and from the personally written word to the impersonal and cold printed word.

"Refinement followed refinement in printing. There came larger and faster presses. Wood pulp and the Fournier paper machine came into existence in providing no end of inexpensive paper to carry the printed word. The automatic composing machine or linotype of Mergenthaler came to take the place of hand type laboriously assembled, printed and distributed, over and over again, by human fingers. Printed matter became commonplace, and with it the acquiring of the reading ability and habit became widespread.

"And so a half-dozen years ago, the press was the logical method of weaving a community or nation into a homogeneous body politic. True, it was and it remains an analytical and synthetic method of conveying intelligence. It is an indirect method for the thinker to get before his invisible audience. It is a decided step backward from the old days of the Roman forum, when the leader faced his audience in person. It is certainly mass communication by proxy. Yet it has served in an age when the audience has grown far beyond the power of the unaided voice to address. Mass communication, up till six years ago, was hopelessly outdistanced by the growing magnitude of communities, states and nations.

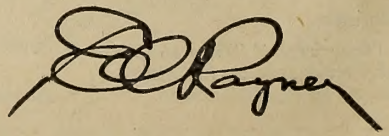
"ALL of which serves to provide the proper setting for the consideration of this thing called Radio broadcasting. Here is an art, new in details, but old in principle, which is little more than a reversion to the spoken word and the direct appeal of the prehistoric days of the tribal camp fire. Once more we have the forum of the people, gathered to hear their leaders. Again we have the spokesman, delivering his own words by means of his own voice. We are back to the direct word-of-mouth contact between leader and followers, which civilization lost during a period of thousands of years while substituting more elaborate yet really less efficient means.

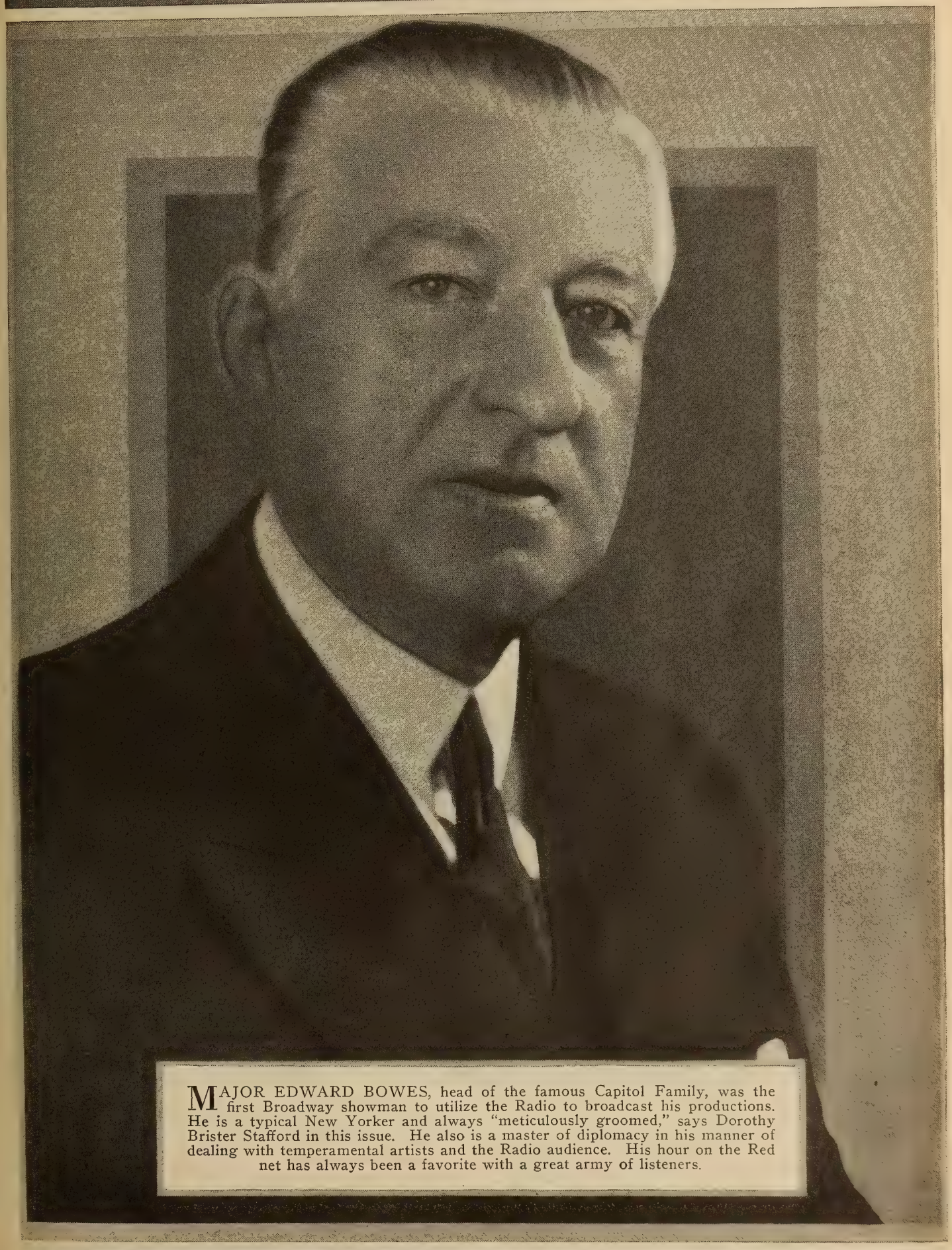
"Broadcasting, therefore, is not the rival of the printed word. It is far more elementary in conception than the printed word. It is a vehicle for spontaneous thought, for the expression of personality, flung out into space so that all who care to listen may do so. It reaches the listeners wherever they may be—near or far, in cities or in rural districts, in homes or in public gathering places. Radio broadcasting is a marked step forward in the art of mass communication.

"Now the broadcast word is a spontaneous thing. It is born, it lives, and it dies in the space of a second or less. It is not preserved for future review, except in the impression it may make on its listeners. It might be supposed that the broadcasted word was seriously handicapped by being presented alone, without sign of the speaker; yet, as a matter of cold fact, the broadcast word is actually aided by being alone. Without the presence of the speaker, without the distractions of a large gathering, without the discomforts attendant upon being gathered in a theatre or hall or public park, the broadcast word stands alone, ready to command one-hundred per cent attention. It can be, and is, more thoroughly analyzed by its public than any other form of public utterance. Little wonder, then that the few remaining politicians of the old days, with their barn-storming ways, have religiously avoided broadcasting in their campaigns.

"The printed word, on the other hand, is not spontaneous thought by the time it reaches the public. It is several steps removed from the original spontaneous thought. It is printed at any time and read at any time. It is preserved, rather than living, thought. Nevertheless, it has the advantage of being recorded thought, in convenient form, for reading and re-reading, at the option of the public.

"Hence there can be no conflict between the printed word and the broadcast word. Both serve individual and distinctive functions."





MAJOR EDWARD BOWES, head of the famous Capitol Family, was the first Broadway showman to utilize the Radio to broadcast his productions. He is a typical New Yorker and always "meticulously groomed," says Dorothy Brister Stafford in this issue. He also is a master of diplomacy in his manner of dealing with temperamental artists and the Radio audience. His hour on the Red net has always been a favorite with a great army of listeners.



IF YOU really have a voice the world will find you no matter where you are or what you do. Take the case of Allen McQuhae, the celebrated tenor who sings with the best of them and better than the rest of them. You never would have predicted in the youth of Allen McQuhae that the fates had picked him out for an oratorio artist to be singing the Messiah and the likes. Sure and blithe enough of a boy was he when he took to railroading, breaking the freights, wiping the engine, and his ambition set for to be the engineer.

But the voice of him kept chirping and proclaiming him the great man that he was no matter whether it was mushing in the Klondike for gold or pinch-hitting for the tenor with the frazzled epiglottis at McDougal's Vaudeville Emporium.

Now 'twas only at the beginning of the great war that the world really took hold of Allen and says, says he, "Me boy, you're an artist and I've found you at last, and begorra you're mine. Now stop fiddlin' your time away with twaddle but go over and settle the war, and then come back and settle down to serious business with that voice that's laggin' behind the tongue of ye."

So Allen did go over and do a man's share in helping America win the war, and when he came back he took up with the

(Continued on page 16)

When Rogers Was "President"

FORTY MILLION AMERICANS Can't Be Wrong
Unless It's While Follies Cowboy Broadcasts As "Calvin Coolidge"

IMAGINE this: You are in a room with a lot of Radio apparatus. Telegraph instruments are clicking. Graham McNamee sits in a chair a few feet from your knees, his eyes glued to a watch. A microphone hangs in front of your nose. Now the telegraph instrument is going a monotonous ding-a-ding-ding, ding-a-ding-ding and then of a sudden it hesitates and gives one final bing!

You've been warned! You are on the air. A string of the most powerful broadcasting stations strung across the continent is catching your breath. You are facing not less than 40,000,000 people—probably more, for the range goes far beyond the boundaries.

There you are with eighty or a hundred million ears perked toward YOU. And you start introducing yourself as PRESIDENT COOLIDGE.

It's not a dream, it's a fact.

What would YOU do?

And what would YOU do, Will Rogers?

You had better scratch your head and hoist a quizzical eyebrow.

But, of course, everybody knows you did do it, William, so there is no use pretending.

Maurice Wetzel of the National Broadcasting Company anticipated that a thousand-dollar-a-minute program was worth keeping, so he hooked up a dictaphone and took down all that was said. His record, in part, of that momentous colloquy follows:



Will Rogers, Follies Cowboy

Will Rogers
At NBC Microphone, Los Angeles

HELLO, folks. I'm the town crier, tonight. They could of got a printed program, but they got me cheaper. It's the easiest job I ever had, sittin' here at home by your own fireside. Oh, I shouldn't a mentioned fire; we are not supposed to let outsiders know that we have fires in California.

I am glad to appear at this benefit for such a worthy cause. I want to thank the Dodge Brothers and their wonderful new car for arranging this financial testimonial for Al Jolson, Paul Whiteman and Fred Stone. This will help the boys meet their first income tax installment in good shape.

I've just been down to Mexico on some outside business for (Calvin?). He heard that they were shootin' presidential candidates and he sent me down to get the recipe. So if you hear of any of our presidential candidates up here bein' shot, you will know that my mission to Mexico has been a partial success. The only thing, we ain't got enough ammunition up here.

Mexico's a great country, though, and this fellow Morrow is doin' a fine work. Mexico is hooked in on this eavesdroppin' thing here tonight, so I want to say a few words to 'em in their native tongue. (14 seconds of Spanish phrases.)

It's spoilin' my English. I wish I had never learned this language a-tall.

I wish I could describe to you the scene here tonight in my home in Beverly Hills. This is Beverly Hills, the home of all the movie stars. It's wonderful here tonight. Mary and Doug are right here, Pauline Frederick and Gloria and Irene Rich and Harold Lloyd and Rin Tin Tin, John Barrymore, Bull Montana and Dolores del Rio and Ben Turpin, all of 'em are right here. Say—oh, it's great. All right within fifteen or twenty blocks of where I am right now. I'd call some of 'em to the microphone if I knew their telephone numbers.

But, sure enough, right here in my house, I wish you could see it. All the kids are sore as boils because their mother wouldn't let 'em go to the show tonight. Out of respect for their father she wanted them to stay at home and listen to father. Jimmie said, "I've heard the jokes so much I could do 'em myself, for a third of the money."

By the way, he just come runnin' in from the room where they've got a receiving set and he whispered over here to his mother. He says:

"Mamma, we can't get anything in there but static."

His mamma said:

"Hush, that ain't static; that's your father."

Now, folks, we've got a real surprise for you tonight. Something that we didn't put on the program because of the nature of it, we couldn't advertise it. And because he thinks that automobiles has contributed to the success and prosperity of the country, we have a real treat in store for you, so get ready for a real surprise. A real announcer should announce this, but I have to do it, and it's nobody but Mr. Coolidge. Mr. Calvin Coolidge from Washington, who wants to take the opportunity to deliver a short message to America. All right, Washington, are you ready? A—ah—all right, Mr. Coolidge, Mr. Coolidge.

"LADIES and gentlemen, it's the duty of the President to deliver a message to the people on the condition of the country. I am proud to report that the condition of the country as a whole is prosperous. I don't mean that the whole country is prosperous, but as a whole it's—a prosperous. That is, it's prosperous for a hole. A hole is not s'posed to be prosperous and this country is certainly a whole. There is not a whole lot of doubt about that. Everybody that I come in contact with seems to be doin' well—Hoover, Dawes, Lowden, Curtis, Al Smith, McAdoo—they're all doin' well. Of course, not as they'd like to be doin' by this time next year.

"I sent Dwight Morrow down to Mexico. A smart boy, Dwight. He's one of the smartest boys in our class at Amherst. One of the two smartest boys, in fact, in our class at Amherst where we were preparing for college. Lindbergh is busy in Central America. We seem to get in wrong faster than that boy can get us out. I wish he was twins. I made a statement last fall in which I said I didn't choose to run. It seems to have been misunderstood, or not understood or som'thin', so about a month ago I clarified it by saying 'I still don't choose to run.' If they misunderstood the first 'choose,' I certainly can't see how they could misunderstood this 'un again.

"Farm relief. For farm relief, I give 'em rain and a good crop. That beats all the McHaugen bills for relief you can invent. Fill a farmer up. That'll stop him from hollerin' quicker'n anything.

"Foreign debts. I am sorry to state that they are just as foreign as ever. In fact, more so.

"Cuba and South American Relations. I am goin' down there at once to try and show them that we are not as bad as we might've been.

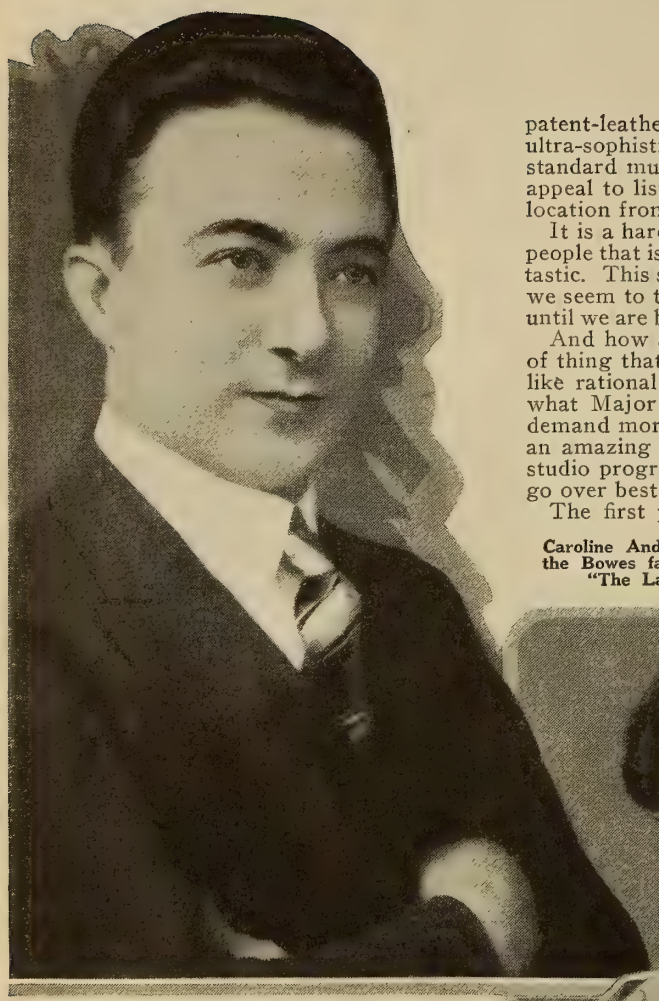
"Nicaragua. We're still havin' a little trouble down there,

(Continued on page 118)

His Family Is Yours

Major Edward Bowes Is First of to Present His Talented

By Dorothy



William Robyn, better known to the Bowes neighbors as "Wee Willie"—tenor soloist and recording artist.



Caroline Andrews, a smiling singer of the Bowes family, affectionately called "The Lark" by Papa Bowes.

HE LIVES in a bungalow on top of a theatre which looks down on the hardest-boiled street in the world, has a famous actress for a wife, his life, his friends, his business, all teem of Broadway, and yet his name is a household word in hundreds of conservative little communities where all the interests with which he is associated are commonly regarded as works of the devil.

He is Major Edward Bowes, Managing Director of the Capitol Theatre, whose vision made possible the first broadcast of entertainment direct from a metropolitan show house to eager listeners in the hinterland.

When other Broadway managers were laughing at Radio, at the same time just a bit apprehensive as to what it was going to do to their interests, Major Bowes' acute business sense told him that the rumored menace of the baby science might be turned into an asset, and led him to co-operate with WEAF in putting the programs from the Capitol upon the air.

And what these programs have developed into furnishes one of the most curious paradoxes in the amusement world today. Gazing up Broadway at eight o'clock on a Sunday night to where the lights of the Capitol gleam through the haze from millions of other lights, with the bedlam of Times Square traffic seething and boiling in our ears, jostled on all sides by hundreds of perfumed ladies with over-carmined lips and hard, bright eyes; cane-swinging, narrow-shouldered youths, with patent-leather hair and pasty faces, we've tried to realize that out of this welter of ultra-sophistication there is going upon the air a clean, wholesome entertainment of standard music, old time songs and even an occasional hymn or two, designed to appeal to listeners at quiet firesides so far removed from the tawdry ideals of the location from whence it springs as though they were on another planet.

It is a hard thing to grasp. To us there is an unreality about Broadway and its people that is so utterly foreign to a standard, sane way of living as to be almost fantastic. This street is so hectic, artificial and feverish, particularly at theatre time, that we seem to think in terms of jazz, and can never get our feet firmly on the ground until we are back in the semi-obscurity of the side streets of the less-roaring Forties.

And how any man living year after year in this atmosphere can sense the sort of thing that is going to appeal to those far removed millions, who live and think like rational human beings is beyond our comprehension. And yet that is just what Major Bowes seems to be able to do. No matter if the metropolis does demand more sophisticated entertainment in the theatre (and this winter has seen an amazing livening up of the programs at the Capitol), the Major has kept his studio programs strictly to the lines which his intuition originally told him would go over best with the Radio public.

The first pick-ups from the theatre were, we understand pretty bad, and the studio hour was put on as an experiment. When we discovered Radio back in 1924, the feature, under Roxy's breezy, informal guidance was firmly established in the East, and about that time WWJ first brought it west of Schenectady. As the network expanded (though it wasn't called a network then, and do you remember back when Frank Moulan made jingles out of the station calls and the ballet-girls recited them?) many thousands of listeners came to look on this, then a novel feature, as the high spot in the Radio week.

And then came that hot summer's night a couple of years ago, when Roxy, barnstorming out in Detroit, broke the news to his flock that he was leaving the Capitol. This announcement caused almost as much excitement among devoted followers of the hour as would the news today that Col. Lindbergh was going to give up flying and settle down to raise chickens. The telephone buzzed with inquiries. "Who is going to take his place? Will they give up broadcasting?"

And when, stepping calmly out of his character of the power behind the throne, Major Bowes modestly took his place at the microphone, no one dreamed that a man of such wide interests would continue permanently at the work of presenting programs, or that a brand new personality had come into Radio. While carrying on the informal method of presentation inaugurated by Roxy, the Major made no attempt at imitation, and brought to the work a more dignified delivery, which, together with his happy appellation, "The Family," his courteous manner and an evidently sincere desire to please went over big with the Radio audience.

As one listener expressed it at the time, he felt as though a very well bred gentleman had walked into his living room with an offer to entertain the family. And if Major Bowes had entered upon his new profession with some misgiving, the letters which immediately began to pour into the Capitol convinced him he had fallen into the most interesting work of his career.

About this time one of the wise ones along Times Square made this prophecy to us.

"Aw, he'll soon get tired of it. Catch a movie magnate tying

for Evening of Play

the Great Broadway Showmen Household to Listeners

Brister Stafford

himself up every Sunday night talking to a bunch of Radio bugs over in Joisey."

He didn't realize that the "radio bugs" extended much farther west than "Joisey," the horizon of his Manhattan mind, or that Major Bowes might find something quite worth while concealed in that great polyglot mass known as the "invisible audience." He tells you quite frequently what the personal contact means to him, of the thousands of grateful letters he gets every week, but almost every day one hears the query, "What does the theatre get out of it?" What, indeed?

THE last time we were at the Capitol we were struck by the very un-New Yorkish appearance of the audience, and it wasn't until we heard a woman whisper, "There's 'Our David,'" as Mr. Mendoza entered and took up his baton, that we realized it was made up in great part of Radio listeners from out of town.

Of course this was during the summer tourist season. As a direct result of the broadcasting, thousands of people living in remote regions, to whom a trip to New York is the event of a lifetime, now put the Capitol down on their lists as a place to be visited along with those time honored attractions for the tourist, Grant's Tomb, the Aquarium and the Statue of Liberty. It is the only New York theatre many of them have ever heard of, and it is perfectly natural they should wish to see the people whose voices they have heard so many times at home.

Should you be one of those almost unbelievably trusting listeners (and there are many), who accept all great Radio programs as bread cast upon the waters by kind-hearted souls who expect no reward on this earth beyond thank-you letters, we hate to disillusion you.

It is the greatest publicity since the beginning of time, and the shrewd minds back of our amusement interests know it. The remarkable thing about Major Bowes is that HE recognized it five years ago. Roxy knew so much about it from his experience at the Capitol that he had a broadcasting unit before he had a theatre, and report says he moved heaven and earth in an effort to get the Capitol time on the Sunday night hook-up, but WEAF remained loyal to the man who had co-operated with them at the beginning.

The "pepping up" of the theatre programs this winter, many of which are broadcast in their entirety, has brought a new element into the Radio audience. Some who were looking for livelier entertainment than had heretofore been coming over on the Sunday night broadcast are now eagerly watching for the all-star bills from the auditorium.

Up until last winter the Capitol had things pretty much their own way. They were the largest movie house in New York, and no other theatre attempted the elaborate ballets, stage presentations and opera bits as adjuncts to the pictures. But with the opening of the new Paramount (which sprawls all over Times Square and is so big you couldn't miss it if you tried) and Roxy's huge "cathedral" things were different.

Features became as common as actors out of work around Forty-seventh street. Roxy, of course led in the extravagance of his productions, and presently we found the Capitol in the competition with even higher-priced stars than the Roxy was featuring. The Capitol already had a theatre orchestra that was conceded by critics to be the best in the country, but Roxy also had a famous jazz band. So the Capitolians—an aggregation of artists of syncopation was organized, and drilled, we believe, originally by Paul Specht.

This performs weekly with guest conductors — such virtuosos as Vincent Lopez and Ben Bernie being among those who have wielded the baton for a week and goodness knows how much money. Then there is a revue, featuring some well known act from vaudeville or musical comedy, and the Radio audience hears them all, with a few exceptions, such as Van and Schenk, who could not be broadcast, as they have exclusive Radio contracts.

There has never been entertainment of such variety pre-



Youngest in the family are Edward Axt, 12, saxophone soloist, and Sylvia Miller, 16, soprano.

sented upon one program in a New York theater as these now shown weekly at the so-called movie palaces, and the managers of the legitimate and vaudeville houses are sitting back, wondering just where it is going to end.

Apropos of the situation they are telling a story along Broadway of the vaudeville actor who had striven for years to get a week's booking at that goal of the two-a-day, the Palace. He finally achieved his ambition this winter, and when he found himself at last on the bill of the greatest vaudeville house in the country—lo, all the stars were at the Capitol!

With all this tremendous expense Major Bowes is keeping his great stock troupe of artists intact, and if—as one listener said the other night—his voice doesn't sound as cheerful as usual, one's private opinion is that he had just had a look at the pay-roll. These favorites of the Radio audience, many of whom have been at the Capitol for years, include William Robyn, who started out as a phenomenal boy tenor, and has developed until today he is the theaters' most popular soloist and makes records for all the leading phonograph companies; David Mendoza, conductor, who is extremely popular with New York audiences, and his capable assistant, Eugene Ormandy; Dr. William Axt, who is responsible for the fine orchestral arrangements; Yasha Bunchuk, whose 'cello is as much an expected part of the Radio program as the Major's poem; Max Hersberg, pianist, and the versatile Westell Gordon, who composes, sings, and plays the 'cello.

Preserving harmony in such a group of temperamental geniuses through the years would seem to require as much diplomacy on the part of the managing director as he has shown in his handling of the Radio audience, and the fact that he has ever been alert to recognize ability and give it its opportunity has endeared Major Bowes no less to his performers than to his listeners. A striking example of this occurred recently when he featured on the studio program, twelve-year-old Eddie Axt, a youthful prodigy on the saxophone, and the son of Dr. Billy. Accompanied by his talented father the young musician made a surprisingly creditable debut, and Major Bowes seemed as much gratified by his success as the father.

The directing genius of this great array of Radio and stage entertainment has long been an outstanding figure in the amusement world. Identified with moving picture interests for years, together with Messmore Kendall, he built the Capitol theater in 1918, and has served in a number of executive capacities with the Metro-Goldwyn-Mayer Corporation in which he is interested. He numbers among his personal friends all the more prominent in the world of the stage, pictures and music. He is married to beautiful Margaret Illington, long a favorite of the legitimate stage. In appearance he is the typical successful New Yorker, always meticulously groomed, and as to his personality, it is superfluous to comment upon that to the Radio audience, for if any man has succeeded in "putting himself across" with the listening public, it is Major Edward Bowes, paterfamilias of a very happy tribe.



A moment's pause between numbers to permit you to meet face to face Miss Mathilde Harding and Arcadie Birkenholz, who present those especially interesting Sunday evening sonatas over the Red net. Yes, Miss Harding, the ring is obvious.

Radio Finds Gold Pirates Missed

JUST now the world seems on the verge of many new revelations of a scientific nature. Practical television, still in an experimental stage, is promised to the public in a short time. From there it will be but a step to stage productions in the home. All the startling electrical wizardry shown in the Radio shows will soon be a part of our every day lives.

Not the least strange of the new inventions is the application of Radio to mineral prospecting—especially gold. Many letters were received by Radio Digest from all quarters following publication of the announcement by President Max Mason, University of Chicago, that prospecting by Radio had been proven entirely practical.

A letter from Lieutenant George Williams of Ancon, C. Z., Panama, tells of his own experience with a Radio prospector of his own invention with which he has unearthed part of the buried treasure hidden from the pirate Morgan, centuries ago, when he ravished the Panama coast.

"We have a four-year concession under the supervision of a government inspector," writes Lieut. Williams, "and so far our machine has never lied. Where it has indicated gold to be found, digging disclosed the gold. Thousands of dollars' worth of ancient treasures buried by priests in subterranean caverns have thus been recovered.

"The machine consists of a generator, transmitter, receiver, amplifier and two aerials. The aerials consist of many thousands of feet of wire wound on a hoop. The generator supplies the power to the transmitter and into the first aerial causing the lines of force to form a circle from one aerial to the other, cutting through the earth. The current is directed through a receiver and amplifying valve. Different sounds are given off according to the deposit under the ground which are observed through the headphones. In the case of gold which is a very bad conductor a very high pitched note is heard. In the case of lead a very dull sound is heard. Gold is the highest pitch heard while lead is the harshest."

The Panama newspaper reporting the explorations made by Lieut. Williams with his prospector says: "Exquisite golden ornaments and engraved precious stones were first brought to light in old Panama by Lieut. Williams, Thursday evening at 5 o'clock. Treasure continued to be brought up from what is believed to be a subterranean tunnel at the corner of St. Joseph convent to the fourth block of the Empedrada street. It is the old church of the Golden Altar and the flames of Morgan did not touch it.

"The work of bringing up the treasure continued until dark when Adriano Robles, the President's general secretary, ordered his private police to remain on the scene throughout the night. The treasure was taken to the President and for two hours he looked it over and shook hands and congratulated Lieut. Williams on his first find. The President retained a piece of the treasure—a large butterfly shaped pendant inlaid

(Continued on page 126)

Damrosch Achieves Ambition

FATHER AND SON Struggle Against Many Adversities to Win National Leadership—Told in Autobiography

AT last we have the long heralded school of the air! It has been a tremendous task organizing and perfecting the mechanical details to carry out the ambition of Walter Damrosch to broadcast musical instruction to classes that would number millions.

That is one of the great things for Radio to do, to give to the millions advantages that hitherto have been accorded only to a privileged few.

Of course there is a great host of people who have no tolerance for Damrosch nor the type of culture he represents. They are totally unreconciled to music that has been hand picked by experts from the ruck of stuff that swells our annual production. They prefer the popular air that holds the pinnacle for the day.

But in the long run Damrosch and the classics will stand, of course, and it is for the far-seeing broadcaster to supply a demand that has a firm foundation. The schools are taking it up throughout the country by installing suitable receivers and amplifiers.

In New York City alone nearly 200 public schools are taking advantage of the course. Mail from across the continent indicates that nearly one thousand public and private schools are presenting the course with auxiliary and personal instruction. Besides the schools and the studios of the small individual music teachers there are thousands of homes where students and professionals have set aside the hour for these broadcasts as part of the individual study curriculum.



WALTER DAMROSCH stands before the microphone to teach his class Musical Appreciation. His class room extends across the nation. He demonstrates his theories with the aid of the New York Symphony Orchestra. He is on the threshold of his life-long ambition.

ONE may imagine the glow of satisfaction in the heart of the grand old maestro, Walter Damrosch, as he stands at the head of the New York Symphony lecturing and demonstrating to a class that stretches across the continent. Lessons in Musical Appreciation is the theoretical text book. The orchestra is the demonstration blackboard and ears are all that the student needs to reap the benefits of the instruction.

Walter Damrosch is indeed a national figure now. Perhaps a little personal history would be of interest to the listener and reader. He has written an autobiography called My Musical Life. He introduces himself as follows:

"I am an American musician and have lived in this country since my ninth year. I was born in Breslau, Silesia, January 30, 1862, and my first memories are connected with the war, the Austro-Prussian War of 1866. I was four years old and remember being with my mother in a room in our apartment in Breslau, which was filled with flowers and growing plants (mother always had a marvelous gift for maintaining and nursing plants) and various friends coming in to condole with her over the death of my baby brother, Hans, who had died of cholera, which was then raging in Breslau. The second child of my parents had been christened Richard, after Richard Wagner, who had officiated as godfather at the ceremony. This child lived but a short time, and Wagner had vowed that he never again would stand as godfather for the children of any of his friends, as the ill luck which had pursued him all of his life was thus carried even into their families."

He then relates his experiences in seeing the soldiers march to war and hearing the cannons boom and how his mother threw a wreath "which fell on the neck of the horse carrying King William and he, looking up, saluted her."

MUSICAL conditions when his father first came to Breslau in 1858 were miserable enough but shortly thereafter the Breslau Orchester Verein was organized and "a regular symphonic orchestra was established with a series of subscription concerts.

"All the great artists of the day came to Breslau to take part in these concerts, and generally they stayed at our house, although our quarters were very simple — Liszt, Wagner, von Bulow, Clara Schumann, Tausig, Joachim, Auer, Haenselt, Rubinstein. Some of them I can remember vaguely, but of course many stories and anecdotes were current in the family concerning their visits."

Many amusing incidents are told of the visits of the great men of that day and his boyhood experiences. That the senior, Dr. Leopold Damrosch was a strict disciplinarian he recalls thus:

"I think I was somewhat afraid of my father in those days. He was rather stern and taciturn. Life was hard and the struggle for existence difficult. He was somewhat severe about my studies and as those were the days when whipping children for naughtiness was considered an essential of their education I received my share of such punishment. In fact, sometimes I was whipped in school and then I had to take my school report home to my father and he would perhaps repeat the dose. But with all that I was very proud of him and used to enjoy trotting by his side along the promenade on the banks of the Oder, because so many people would take off their hats to him deferentially as he passed.

WHT--Coming Strong

With Improved Conditions







THERE'S a new spirit of progress in WHT, Chicago, which faithful Pat Barnes has guided steadfastly and true through the storms and vicissitudes common to many broadcasting stations of late. WHT is getting better hours and more to do with. Pat, at the left, is almost smiling and Al Carney on the other side has even a broader grin than usual. In the center are the new WHT Dunnaway Sisters and Miss Doris Wittich, staff pianist and program director.

"HE also gave us children a good deal of his time in reading to us books that would stimulate our imaginations and cultivate our instincts for the beautiful—Grimm's and Andersen's Fairy Tales and Arabian Nights, and some of the parables from the New Testament."

Living conditions in Breslau became more and more precarious until one day a letter came offering the elder Damrosch the leadership of an orchestra in New York. He accepted the offer and found America the real land of opportunity. He furnished a home and sent for his family and Walter Damrosch began his career as an American citizen by starting all over again in public school until he had mastered the language. His first appearance in an orchestra at the age of 14 was recorded as a failure as he had been directed to sound the cymbals at a certain place. When the time came to perform he was too frightened to move.

A period of rivalry soon grew up between Theodore Thomas and Dr. Damrosch for leadership. And it was not until 1879 that success dawned suddenly on the Damrosch horizon. The author states:

"But all this was changed like a flash when my father decided to perform The Damnation of Faust by Berlioz, until then unknown in America. This concert, which was held at Steinway Hall, in East Fourteenth street, necessitated the services of solo singers, the New York Symphony orchestra, the chorus of the New York Oratorio society and the male chorus of the Arion society.

"The work and the performance made a sensation. All New York buzzed with it, and during that winter, 1879, it was given five times in succession to crowded houses, creating an excitement such as New York never before had seen in the concert field.

"I played in all these performances at the last stand of the second violins, as my father considered it of the utmost value to me as a future conductor to be able to follow the conductor's beat as one of the orchestra."

Upon the death of his father, Walter Damrosch continued with the work well started. Gifted with boundless energy and a desire for work, he assumed his new responsibilities without noticeable slack.

In 1887 he sailed for Europe to spend the summer in study with Hans von Bulow, an old intimate of the elder Damrosch.

"And on the steamer," writes Mr. Damrosch, "I met Andrew Carnegie and his young wife, Louise. They were on their wedding trip and on their way to Scotland, where Mr. Carnegie had rented Kilgraston, a lovely old place near Perth. . . . He invited me to come for a visit to Scotland after my studies with Von Bulow were over.

"In the late summer I accordingly sailed in a small steamer from Hamburg to Leith and was received with great friendliness by Mr. and Mrs. Carnegie at Kilgraston. Among their guests were James G. Blaine, his wife, and two of their daughters. My acquaintance with this remarkable family soon ripened very fortunately for me into close friendship and resulted finally in my marriage to Margaret, one of the daughters—but I am progressing too fast."

From this romance Mr. Damrosch deviates to tell of his love for Scotch music and his long walks and talks with Mr. Carnegie.

During the World War he eagerly sought some way by which he could aid the cause of America and the Allies. He was finally assigned to the Y. M. C. A. to conduct an orchestra of fifty pieces in a tour of the army camps in France.

WHEN Walter Damrosch wrote his autobiography he had not yet become identified with Radio broadcasting. He had not realized the possibilities that were to come to him when he said:

"I have climbed a few hills, but only to see the mountains beyond rising higher and higher, the path upward often indiscernible through the mists surrounding the peaks.

"I love the people among whom my father settled because he firmly believed that in America his children would find a greater opportunity for development than in Europe.

"The musical field in America is certainly wonderful in its possibilities, and all my life I have reached out with both hands and have worked incessantly and enthusiastically in my calling. In part, at least, I have tried to repay what I owe to my compatriots for their confidence and help. But the power of the individual is comparatively small, and, while our musicians have already accomplished miracles within the short period that music has played a part in our civilization, so much remains yet to be done that I long for at least one hundred more years of life, partly to continue my work but still more to satisfy my eager curiosity as to the musical future of our people."

And now with his great national school for musical appreciation perhaps Mr. Damrosch will realize more than he could have at that time imagined could be accomplished during the next hundred years with the facilities he then had at his command.

Russia's Good Will Conquest

AMERICA Shudders at Bolshevism
But Slavic Radio Artists Win All Hearts

By Harold P. Brown

IS RUSSIA going to conquer us by Radio?

Will America go Bolshevik lured by siren voices and intriguing rhythm of the dance and orchestra?

We can't deny but we are interested. We gather the family about the parlor Radio receiver and smile comfortably while we listen to Leo Ornstein and his piano, or the Russian Cathedral choir, or Maria Kurenko and her seductive coloratura voice.

They come to us in our homes direct from Russia. We sit entranced and perhaps wonder a little. Russia—the land of mystery; the country with a past, and a future that is the enigma of all historians.

We read today that they take the dolls away from little girls because they want to destroy the spirit that makes little girls want to play with dolls. What a crazy idea! But we rave over the Russian comedy Chauve Souris, though we understand not a word of it. And we choose for our very own their Parade of the Wooden Soldiers.

"But the revolution still goes on, and will go on until a practical government has crystalized into a nation," said Eliah Laveter, ex-political prisoner with Leon Trotsky in a Petrograd jail, then a fugitive, and now the Chicago printer whose hands set these lines of type.

Great, stumbling, blundering Russia with eyes in the sky and heels in the mud! What contrasts! What surprises! The uncertainties hold us breathless for what is to come next. Who will write into song the opera of the ages—the incomparable fugue of intolerance between the high and the low? Did ever a master conceive more romantic and tragic characters than Lenine who dethroned the Czar and turned the nation upside down for a murdered brother; the mystic monk Rasputin swept to the palace from the unfathomable murk of



ROXY likes Russian talent in his gang and one of his twinkling stars is Maria Gambarelli, formerly premier ballerina with Kosloff and Anna Pavlowa. She's on her toes at the left. Beside her is Leo Ornstein, famous Russian pianist, heard during the classical programs over the Blue network.





ABOVE is the famous Russian Cathedral choir frequently heard of a Monday evening over WJZ and the Blue net. They are all real Russians and noted for their melodious basses.



Alexander Sklarevski, formerly of Imperial Conservatory, now of Peabody conservatory, and WBAL. Gregory Besrodny (center), brilliant student of Leopold Auer.

Marie Rosonoff, whose magic 'cello also is familiar to the Sunday night listeners.

peasant ignorance; the Czarina's mother love for her delicate son, miraculously saved from death by the weird monk; the nobles who conspired to kill the monk; the generals removed from the fighting front by this uncouth interloper; the distracted monarch torn between dictates of spouse and the more practical counsel of his advisers, and the ghastly climax in the basement prison in Ekaterinburg?

Here is color aplenty for pageantry and every emotional whim, the verity that truth is indeed stranger than fiction.



Paul Kochanski, world-renowned violinist, whose Stradivarius is familiar to listeners of the Atwater Kent hour.

WHO are some of these Radio legions who now sweep all before them with their exotic graces and charms?

We have spoken of Maria Kurenko. She is a native of Tomsk, Siberia. While she was still a wide-eyed and wondering little girl of 12 she was taken to Moscow to begin the shaping of her musical career. It was very quickly discovered that she had more than an ordinary voice. And after the early preliminary training she came under the special care of Mazetti at the Moscow conservatory.

But art sometimes goes hungry—even in Russia where at that time it was more highly appreciated than now. So the little lass from Siberia decided she would take a course in law. She pursued both lines of study and graduated from the two schools at practically the same time.

She placed her law diploma in the moth balls for the time being and made her debut as a professional singer with the Kharkoff opera company. From there it was but a step to the Grand Opera House at Moscow, and she was an acknowledged star of the first rank. Her first operatic appearance in the United States took place in Los Angeles. She has appeared in concerts through the principal cities. Since her premiere as one of the NBC stars on the national hook-ups she has come into very wide favor in the United States.

One of the greatest Russian features of the current season has been the Russian Cathedral choir of the Roxy gang. This organization was developed from the old Russian cathedral in East Ninety-seventh street, New York City, which was known as one of the best.

When the choir disbanded, its conductor, Nicholas Vasilieff, organized the Cathedral Quartet, and later almost all of the tenors and basses from the old Cathedral choir joined the new organization.

One of the most notable facts about this organization is the deepness of the notes of the bass singers. Russians, it has been pointed out, have the deepest bass voices in the world, and two of the best double basses are said to be members of the Cathedral Choir.

The conductor himself was born in Petrograd of a musical family. His father and seven brothers, like himself, were all tenors. Nicholas Vasilieff began his musical career as a boy soloist in a Petrograd Cathedral, and was brought to this country to sing in the Russian Cathedral in East Ninety-seventh street.

CHAUVE-SOURIS netted $93,000 in three weeks in San Francisco, according to a recent letter from Balieff to Ashton Stevens, dramatic critic of the Chicago Herald and Examiner.

"I wish you could read all of Mr. Balieff's 2,000 word letter," writes Mr. Stevens, "but much of it is intimate as only a Russian can be intimate, and some of it is sad as only a Russian can be. And perhaps Hollywood is a paradise to Balieff because he has found the studios so Russianized."

A part of the Balieff letter is quoted as follows:

"It seems as if America were being bloodlessly conquered by Russia. Here we are in the coronation hall of the Mihailovsky Palace, where the Czar, Paul I, was strangled. Historically Paul was different to the character portrayed by Jannings—he was small of stature—but how could the great Jannings be anything small?

We made our way through this coronation hall as if in a dream. Couples in the costumes of the period of Paul I were dancing a slow, mincing step. Through the small windows of the palace we could catch a glimpse of St. Petersburg of old, the St. Petersburg before the revolution. Walking from set to set in the studio where "The Patriot" is being filmed, we were given an unforgettable pictorial lesson of what we had been taught in childhood. Though the stage version of "The Patriot" did not meet with success, I am sure that the screen version, as directed by Lubitsch, will be one of the outstanding pictures of the year."

Balieff went to United Artist studios to inspect the making of "Tempest," a play of the Russian Bolshevik revolution. There he saw with ironic eyes—

"The almost unbelievably handsome Barrymore taking the part of a bolshevik involved in the horrors of 1917. . . . In a set supposed to represent the Cheka stand a group of horrible-looking bolsheviks. Irony of fate! These bolsheviks for the most part are played by Russian people who ran away from Soviet rule and cannot return to their own country. Now, for $7.50 a day, they stand before the camera and repeat over and over again the horrors from which they fled."

RADIO audiences are familiar with some of the noted artists who have suffered even as Balieff has said. Consider Rosa Raisa, prima donna of the Chicago Civic opera and Alexander Sklarevski, formerly of the Imperial Conservatory at Petrograd, now of the Peabody Conservatory of Music, Baltimore, and frequent guest artist of WBAL.

During the great cataclasm of the first revolutionary onslaught Sklarevski became separated from his wife and children. He was a professor in the Sarator conservatory at the time. One day he found himself groping about in almost hopeless confusion. There was not a trace of his family to be found. For six years he followed one fruitless clue after another until at last he located them in Greece destitute and starving. They were happily reunited and came to America, where Sklarevski quickly gained recognition through a concert tour and eventually affiliated himself with the Baltimore conservatory.

Through the Thursday night broadcasts of the Chicago Civic opera thousands of Radio audiences became better acquainted with the rare voice of Rosa Raisa. She had been heard on occasion as the special guest artist of WGN, the Chicago Tribune. The opera revealed her real perfection as the prima donna. The Tribune, in telling of her courageous career and persistence, says:

"Rosa Raisa brings to the Radio audience one of the superbly artistic bits of salvage saved from the Russian maelstrom—a glorious, dramatic soprano voice. Born of wealthy Jewish parents in Bailystock, Poland, in 1893, Rosa Raisa passed through the tortures of Jewish persecution as her father's fortune became depleted, and finally escaped, after bitter hardships, to Naples, where she arrived as a young girl with nothing but a loaf of stale bread, a bundle of ragged clothing—and a voice.

"Today she is one of the foremost sopranos of the concert and opera stage and occupies a distinctive position in the field of modern ingenue singers because of her type—that of a soprano of the old "grand style," like Nordica and Patti. But two decades of work and struggle lie behind her.

"In Naples she abandoned the study of dentistry, which she had started with a cousin in Poland as her father's fortune waned, and fought her way to recognition as a singer under Madame Marchisio. After singing in Milan, Rome, and other Italian cities, she appeared at Covent Garden, London, and was instantly successful. Her voice attracted the attention of the great Campanini and it was he who first brought her to the United States."



WHEN the sands of the desert grow cold Joseph Negeim looks at his wrist watch and figures it is just about time for him to be at the KMBC studio in Kansas City for some of his native folk songs. He should know a desert song or two—he's been there.

SO we find them in the theater, on the screen and on the concert stage. They are the special entertainers in the cafes and the night clubs. They haunt the greatest of the Radio broadcast studios. Here is a typical announcement sent to the press of the country from one of the New York studios, which has featured many Muscovite artists:

"Leo Ornstein, Russian pianist, will be the guest artist in the Ampico Hour of Music which will be broadcast through stations associated with the NBC Blue Network on Thursday evening, February 2, at 8:30 o'clock, Eastern Standard Time (7:30 o'clock, Central Standard Time).

"Ornstein was born in 1896 near Odessa, Russia. At an early age he gave evidence of unusual musical gifts. Talent in composition went hand-in-hand with his pianistic ability, and he soon made a name for himself in Russia, France, England and Norway.

"He gained his first fame as an exponent of the excessively modern in music. His compositions defined every convention, and he made free use of dissonance to obtain his effects. Today he is acclaimed by many critics as a virtuoso of delicate color sense and mastery of tonal character.

"Leschetizky's 'Barcarola' is the selection which Ornstein will play in this Ampico Hour of Music. This composition, a boat song, is of sombre character and suggests the famous 'Song of the Volga Boatmen' in the strange chant-like song which is accompanied by the rippling water.

Frederick R. Huber, director of the Baltimore station, WBAL, announced a special program of the famous composer, Tschaikowski in the following words:

"The tense, emotional music of the Russian people will be heard over WBAL when the WBAL Concert Orchestra will present a program composed of the compositions of Peter I. Tschaikowski, one of the most celebrated of the Russian composers. Radio audiences need but little introduction to Tschaikowski, his compositions frequently being heard over the air, but lovers of music of this type will delight in the announcement that an entire program, rather than mere snatches of this popular musical writer's works, will be presented.

"Tschaikowski's career is one of the most interesting of all the great composers. Not displaying any marked degree of musical talent up until he was in his twenties, Tschaikowski studied law and held a judicial position for several years. However, his great love for music began to definitely assert itself and a few years afterward he left the courts for the conservatory, soon becoming known as one of Russia's foremost composers.

"The following program of Tschaikowski's works will go on the air from 7 to 8 o'clock, Eastern Standard Time:

1812 Overture Solenelle
Meditation
The Enchanted Lake (Ballet Suite)
One Who Yearned Alone
Allegro Grazia from the "Pathetique" Symphony
Selection from the opera "Eugene Onegin"
Nutcracker Suite:
(a) Danse Russe Trepak
(b) Danse de la Fee Dragee
(c) March
(d) Dance Arabe

THUS we have a bit of the cross section showing how the better side of the Russian national is reaching out and gaining the good will of America. The forces in power there were quick to recognize the ingratiating influence of Radio broadcasting. The soviets now control more broadcasting stations than any other country in the world outside of America. They have among their super-power stations forty-five varying from 20,000 to 40,000 watts and wave lengths from 150 to 1,117 meters. Most of the stations are owned by the government, labor unions or local soviets.

Today Trotsky, the genius who wanted to rule or ruin the whole world, is banished from the scene of activities, and there seems a tendency to swing the government into established and proven lines. But tomorrow Trotsky may return, and then what? Our printer friend declares the revolution is still in progress. He has been through the thick of it himself, and to him Russia is a colossal tragedy, full of uncertainties. The spectacle still is in progress.

Thunders of war roll into the distance for the rest of the world but blood-blanched Russia shivers in terror through revolution and counter-revolution. The comic wobblies of America have become slaughtering monsters over there. Mass executions and nameless horrors come out of the night. Red hatred grips the slipping flag of state and rushes forward to set the world aflame again.

But we, too, have suffered and there is no foothold here.

So Father America gathers with his family about the parlor Radio. The evening lamp casts a mellow glow 'round about, the day's work is done and there's a good program on the air. He smiles a little grimly when the announcer mentions Russia but there is a flicker in his eye.

Be careful, you who would conquer him. He does not wish to be unnecessarily disturbed. He will muse on all the vivid thoughts that come leaping forward with mention of that name—Russia. Let him think of Russia through the voice of a Chaliapin singing the Volga Boatman, or Marie Kurenko and her Shadow Song. Let him hear Jascha Heifetz, Mischa Elman or Rachmaninoff. But beware of those doubtful doctrines of disarmament whereby you would strip him to make an easy prey to mischievous plots. The dial is at his finger ends and he has plenty of interference troubles of his own.



AMY GOLDSMITH is one of the promising debutantes in the Radio art circles of New York. She has been heard over the net stations and her lyric coloratura voice promises her a brilliant future. She is 18 years old, and sang in the finals of the Atwater Kent national contest. She has also appeared in a number of important concerts.



CHARLEE WATTS has other charms than her soft crooning voice. She's the pride of Father Neptune and has many aquatic feats to her record. But KYW fans love her for that Virginia drawl and the velvety softness to her voice as she sings the songs of the Southland.

Come on, You Television Wizards

OH you television experts, do your stuff! Not until the television apparatus is installed in the average home receiver will Miss Charlee Watts of KYW get all the credit that is due her for her ability. She swims and dives like a mermaid. Just now, however, she is crooning Southern folk songs—and how she can croon! She nestles up to mike confidingly and whispers sweet nothings that come out of the loud speakers as though delivered to each listener personally.

Discovering the Voice of McQuahae

(Continued from page 6)

study of Mozart, Handel and Haydn and such others as were considered smart, not forgetting the while all the pretty Irish airs for which he was famous.

Today the highbrows, waggin' the world by the chin, shout loud enough for anybody to hear that Allen McQuahae is one of the few masters of the art of bel canto who sing the old masters as they should be sung and at the same time interpret with such authority the songs of the modern composers.



THOSE who know their Radio A B Cs are well acquainted with the lovely voice of L C T D (Elsie Thiede), the charming lyric soprano who broadcasts regularly over the Columbia Broadcasting System.

Like so many other great singers, Miss Thiede began her musical career as a pianist of unusual ability. A graduate of the Philadelphia Conservatory of Music when 15, she was regarded as a child prodigy and received a gold medal for her pianistic accomplishments.

But sweet sixteen saw Elsie Thiede the pianist fade from view, and Elsie Thiede the singer come to the fore. A voice had been discovered and steps were taken to bring out its full beauty.

At the age of 18 the young soprano began her first concertizing, and she has been before the public ever since. Miss Thiede has appeared with big orchestras in this country and abroad. Many music lovers will (*Continued on page 120*)



IRVING BERLIN, the dark dreamy-eyed young gentleman in the circle, probably has created more popular songs that have gone around the world than any other American. He was born in Russia but has been a New Yorker since childhood. A review of his life as revealed by his songs was broadcast by the Columbia system.

One of the fair interpreters of his songs from a Chicago studio is Miss Melba Caldwell of WJBT, at the left.



FEW American singers have attained the rare distinction that belongs to Anna Case, described by many as America's favorite soprano. She represents a splendid example of the American quality of grit and determination.

Anna Case was born in the hamlet of Clinton, N. J. Her father was the local blacksmith and the family dated back to the earliest settlers in that section. Shortly after her birth, the family moved to South Brach, N. J., miles away from a railroad station. It was here that she attended a modest country school and sang in the choir of the Reformed (Continued on page 119)



BEHOLD the lovely Devora Nadworney!

Few artists among women have done more for Radio than Miss Nadworney. She is the premiere of the great chain artists, and was the first person to broadcast over a national hook-up—that historic Radio date of January 4, 1923. She has since been affiliated with the WJZ blue net of the National Broadcasting company.

She was born in New York City of Russian antecedents. Her singing career began as a church soloist. She won first prize in a national contest conducted by the National Federation of Musicians' clubs and gained her first wide recognition. Later she was a member of the Chicago Civic opera, guest artist of the Washington opera and member of the San Carlos grand opera company.

High Power Reserves At WJZ

CALAMITIES MAY HIT Featured Artists

But---Sylvania Foresters Are Prepared to Fill All Gaps

IF, perchance, some bleak and blizzardy night all the busses and taxicabs should suddenly stop running on Fifth avenue, and a combination of circumstances make it impossible for the featured artists of the great Blue Network of the NBC to arrive at the studio for their evening stunt at entertaining, there would scarcely be much consternation around headquarters. This absurd notion popped into our mind while we were an interested spectator of the multitudinous activities of the chains in the elaborate new building on the Avenue at Fifty-fifth street. Could such a contingency arise we felt the outcome would be something like the following:

Instead of gathering around the microphone and singing "There'll Be No Show To-Nite," we could fancy Mr. Keith McLeod picking out a nice cozy studio, dusting off the vibraphone and piano, and calling to Mr. Ludlow to bring his famous fiddle. Then after Mr. Cross and Mr. Sherris had run a few scales to limber up their voices, they would be all set and ready to go with almost any type of entertainment that had been scheduled for that evening. For while we have come to expect musical versatility from many of our announcers and studio directors, the talent and ability represented in the staff of WJZ, the key station of the Blue Network, has long been a matter of comment. Nothing has ever been allowed to go to waste around this studio, and everyone connected with the organization has always seemed ready and willing to take his place at the microphone.

As far back as we can remember WJZ, the Sunday night recitals of Godfrey Ludlow, violinist, with Keith McLeod at the piano, stand out as highly enjoyable events, and our only fear has been that with the advancement that comes with the years—you know, Mr. McLeod is now musical supervisor of the whole NBC, and Mr. Ludlow a featured concert artist—they might have less time for broadcasting. And one observing the musical supervisor at the manifold duties he has accumulated since the expansion of the great chains might reasonably wonder that he has the energy or ambition to turn himself into a broadcast artist on occasion, when so much of his time is given to directing others. When pondering upon the apparently inexhaustible powers of some of these more prominent people around our great studios, one recalls the famous character in one of Hutchinson's novels, who was forever declaiming, I'm a gardener, I am, not a bloomin' coachman"—or plumber, or whatever capacity he had been asked to fill, and thinks what a total loss one with his attitude of mind would be around a Radio station.

Likewise there is Milton J. Cross, whose pleasing tenor has become as familiar to listeners as the deep rounding tones of his announcing voice. He is always being sent hither and yon for special broadcasts—he is the senior announcer of the Blue Network, you know—and is constantly in demand for work where sound musical training is an essential in presenting an important program. And Marley Sherris, who runs a close second to Mr. Cross in studio duties, has a resounding bass baritone to which one could listen throughout an entire evening's recital without the slightest effort. Ofttimes, while watching these men painstakingly presenting some commercial hour, which neither through its novelty nor musical value seemed likely to burn up the wires over which it was going, we've been moved to ask them why on earth they didn't build up an act of their own and sell it to some advertiser, and then the kind Fate which sometimes restrains our foolish impulses has stepped in and told us to mind our own business. Whether some telepathic current got over, or Mr. McLeod just naturally decided his home talent was as good as anything registered with the Artists' Bureau, that is exactly what happened last fall, and the delightful commercial half-hour of the Sylvania Foresters took the air.



SYLVANIA Foresters. Top left—Milton J. Cross, Marley Sherris and Walter Preston. Lower—Keith McLeod, Maurice Tyler and Godfrey Ludlow.

WE have made the surprising discovery this winter that in spite of all that has been printed about commercial broadcasting and the importance of its features, about nine-tenths of the Radio audience hasn't the slightest conception of how it gets its carefully prepared programs, or what an outlay of thought, energy and money these publicity stunts represent. Success of the expenditure depends on the attention gained. You will find the average listener assumes that when a manufacturer of Radio sets or automobiles or baking powder wants a little publicity for his product, he collects a few musicians out of work, herds them before a microphone and tells them to entertain. Heaven help our Radio programs if this were the pro-



cedure. We usually start out to set the erring one right by quoting a few figures on the cost of the various hook-ups. Most people are impressed by money. And in case you haven't the current rates of the NBC pasted in your hat you may be interested in knowing just what the advertiser is paying for the privilege of entertaining you.

If he wishes to use the nine stations constituting the main artery of the Blue Network, the charge for broadcasting his program is $2,800.00 per hour. The fifteen stations of the Red Network are sold for the trifling sum of $3,770.00 per hour. Supplementary stations, the Mid-West, South and Pacific groups are all additional. We don't happen to have the rate sheet of the new Columbia Chain on hand, but we know they are not giving anything away either. Now, it is rather obvious that when it is costing a man a sum like this to hire a hall, he isn't likely to have his program put on by the Firemen's Band or the High School Quartette. He wants artists of ability to whom the Radio public will listen, and besides, the NBC has something to say about what it will use.

All commercial features, or acts, as we might as well call them, are originated, directed, cast and rehearsed by the capable heads of the program departments of the National Broadcasting Company. Often a clever play on the name of the product to be advertised, such as the Sylvania Foresters, sponsored by the Sylvania Products company, gives the feature its name; sometimes a complete scenario is composed, and when the act has been shaped and rehearsed it is presented to the sponsor for his approval. After that all he has to do is to pay the artists' salaries.

From the reported sums received by a number of musical comedy and vaudeville stars for their appearance before the microphone this winter, they seem to be laboring under the delusion that they are appearing in the movies, and you will find by a canvass of listeners, that, aside from the appeal of a famous name, with a very few exceptions—we would nominate Will Rogers, Marie Cahill and Joe Cook—the Radio audience gets more enjoyment out of the microphone-trained entertainers on the regular staffs of the big studios.

A morning spent in the producing department of the NBC is a most illuminating experience. One meets program directors, assistant program directors, musical supervisors, and the like in bewildering array, sees doors labeled Artists' Bureau, hears talk of auditions, orchestrations and arrangements, an opera troupe is rehearsing in this studio, an orchestral unit is being monitored in another.

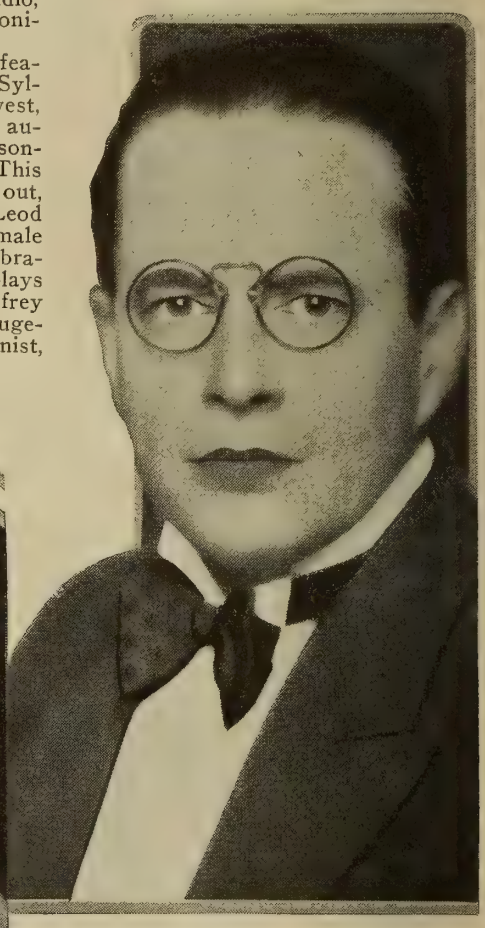
So much for the commercial feature in general. Now for the Sylvania Foresters—one of the newest, and by reason of the Radio audience's familiarity with its personnel, one of the most popular. This combination was worked out, arranged and cast by Keith McLeod personally. It consists of a male quartette, with violin and vibraphone soloists. Mr. McLeod plays the vibraphone himself. Godfrey Ludlow, with his famous De Rougemont Stradivarius, is the violinist, and the quartette is composed of Milton J. Cross, first tenor; Marley Sherris, bass; Walter Preston, baritone, and Maurice Tyler, second tenor.



HERE are the thumbnail prints of the roguish looking gentry in the above threesome: Norman Sweetser (peekin' round), five feet 'leven; 170 pounds, light blue eyes; blonde. Curt Peterson (front center), 6 feet, 160 pounds; complexion, light; hobby, golf. Yes'm, he is. Two, both girls. Marley R. Sherris 5 ft. 8; 165 lbs; brown hair, fair skin, no appetite. Couldn't say, ma'am.

ON THIS page are three young men better known by their voices than by their faces. They are three of the "stand-bys" of the National Broadcasting company and sometimes have a voice in the Foresters' programs.

At the upper left is Norman Sweetser, who studied architecture at the niversity of Pennsylvania to become a broadcaster by the route of singing and acting. During the war he was a first lieutenant, U. S. A., and in the air service. After the war he appeared in the original Blossom Time company, Ginger, Beggar on Horseback, Annie Dear, Louie the Fourteenth, and Mayflower. He is with WJZ.



Curt Peterson is the gentleman in lower center. He was born in Albert Lea, Minn., February 12, 1898. He graduated from University of Oregon with a B. S. and from the army after the World War with rank of lieutenant of infantry. He taught voice in an academy. He is married, has two children—Stephanie, six, and Janeth, three. Both children are singers in the NBC children's hour. Madge Tucker says both tots sing baritone like their father.

As for the dignified looking Marley R. Sherris—he with the nifty bow tie and the cheaters—his features are perhaps better known, as he has traveled throughout the United States and Canada as concert singer of the baritone persuasion. He was born in Toronto, sang in the choirs, studied in London and settled in New York.

Chief Summons Dogs by Air

CHEE WEE, Canine Comedian, Entertains, but Q-tail "hogs the air"

MORE animals on the air!

Children everywhere have come to regard the Radio children's hour as one of the prime necessities of life. They do not need to "see to believe" if only they can hear.

So when a lion roars over the loud speaker they clearly envision Mr. Lion with spreading jaws, gleaming teeth and terrifying eyes. But lions are almost too temperamental even for a broadcasting studio, although they have been broadcast from some of the big movie studios in California.

Of course the Radio "Uncles" and "Big Brothers" and "Aunties" and "Big Sisters" never try such tricks as imitating cats and dogs—oh no, never—why should they when dogs and cats are so jolly and friendly to everybody?

Take Chief, the big police dog at Atlantic City, who delights entertaining Radio audiences over WPG. Incidentally he slips in a fraternal "woof" now and then for canine listeners who may be sitting about listening in with the children.

Chief has chosen for his mistress Miss Jeanette Mille. And Miss Jeanette has for her father Mr. Robert C. Miller. Mr. Miller is better known to the people of Atlantic City as "Chief" because he formerly was chief of police there. Naturally Chief, the dog, feels he is entitled to some special dignity and respect.

So it becomes his duty at certain times of the year to take the microphone and call together all the dogs of the nation for solemn convention at Atlantic City for the annual Dog Show. That the summons reaches far across the continent is indicated by the enthusiastic yips from thousands of shaggy throats, even so far as Los Angeles, California.

If you don't believe that behold this picture of Chee Wee, four-year-old pet of Mrs. Jacob Greenberg, who not only is at all times a delighted listener but often puts on his own recitals. He is a comedian.

Needless to say that cats are not so keen about the bow-wow hours over the Radio. Sometimes they indicate their distaste for such programs by ruffling up their tails and spines and spitting disdainfully. But that's all in a dog's life, and cats are reminded that they can have their own shows by themselves.

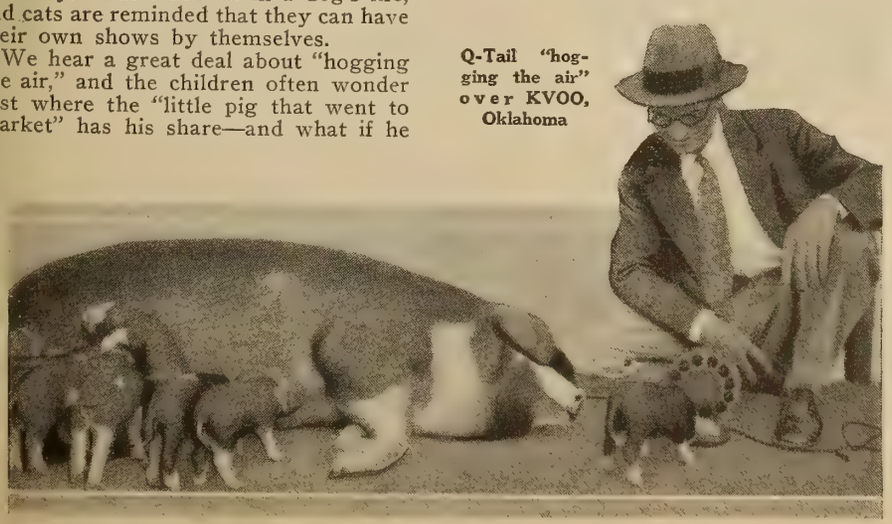
We hear a great deal about "hogging the air," and the children often wonder just where the "little pig that went to market" has his share—and what if he does "hog the air" and aren't hogs entitled to some rights anyway?



Chief and Mistress at WPG mike and Chee Wee putting over a dog laugh at KFI

Well, here's Q-Tail, a college bred piggie at the Oklahoma A. and M. taking a few minutes off at the lunch hour to broadcast his philosophy over a KVOO remote control microphone. Realizing the greedy dispositions of his brothers and sisters and the indifferent attitude of his mother, one must give great credit for the self-sacrifice of this sturdy little porker in taking such a time to "hog the air" for a Radio audience.

Several listeners, not familiar with barnyard chatter, did not get the drift of Q-Tail's vernacular and made unprintable exclamations as they started lifting out tubes and making readjustments of rheostats and controls to get rid of extraneous "noises," as they called it. In the picture Q-Tail's caudal appendage drapes gracefully to meet the angle of his knees, but when he get's worked up to real oratory the string (that in reality is a tail) becomes highly animated and twists into almost unbelievable contortions. This amazing fact is unfortunately lost to appreciative Radio audiences and the boys and girls who are listening to him.



Q-Tail "hogging the air" over KVOO, Oklahoma

Even snakes have a chance at the microphone. Many people maintain that a hissing snake is only a myth—that snakes never hiss. In fact they maintain that the snake is totally dumb, and all that smart talk about being as "wise as the serpent" is just snake talk. However, the curator of the New York zoo recently set a microphone in front of a diamond back rattler's nest and the rattler shook his "buttons" to show that at least some snakes are not dumb.

Once at KFWB in Hollywood a ferocious widcat came snooping around where he was not supposed to be and found a microphone. A wildcat has a most peculiar voice, very highly pitched, and he might be easily mistaken for a simple little house cat. Well, sir, he found this microphone and began to air his feelings in a most aggravating way.

"I wonder if it is a rat or a mouse or a catbird?" said a little boy listening by his set a few blocks away. He put on his cap and went to investigate. Well, when he saw the wildcat, and the wildcat saw him—but that's another story.

Only this is a good tip to the directors of Radio studios. More animals on the air! Let them tell their own stories and make real parrots do the announcing.

Radio Clubs Save Young Lives

MARKED DECREASE Is Shown in Accidental Deaths

Where Children Organize Societies for Safety First

FRIGHTFUL as the casualties to children from automobile accidents truthfully are in the course of a year there is not the slightest doubt but they would be even more terrible to a considerable degree except for the kindly influence of children entertainers over the Radio.

Practically every large broadcasting station has on its program a children's hour. It falls to the Uncles and Aunts and Big Brothers who conduct these periods to impress upon the small listeners the real dangers that crouch in the shadows beyond the curb stone to destroy boys and girls not on watch.

It would be impossible to describe the work of all the good people who are engaged in this work. Two good examples will suffice. Probably the original prophet of "The curb is the limit" slogan is Uncle Bob of KYW, Chicago.



SCORES and possibly hundreds of children are alive today because of friendly warnings by Ready Eddie and Handy Andy (above) of KMOX, and Uncle Bob (left) of KYW.

The director of KYW was asked for a story about Uncle Bob. Here it is:

A STORY concerning "Safety" can hardly be better introduced than to start with Uncle Bob (Walter Wilson) of KYW. Nearly six years ago, KYW, then the only station in Chicago and the pioneer of the West introduced a bedtime story feature for children, and of course "Uncle Bob" had to be the jolly good fellow who would be Uncle to millions of youngsters. The stories were told—thousands of kiddies imagined themselves before the log-fire while Uncle Bob told them of Indians, bears, wolves, prairie schooners, hunting trips and of how the different kinds of fish were caught. A year or so of that, and Uncle Bob achieved the idea of promoting a safety slogan for the thousands of youngsters who very faithfully heeded his many admonishings. Don't play in the street, Uncle Bob told them. "Watch out for automobiles, won't you?" All of that suddenly brought the million-dollar idea to Uncle Bob—"I'm going to start a Radio club and call it "THE CURB IS THE LIMIT CLUB" and any child can join who takes the pledge not to play in the street, count up to ten and look both ways before crossing a street, and to always befriend others.

No sooner said than done. Uncle Bob and KYW became the media of forming what has become one of the greatest institutions of its kind. A few weeks ago the 300,000th member joined the club, which means that actually that vast number of children have taken the pledge and become members of the club. Each has received a membership card too.

That this most wonderful work has taken firm root is evidenced by the fact that not only parents have been heartily thankful to Uncle Bob, saying, their children heed Uncle Bob more than the folks; but The Curb Is the Limit Club, has become a slogan of business institutions, Kiwanis Clubs throughout the country, various organizations, schools, and the matter has been brought to the attention of gubernatorial bodies in Washington D. C. as well as various states. Then too, it is noted that in several instances other Radio stations have picked up the idea and are carrying on a similar good cause along the same lines born of Uncle Bob's big humanitarian work. Perhaps Uncle Bob is indirectly responsible for the many lives they too have saved.

Too much cannot be said of the great value The Curb Is The Limit Club has done toward reminding youngsters about the many dangers beset for them and perhaps no other Radio entertainer in the world has so large a steady audience as

Uncle Bob who has received 9,000 letters in one day's mail.

Ruel McDaniel sends a very interesting article of how a safety club was organized at KMOX in St. Louis. The writer apparently was unfamiliar with the work of Uncle Bob, Uncle Wip, Big Brother Bob Emery, Uncle Joe Fassen and many of the others but the enthusiasm of the story shall not be dampened because of that.

THE SAFETY CLUB OF KMOX

By Ruel McDaniel

IN the fall of 1926 the directors of the Safety Council in St. Louis tried a unique experiment in life-saving. For several years that organization had been diligently working along industrial lines of safety. It had cut down by more than 100 per cent the deaths by accident in factories and among adults in general.

One thing, however, was disturbing. The accidental death rate was increasing with a tormenting consistency. Something must be done to curb these needless deaths and the maiming of helpless boys and girls. Someone suggested Radio broadcasting as a means of teaching safety to the city's children and their parents.

One evening Girard C. Varnum, secretary-manager of the local Safety Council, secured permission to talk a few minutes on child safety over station "KMOX." Varnum was at something of a loss as to what to do or say when he reached the studio. He considered several lines of reasoning. The formation of some sort of Radio safety club among the children persisted in his mind.

In his short talk that first evening, he mentioned such a club. The first mail delivery the next morning abruptly brought back to Varnum what he had said the evening before, because it loaded his desk with letters and cards and memorandums. Some were from mothers, others from fathers, and a lot from children. Each mail delivery that day brought other cards and letters.

Out of that mass of mail and the vague conception of some sort of safety club grew the plans that created what is without a doubt the most unique safety club in the world, and provided a means of Radio broadcasting performing one of the noblest tasks that an industry or a medium can be called upon to perform.

SOON thereafter there came upon the ethereal scene three odd characters whose voices and names have become familiar not only in nearly every city in the United States but in some of the far-corners of the earth. Safety Sam and the Safety Twins, Handy Andy and Ready Eddie, began appearing daily at six o'clock in the evening to talk over "KMOX" about safety. For five evenings every week since that time this cheerful trio has talked over this broadcasting station to children and their parents all over the world about how to prevent accidents and deaths to children.

Without finances or any conception of where the thing would lead, the trio, under the direction of the St. Louis Safety Council (the trio was in reality Mr. Varnum and two associates in the local council, William F. Yorger and H. J. Brammier) announced over the Radio that they had organized the Careful Children's Club and invited members.

They made it clear that any child under 14 years of age could join; that it cost nothing and the only thing necessary to become a member was to write a card to Safety Town, the designation given the home of the mythical club, signifying that the writer wanted to join. The applicant then would receive a card which bore the pledge of the club, a button for the member to wear, and a copy of the Safety Song. Safety Sam, Handy Andy or Ready Eddie—whoever happened to make the talk—would always explain that a boy or girl who asked to be made a member obligated himself or herself to read the pledge and live by it. That was all there was to joining.

The Safety Council had a few hundred of the cards and buttons printed and began mailing them out as the cards came in. It was totally unprepared for the 10,000 requests for membership that poured in the first week! Today the mythical club has nearly 500,000 members, all boys and girls under 14 years old. Safety Sam says that they could get 1,500,000 members in three months if the council had the money to pay for printing the cards and buttons and mailing them out.



"OH mother, let us sit up just a little longer," pleads little Vonny and wee Marie Taylor when the sandman hour draws to a close at KMBC, Kansas City. "Let us hear Billy and His Uke, and then we will go to bed." From Billy's smile in the picture he has heard Vonny's and Marie's plea.

THE Careful Children's Club has a member in South Africa who listens in to follow the instructions of Safety Sam and the Safety Twins every time it is possible for him to get the distant "KMOX" on his receiving set. There are several active members in Mexico; a score in Cuba; several in Alaska; some in England, and a dozen in Hawaii. Obviously the greater part of the membership is in St. Louis and other cities and towns within a reasonable radius of St. Louis.

In St. Louis is little Francis Fuemmler, 12 years old and an invalid. He has not walked in several years. He heard about the club through a friend. He applied for membership. Although he did not have a Radio receiving set, the club gave the little fellow something to live for and he became its most enthusiastic member. He sent in hundreds of names of other children whom he had influenced to join.

Eventually his work for the club became known to a local business man, who presented the child with a five-tube Radio set. Being then able to listen in on Safety Sam and his twins, Francis became a booster in earnest. About that time the sponsors of the club decided to put on a membership drive, having secured a reasonable supply of cards and buttons. It offered a prize to the member who would send in or bring in the most applications for membership. Invalid Francis Fuemmler sent in 20,000!

That is how much interest boys and girls are taking in Safety Sam and his Careful Children's Club.

And has the club accomplished its objective?

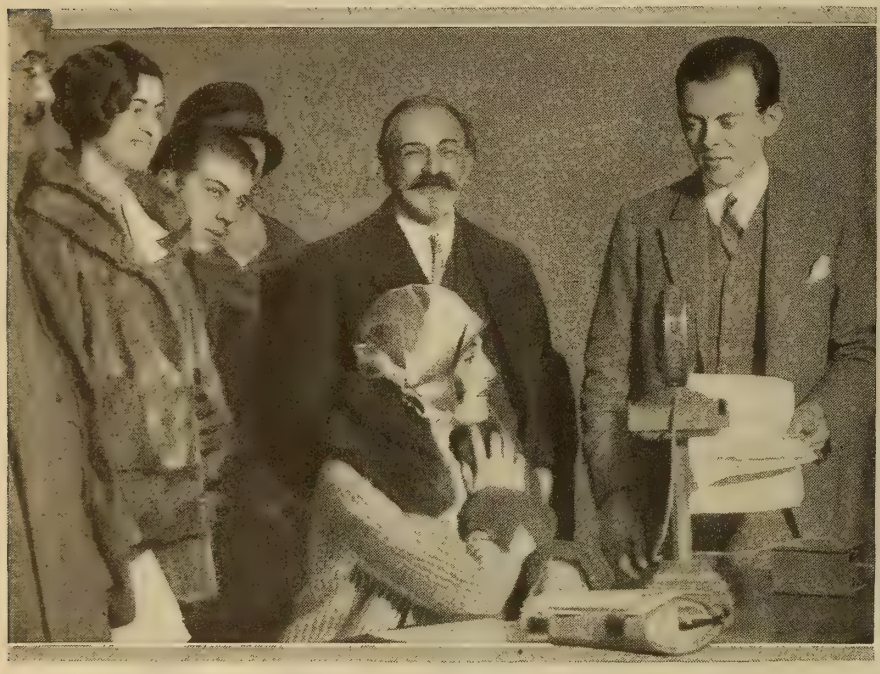
Well, in 1926 during the months of August, September,

(Continued on page 120)

Everybody Mike's Friend Now

Paris, New York, Wichita; Mountain or Plain

Voice of Radio Is Always Present



RUTH ELDER could not fly away from Mike, even in Paris. She is seen here broadcasting greetings to all France. Later she was heard on the air from various American stations.

WAS ever there a time in history when an instrument of any kind achieved such conspicuous and instantaneous attention as has the microphone?

It took the small hand camera, the kodak and finally the moving picture camera years to find a place of familiarity in the public eye. The telephone instrument set a fast pace once it got started but it did not compare with the microphone.

Nothing of consequence happens any more unless one to a dozen microphones are on hand to make a report of the proceedings for countless thousands beyond the scene of action. We know this but we scarcely pause to consider how vast and significant a fact it is.

What a gift to all America was the broadcast of Colonel Lindbergh's return! Even in the most remote communities groups gathered around the loud speaker to hear all the breathless details caught in the moment of action and heard instantly in every corner of the land.

And on the other side of the ocean he had made his bow to all the European continent through a microphone in Paris. Ruth Elder, whose beauty and femininity made her a nine day wonder to the people of the French republic, also had her turn at the microphone in Paris.

In England it was the same. However, the British Broadcasting company does not seem to be as freely aggressive in picking up all matters of interest to the general public. It holds to the traditional British stolidity.

DISTINGUISHED Americans, going abroad, are introduced to the people through the microphone. In America if the visitor finds it inconvenient to go to the microphone the microphone goes to him. The banquet table is spread in the golden banquet hall. The elite of the world gather about. And among those present at the speaker's place is our little friend whom we have familiarly begun to call "Mike." What would a speech be worth to the hundred or so gathered in the ordinary banquet hall? A lot of effort wasted, most speakers would maintain. So Mike takes his place at the table with perhaps half a dozen members of his family. The feast of reason that follows the demi-tasse is shared by the hoi polloi et al.

There is no place too holy to give Mike a welcome. He sits in the White House, the Senate, the governor's mansion, the bishop's chamber or the pulpit of the Rev. Mr. Averagechurch. He may even go to the street corner or squat in a belfry to hear the chimes. He goes into the heart of a mountain to report a tunnel blast. He goes up in an airplane or to the frigid Arctic. He goes to the sick room and proclaims the heart beat of a human being to a specialist a thousand miles away.

Where was Mike a decade ago? The chances are you, Mr. Reader, had never heard of him. When Colonel Lindbergh swooped around the thinly inhabited countries of the Carribean the reports show that people came down out of the mountains and places where it had been thought he was an unknown person.

But somehow the people knew about him. Even in the half wild villages some of the people had Radio receivers and the fame of Colonel Lindbergh was shown to have penetrated jungles and highlands through the voices of the air.

NOW comes the great presidential campaign with floods of oratory from the big convention halls. Of course, carefully detailed preparations have been made to see that Mike is posted at the most important points. The last convention was the first one he ever attended and it was one of the greatest boosts he had had up to that time.

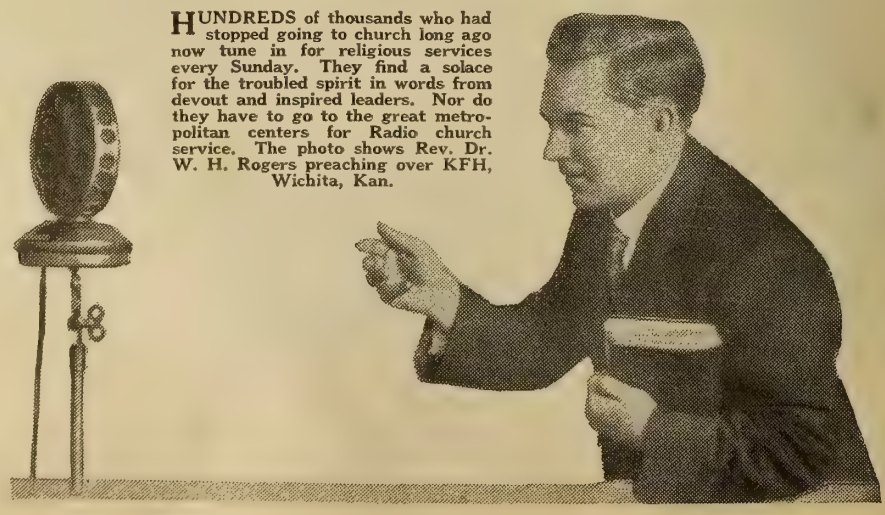
Radio stores and shops and all the neighbors who had Radio receivers entertained crowds day and night listening to the proceedings of the convention. This time the broadcasting will take place under more favorable conditions as the result of four years of experience. Fervid speakers will not be permitted to wander away from earshot in the heat of their inspired flights. Neat little pens will be arranged to keep them in appropriate proximity to Mr. Microphone.

Almost everyone owns a Radio receiver these days and, although there will be crowds at the public places, many thousands of listeners will follow the broadcasts for the first time.

The Radio listeners will know who's nominated and how as soon as the delegates themselves, which is a great boon to the voter.

Each new season marks a vast expansion of the realm of the microphone. The short wave transmitter promises a great stride for the near future. It is possible even now for voices to be heard more than half way around the globe.

Mike is truly ubiquitous. He is everywhere. What will the next decade show?



HUNDREDS of thousands who had stopped going to church long ago now tune in for religious services every Sunday. They find a solace for the troubled spirit in words from devout and inspired leaders. Nor do they have to go to the great metropolitan centers for Radio church service. The photo shows Rev. Dr. W. H. Rogers preaching over KFH, Wichita, Kan.

Radio Unites Rival Resorts

Clearwater and St. Petersburg Stand Together in Proclaiming Advantages of Gulf Coast



Zona Gale Thaden, Staff Pianist and WFLA Cheer Leader.



"YOU tell 'em," said Walter Tison, directing Mayor Baskin to a chair.



Rocco Grella, director of Scarlet Guards.

ALMOST the next best thing to going down to Florida during the cold snaps in the North is to listen to the Florida open air concerts over the Radio.

After WJAX, at Jacksonville, probably the strongest station heard from the Land of Flowers is the one at Clearwater on the Gulf Coast and about half way down to the Keyes. Dividing time with WFLA at Clearwater comes the newer station, WSUN at St. Petersburg, out on the tip of the peninsula of Tampa bay. They both use the WFLA transmitter and thereby dissipate a fictitious rivalry for the winter tourist business. United they stand and together they broadcast for the superior advantages of the Gulf Coast as against the alleged more tempestuous vagaries on the Atlantic side.

St. Petersburg stood aloof during the mad scramble for favorable wave lengths at the time the federal Radio commission was organized.

"We want a wave," said the St. Petersburgers, "but we want it peaceably. When they get all through scratching, biting and pulling hair we'll step in like gentlemen and ask for whatever we are entitled to."

That was the attitude of Mayor Ham Baskin as he discussed the matter with W. Walter Tison, director of WFLA at Clearwater. But when noses were wiped and teeth set straight again even peace loving WFLA found it had been gouged out of its 820 kilocycle channel. Mayor Baskin and Mr. Tison packed their bags and hied post haste to Washington. In short order they appeared before the commission and delivered the Voice of the Gulf Coast at close range.

The commissioners scratched their heads, chewed their pencils and started figuring again.

"Tell you what," was the ultimate conclusion, "how'd it be if you all take a 590 channel, hold down to 750 watts and divide time? What do you think of that?"

"Working for both stations it appears we ought to have a little more power," said Mr. Tison, "but we want to be perfectly fair. If St. Petersburg is agreeable to this arrangement I'll vouch for Clearwater. How about it?"

Mayor Baskin expressed sentiments of approval. In a little while they were traveling South again with the long wave tucked away in their mutual portfolio.

THE thing that pleased the St. Petersburgers most was that they had nailed down that "Sun" for their call. They boast of more sunshine per diem the year round than any other city in the United States. St. Petersburg rests its fame on the slogan "Sunshine City."

"Guess everything's jake now," said Mr. Tison when he had returned to the station. He called in his assistants and explained the situation.

"You are to be congratulated, sir," said Rocco Grella, director of the Clearwater Scarlet Guards, whose band concerts are enjoyed by DX listeners in Chicago and the Middle West. "Of course I understand it is way over to the other extreme of the dial, but there will be less interference for those who deliberately set their dials to get us. I shall begin preparations for a series of open air concerts at once. We will lure the shivering North down here with our music 'underneath the sheltering palms.'"

Miss Zona Gale Thaden, accompanist and staff artist, stepped over to the piano and dashed off a few bars of Dixie.

"We'll make 'em wish they were in Dixie," she said.

It was Mr. Kerrick who had sponsored the plan of Radio consolidation with Clearwater. He was elated at the report. Soon he had a committee arranging details for a gala performance to open the new WSUN for the edification of a listening world.

Thus Radio brought two rival cities into a strong alliance and set a worthy example for Minneapolis and St. Paul in the zone of ice and snow.



"BUFF and Van" is a short way of saying Forrest Buffington and Jack Van Cleve, the twin troubadours who sing or play any number of a dozen instruments at WJBL, Decatur, Ill.



HOO-HOO! C'mon over, quick! Sally's found! Yeih, thir! Right up in the corner she is—Sally Wisner—and she sings over WOW, Omaha. Sally's pal is Phyllis Reiff, violinist.



MAURICE WETZEL, veteran KYW announcer who wandered into the wildWOOD of Furnitureville, Mich. Now he is back again as chief announcer at Westinghouse, KYW.



PRETTY, huh? Say, you should see the original! Louise Fordham, balladier at KGO, gets more desperate love letters than any other artist ever heard at this popular station.



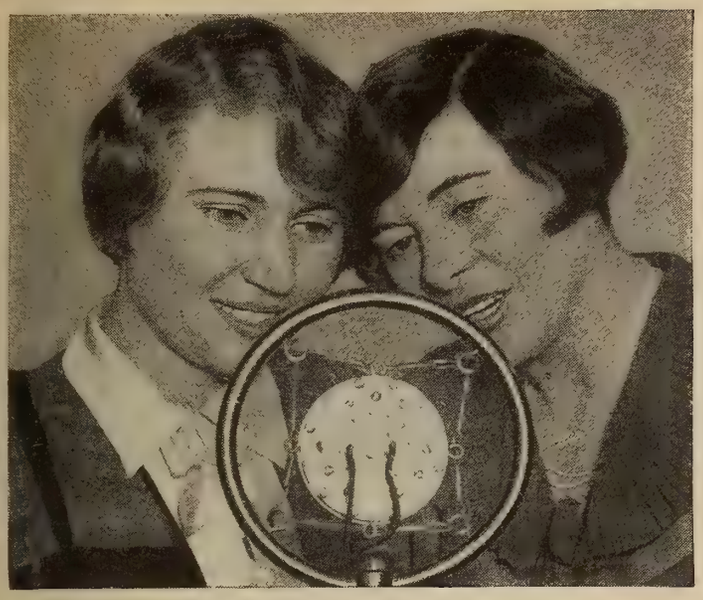
CHARLOTTE and Mary are the gentle pair who breathe and sigh contentment over the WLW microphone. Mary Tudor is the queenly miss above and Miss Meyers is nearest to you.



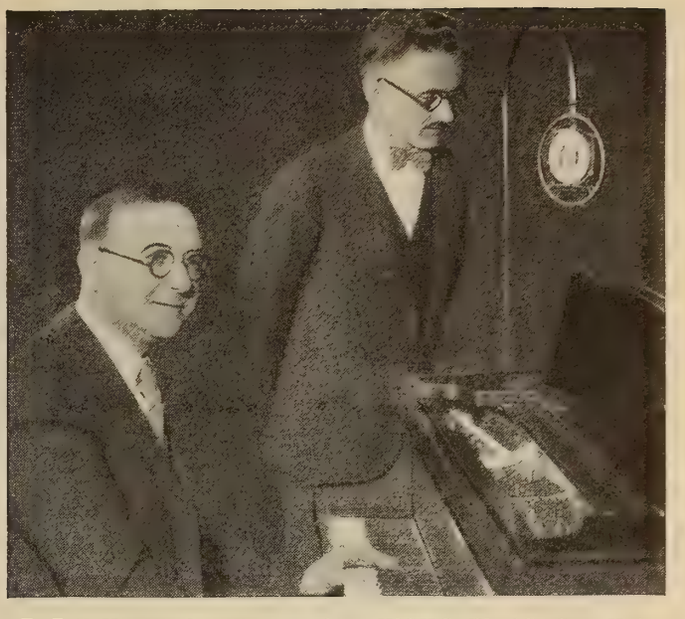
THESE are Three Prodigals of the WLAC "Thrift Station." They are prodigals with their choice brand of Radio entertainment. Names—Frank, Claude and Hal (Hal's a gal).



ISHAM JONES, the one and only Isham, world famous orchestra leader who swings a chipper baton for the Riverside Trail Blazers through the Blue net from NBC Chicago studios.



"LISTEN, Mike, it's my turn now," says Miss Mildred Bailey at KPO. "But you know me, Mike," insists black haired Refa Miller. "I give you both the air," answers Mike.



MANY a good yarn comes from WSKC, World's Star Knitting company station at Bay City, Mich. Announcer S. F. Northcott seems to be spinning one here with the aid of Fred Gunsell.



SO this is Madamoiselle Armand! Ah, ees it not zee great pleasieure to meet so charming la femme! She brings back old times of France through the NBC network.



MARIA KURENKO is one of those Russian Radio artists capturing American listeners with her voice. She's from Moscow Conservatory.



HERE is one whose voice never fails to charm Radio audiences from coast to coast, and really it is quite the best photo of Mary Lewis we ever received.



ONE of the most sparkling glints of the scintillating hour of frolic on the KYW program is The Duo-ukesters, Gay and Lou. And here they are just as they look in action.



THEY may clinch a trifle on dignity, but WTIC at Hartford does have merry moments when the Variety Entertainers are turned loose in the studio with "mike" wide open.



THIS is Topsy Turvy Gertrude of KOIN, Portland News, Ore. She's a big hit with the little Oregonians, and comes along just ahead of the Sandman in time to send them happily to bed.



ARE you happy? Do you get up in the morning with the song of the lark in your soul? Maybe something's wrong. Better consult Dr. Palmer's Happy Hour Twins, WOC, Davenport. Here they are, Pat Flanagan and Sunshine, administering health doses to the "patients."



OH for a memory like Hilda M. Grenninger! Don Lee, owner of KFRC, San Francisco, promised a silver loving cup to the person who remembered the most of a series of old time songs to be broadcast. Hilda jotted down the correct names of 35 out of 36—lucky girl!



EDGAR GUEST, the beloved poet-philosopher of Detroit—sometimes leaves the home nest and broadcasts at WBAL. He is said to be the only newspaper man in the world whose employer has publicly stated he would pay him any salary he asked.



WHEN the call of the cows and chickens stirs your soul to vague longings for the old farm and scenes and sounds pastoral, don't hesitate. Just roll out of bed and tune in the Barnyard Twins of KOIL, Council Bluffs, and you'll be there. The boys are right by the barn door. Old Bess, the bell cow, jingles by to the left and Robinson, the rooster, is flapping his wings for a morning gesture on the horse trough near.



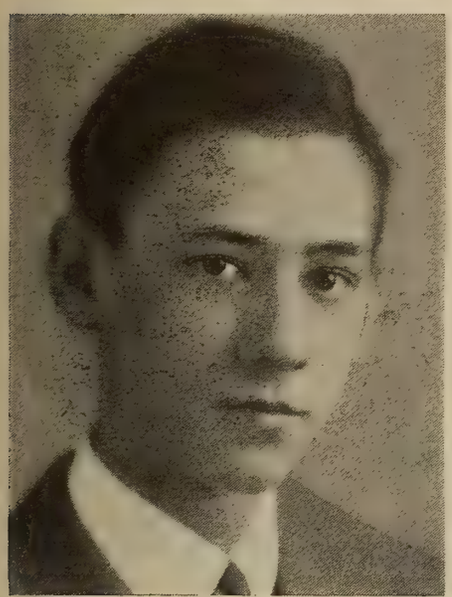
MANY old friends turned DXers when J. R. Foster left WBCN, Chicago, to become manager of CKLC and CJCR, Canada. Scarcely a day passes that J. R. does not receive mail from those who formerly heard him in the States.



HUSH! 'Tis Toscha Seidel, and when he brings that bow down you are going to hear some real music. Toscha, as you probably know, is another of those Russian air conquerors. He came to America, armed with a violin, and found invasion a path of flowers, so to speak.



MANY listeners think of WGR, Buffalo, as a pretty girl like Miss Edna Zahn, one of the station favorites. Wait until Miss Edna gazes into the telemike and you see those eyes roll while she sings!



MUST have the whole Dahm family in Radio—one in Detroit, Clearwater, Chicago, and here's Cornelius G. in St. Louis. The St. Louis Dahm is still a junior in college—but it's the Dahm quality that counts, they say.



WALL street and the great American money market are just outside old Trinity church where Channing Lefebvre sits at the organ and plays those delightful interludes one hears during the Seiberling Singers' hour of the NBC. Perhaps this is where those gold(en) notes originated.



DEVOTEES from the Baldheaded row listened avidly and recalled old scenes when Frank Daniels broadcast "The Ameer." He played the original lead and the support was all that could be desired.



CONTACT! The new Varsity Drag—that dance you have heard so much about—and Zelma O'Neil is the little lady who's doing it. Just follow her example and you'll be doing it, too. The gentlemen with her are Hal Kemp, B. A. Rolfe and Vincent Lopez, dance orchestra maestro.

Orchestras Dominate

Deluge of Votes in International Proves That Listeners Have and Are Willing to Vote for



LOOK, Lindberg! No wonder he gets over the air so well! He's Ben Lindberg, KFPY, uke and songster.

MUSIC, music, music everywhere!

Never was the world so filled with music. Wherever you are—in the heart of the city, in the arctic, the tropics or the heart of the wilderness—swirling about you, over you and through you are ten thousand melodies.

Whether we actually hear them or not the thought that music is there somehow gives one a feeling of satisfaction. It seems much better to think of pervading tunes being present like happy thoughts than to conceive the surrounding atmosphere an impotent void. Receivers have been made so compact and portable that it is not unusual to see them being carried along like cameras to be set up on a restaurant table or in a tourists' camp.

So the music sweeps on wrapping the entire earth in tides of harmony. Correspondence in this Radio Digest shows that the Eskimos in the North, so far that contact with the rest of the world comes but once a year, pick up the tunes of the old fiddlers' contests at KDKA and play them for the Canadian Mounted Police in their isolated outposts before the supply ship arrives with its annual contribution of phonograph records.



DIXOLA Novelty orchestra at WSMB, New Orleans. They are making a good run for Southern honors in the contest.



OLD MISSOURIANS at KFPY—a happy-go-lucky bunch of Radio listeners who got together to show the regulars how to broadcast. Jean Starr was the star of the performance, blue singin'.

Dominating all the music that dances its way around the world and out into space is the variegated music of the orchestra. Songs there are and a few speeches but the orchestra furnishes the motif of the average program. No broadcasting station could hold one dial for a minute without its mead of orchestral music.

While this fact is pleasing to those who are professionally interested it also is a fact quickly seized upon by greedy-eyed racketeers as an opportunity for graft. For instance all the Chicago broadcasters were called together recently and given orders by the walking delegate of the musicians union that they must hire so many persons or pay so much license or give up their musicians.

It is not believed the rank and file of Chicago musicians are behind this maneuver and many have expressed resentment.

But by and large the orchestras throughout America are doing a noble and worth while service to humanity. They give the best that is in them, they put the spirit of the age into their instruments, they broadcast music because music is life to them.

That which is life to them comes to the listener as an offering, a moment of pleasure that cost the individuals who gave it years of devotion to the art.

And so an orchestra—especially the Radio orchestra—comes to possess an individual personality. The personality generally takes the form of the leader of the orchestra. It is easier to think of one than of a score of faces. Or it may individualize an institution. These

in All Radio Programs

Popularity Contest Their Preferences Favorites

individualities or personalities come to represent to the unseeing listener a source of pleasure. Mention of the name identified with the organization stimulates a desire to be friendly and, possibly of service.
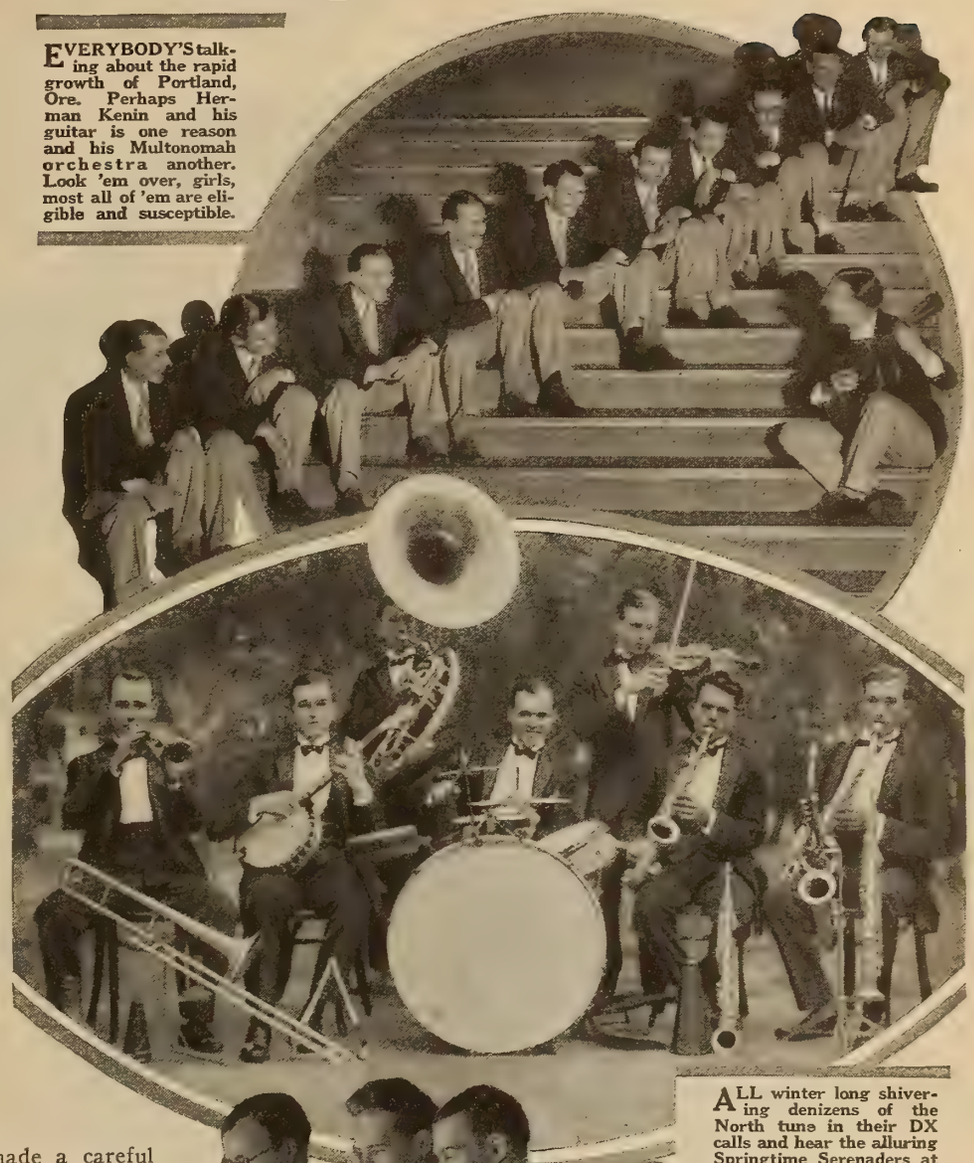
Thus it has happened that the first great international popularity contest for Radio orchestras has awakened a keen interest among the listeners of certain favored orchestras. These listeners believe the orchestra to which they have respectively attached their affections are of course ideal. It is unthinkable that anyone should presume to believe that other people might consider another orchestra more popular. Perceiving that this situation would naturally interest Radio listeners in every community Radio Digest decided to call for a vote.

Which are the seven most popular orchestras in the United States and Canada? Which one of these seven is the most popular of all?

That has been the idea of the Radio Digest contest. It has been taken into account that leading orchestras in each of the geographical divisions of the contest cannot be heard by all those who vote. Therefore it is not presumed that all the listeners can compare the respective merits of these orchestras playing in direct competition with each other. But it can be shown how many listeners are sufficiently interested to vote for each orchestra.

Maurie Sherman got the first quick response from the listeners of WLS, Chicago. Sherman's orchestra plays for one of the most popular cafes in Chicago. He has made a careful study of the kind of music the people within range of his music like. The call for votes in support of his judgment in selecting and presenting the kind of music the people of the Chicago area preferred was promptly acknowledged by a swarm of ballots in his favor.

When the results were subsequently published in Radio Digest a score friends of the WBAP Seven Aces were astonished. They talked the matter over and decided to raise the next count in favor of the Texas boys. It was done accordingly, and the following month the Seven Aces topped the list while Paul Christensen's orchestra at WHO, Des Moines, suddenly began to make an emphatic gain.



EVERYBODY'S talking about the rapid growth of Portland, Ore. Perhaps Herman Kenin and his guitar is one reason and his Multonomah orchestra another. Look 'em over, girls, most all of 'em are eligible and susceptible.

ALL winter long shivering denizens of the North tune in their DX calls and hear the alluring Springtime Serenaders at WFLA, Clearwater, Fla.



RANDALL'S Royal Fontenelle orchestra is said to be responsible for the wow in WOW. Art seems to have the boys' attention every minute. Thousands have declared this to be the most popular orchestra in the United States.

WNAX Yankton, S. D.

Leads National Orchestra Popularity Vote

The following month it was nip and tuck between these three orchestras and their defenders. Those in favor of the Christensen orchestra then put forward such a mighty wave of determination they swept all before them in such volume the other orchestras looked helplessly lost in the distance.

For the first three tallies Irvin Plumm's orchestra at CNRW held a clear field over all the other Canadian entries. Then came a new Goliath in the person of Mr. Guy Watkins and his Art Harmony Seven, CFQC, Saskatoon who outstripped the Winnipeggers unmercifully.



YOU can't make real music from hard-boiled shirts and undertaker's raiment. It's what you have in your chest and between your ears that counts when you are trying to earn a reputation as the world's most popular orchestra. That's what the Gurney orchestra at WNAX, Yankton, South Dakota, thinks and does. Here they are just the way they did it when they rolled up 43,270 votes in the Radio Digest popularity contest for the world's most popular Radio orchestra. "What's the fork for?" asked a prominent farmer of the leader. "We get our pitch with it," was the prompt answer. "And we're going to put Yankton on the map of North America."

While Iowa voters have taken several of the Radio Digest trophies in recent years it seems according to the latest vote that the center of activity has crept up into South Dakota and the Gurney Radio orchestra at WNAX, Yankton, registered to 43,270.

But the Mid-westerns have a close contender in Walter Krausgrill's Balconades Ballroom orchestra at KFRC, San Francisco. Krausgrill developed sudden strength at the third count and has been growing by leaps and bounds.

There is still time to go for the final ballot. Past records prove that there is no guessing what surprises are in store. Many listeners have been saving their coupons to gain the bonus advantages. These will come in in floods when the contest ends at midnight of April 10. Double count ballots are found in this issue.

Russel E. Shantz has strong hopes for the Century Orchestra of WMAK, Buffalo. In his letter with 2,500 votes he says:

"We think these boys have the best Radio band in the East at least, and certainly want to see them head their division in this novel contest. We are just beginning. Watch our smoke!"

Clyde R. Randall, director-announcer at WSMB, New Orleans, where the Dixola Novelty orchestra broadcasts, writes that "we are giving the contest a two-hour shot every Monday night." That means votes and prospects are good for the Dixola Novelty orchestra.

Charles FitzGerald and his Rythm Kings at WJR, Detroit, sends a batch of letters and votes from friends who are pulling for the Kings to win in the Detroit area. They are each keenly interested in gathering votes for their favorite.

D. B. Gurney, president of the Gurney Seed & Nursery Company, and sponsor for the Gurney WNAX orchestra now at the head of the national list, is personally assisting in the call for votes for this enterprising organization. The listeners are all staunch in their support of the WNAX programs as shown by a recent survey by disinterested individuals. A great deal more is to be heard from this station in a national way in the future.

Down Texas way the Seven Aces "All 'leven of 'em" are still holding the West district, yielding the international leadership to the Yankton boys of the North. Listeners to WBAP believe that the Seven Aces are still destined to win the gold plaque.

There always is a good chuckle in the letters from Cliff Jones, announcer and director for CFQC, Saskatoon, Sask. He is hustling the votes for Guy Watkins and His Art Harmony Seven. That he is able to get the same snap into the Microphone that he does in his letters doubtless has something to do with the fact that Guy Watkins' boys are making a strong bid for the international leadership. They are only 125 behind Krausgrill who is in second place.

"Some of the boys are saying," writes Mr. Jones, "that no doubt the newsstands down there would have plenty of customers for maps and books to help them locate the little village of Saskatoon where Guy Watkins and his orchestra hold forth, but, believe me, the Radio fans in this part of the country know where Saskatoon is, and they seem ready to back us with plenty of votes."

At another time he writes, "This is Saturday afternoon, and we do not work on Saturdays but lay off and drink beer, some day you will be free. Gosh, I'll bet you hate that guy Volstead!"

It was Irvin Plumm's orchestra at CNRW, Winnipeg, which first held the Canadian honors. And there still is a possibility that Little Jack Horner may stick his thumb into the Contest pie and pull out a Plumm for the Sixth district.

"The confidence that our friends throughout the country have in our winning this contest is overwhelming," writes Mr. Christensen of WHO. "The local Junior Chamber of Commerce is backing us to a man, and I think every paper in the state had something nice to say about us the day after the February issue of Radio Digest hit the newsstands. Again I want to thank Radio Digest for a movement that will benefit every orchestra in the country that is taking an active part in it."

The standings of the leaders at the last count before this edition of Radio Digest goes to press is shown in the adjoining lists:
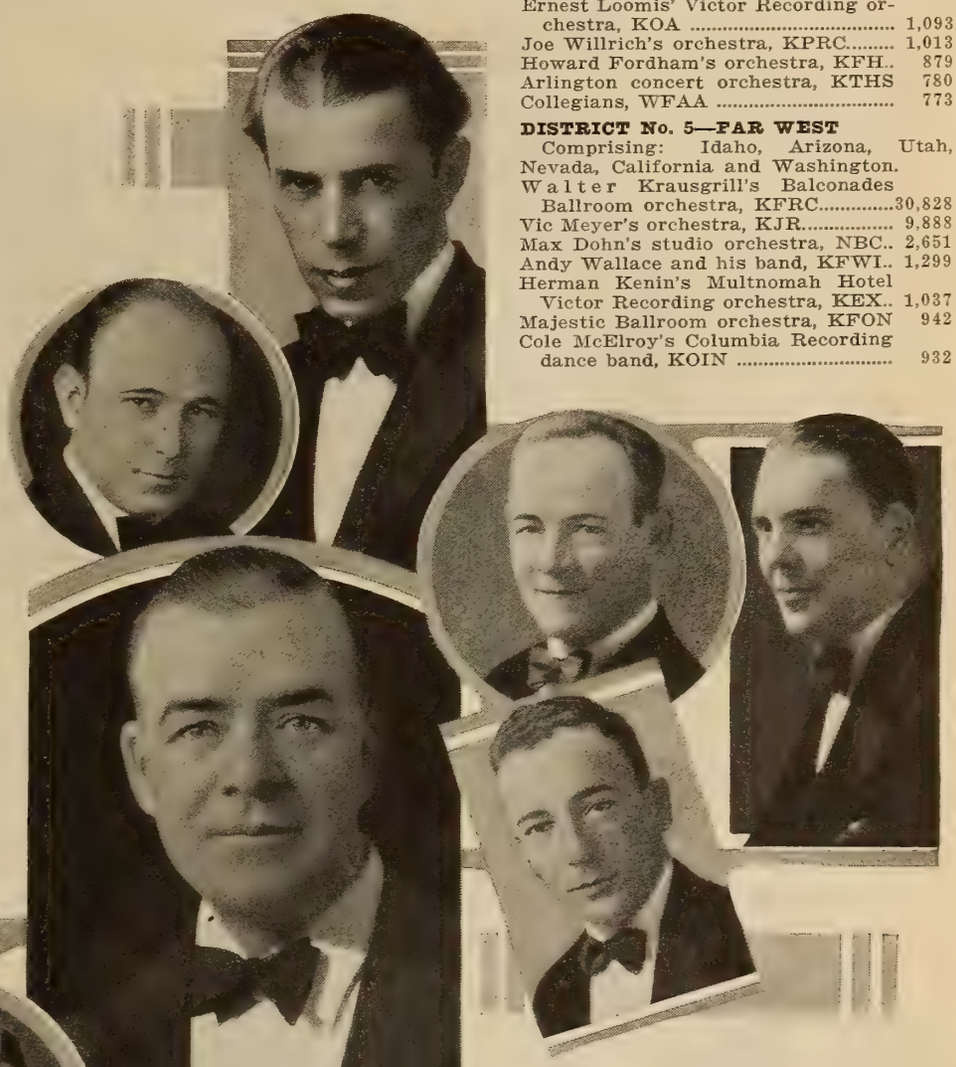
Krausgrill of KFRC
And His Balconades in Second Place

Cock-a-Doodle-Do orchestra, KTHS.. 512
Majestic Club orchestra, WRVA..... 505

DISTRICT No. 3—MIDDLE WEST
Comprising: Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa and Missouri.
Paul Christensen's orchestra, WHO..25,089
Maurie Sherman's orchestra, WLS.... 4,142
Charles Fitz-Gerald and his Rythm Kings, WJR 2,815
WOS Radio Ramblers 2,692
Chief Razzberry's orchestra, KOIL.. 1,268
WENR Studio orchestra..... 1,141
Crosley Cossacks, WLW..... 1,032
Kentucky Serenaders, KYW..... 998
Fred Hamm's Victor orch., WLIB..... 890
Coon-Sanders orchestra, WBBM..... 862

DISTRICT No. 4—West
Comprising: North and South Dakota, Nebraska, Kansas, Oklahoma, Texas, Montana, Wyoming, Colorado and New Mexico.
Gurney's Radio WNAX orchestra.....43,270
Seven Aces, WBAP.....28,292
Randall's Royal Fontenelle orchestra, WOW 15,228
Chief Gonzales and his Arabian Room orchestra, KOA..... 1,143
Henry Lange's Gunter Hotel orchestra, WOAI 1,099
Ernest Loomis' Victor Recording orchestra, KOA 1,093
Joe Willrich's orchestra, KPRC..... 1,013
Howard Fordham's orchestra, KFH.. 879
Arlington concert orchestra, KTHS 780
Collegians, WFAA 773

DISTRICT No. 5—FAR WEST
Comprising: Idaho, Arizona, Utah, Nevada, California and Washington.
Walter Krausgrill's Balconades Ballroom orchestra, KFRC.....30,828
Vic Meyer's orchestra, KJR..... 9,888
Max Dohn's studio orchestra, NBC.. 2,651
Andy Wallace and his band, KFWI.. 1,299
Herman Kenin's Multnomah Hotel Victor Recording orchestra, KEX.. 1,037
Majestic Ballroom orchestra, KFON 942
Cole McElroy's Columbia Recording dance band, KOIN 932



Joe Mendel and his Pep band, KFRC 928
Silver King Revelers, KGW..... 917
KPO Orchestra 770

DISTRICT No. 6—CANADA
Comprising: The entire Dominion of Canada.
Guy Watkins and his Art Harmony Seven, CFQC 30,703
Irvin Plumm and his orchestra, CNRW 4,477
Chateau Laurier concert orch., CNRO 587
Danny Yates' Hotel Windsor orchestra, CKNC 463
Jack Denny's orchestra, CFCF..... 397
Harold Rich-Morris London Versatile Canadians, CFCA..... 358
Eveready orchestra, CKNC..... 304
Jackie Souders and his orch., CNRV 153
Palm Room orchestra, CKCL..... 104
Cabaret Belmont orchestra, CNRV.... 99

WORLD'S MOST POPULAR RADIO ORCHESTRAS
Leading America
West
Gurney's Radio WNAX orchestra 43,270
By Districts
No. 1 East, Century Orchestra, WMAK..... 3,223
No. 2 South, Dixola Novelty Orchestra, WSMB 5,643
No. 3 Midwest, Paul Christensen, WHO.....25,089
No. 4 West, Seven Aces, WBAP 28,292
No. 5 Far West, Walter Krausgrill's Balconades Ballroom orchestra, KFRC..30,828
No. 6 Canada, Guy Watkins, CFQC 30,703

District Leaders

DISTRICT No. 1—EAST
Comprising: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland and District of Columbia.
Century Orchestra, WMAK..... 3,223
Dok Eisenburg and his Sinfonians, WNAC 2,853
Vincent Lopez' orchestra, WEAF..... 2,281
Crosley Moscow Art orchestra WEAF 1,895
Freddie Rich's orchestra, WJZ..... 1,704
Palais D'Or orchestra, WEAF..... 1,399
Roxy's symphony, WJZ..... 1,087
Ipana Troubadours, WEAF..... 1,052
Al Steele's Musical Vagabonds, WMCA 958
Club Worthy Hills orchestra, WTIC 884

DISTRICT No. 2—SOUTH
Comprising: Virginia, West Virginia, North and South Carolina, Georgia, Florida, Louisiana, Mississippi, Alabama, Tennessee, Arkansas and Kentucky.
Dixola Novelty Orchestra, WSMB.....5.643
Andrew Jackson Hotel orch., WSM.. 1,147
Chas. Dornberger's orchestra, KTHS 1,098
Kentucky Hotel orchestra, WHAS..... 938
Tennessee Collegians, WLAC..... 779
Ruby Brown and his orchestra, WSB 763
Nick Rose and his Revellers, WLAC 655
Hotel Richmond Orchestra, WRVA.. 551



WALTER KRAUSGRILL (center) and his gallant Balconades Ballroom orchestra members who have forged ahead in the international orchestra popularity contest. The Krausgrill contingent got just a bit of a late start but they made fast strides to overtake the leaders. A dark horse from South Dakota then came dashing out of the dust, running neck and neck with the Californians. The race is still on.

In the book size form of the new Radio Digest an edition de luxe has been produced to give the standings of these orchestras a prominent position in the family libraries for months to come.

Subscriptions taken in the contest will be extended issue for issue.

Ancient Hu-chin Plays Jazz

Two-Stringed Fiddle From Time of Confucius Comes to Life for Service of Young Moderns

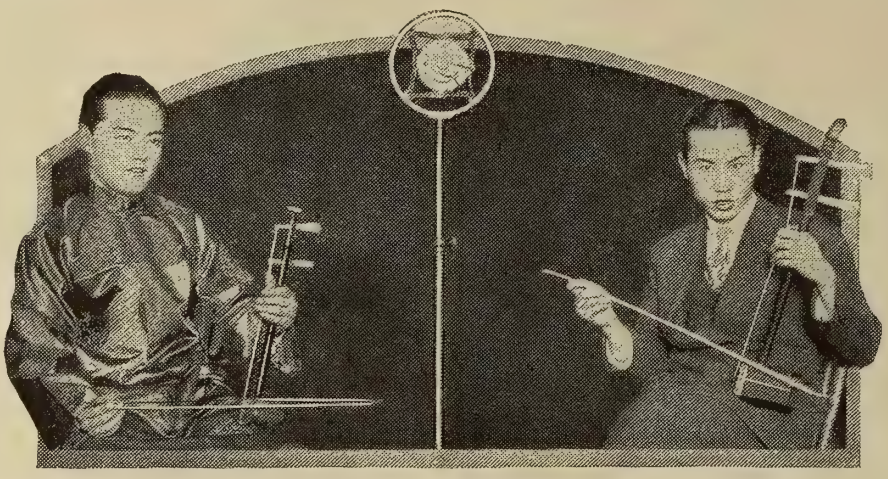
CHINA is very old. Archaeologists are constantly making new discoveries of its past. They are reaching back into forgotten ages and unearthing vestiges of a civilization that are all but astounding.

Bob Casey, reporter and explorer for the Chicago Daily News, and author of the Step on the Stairs, written especially for Radio Digest, has, since the first of the year, broken his way alone through an almost impregnable jungle to discover a new citadel in southern China—a city that once teemed with a million population and within which, it appears, no white man ever before had set his foot.

This strange and amazing background gives the modern China an air of mystery. Something is happening over there which the rest of the world understands but little. The Chinese are taking on the Western civilization. They attend our schools and universities and that accounts for C. L. Hsiang and J. S. Yong, both of Peking, now attending the University of Minnesota, and their curious two string fiddles heard occasionally over WCCO at Minneapolis.

The Chinese name for the two stringed fiddle is hu-chin. The two students are not very proud of it. They think it is too primitive. But it has proved very interesting to American audiences. Either modern music is going back or the very old time music of China is catching up, as the hu-chin seems to be regaining favor in the younger set of the Celestial Kingdom.

"We would blush to be seen playing the hu-chin if we were at home," said young Mr. Hsiang. "It's much too old fashioned. But after all it is amusing and we get quite a kick out of it, as you say.



THERE'S a plaintive sweetness in the tone of the Chinese hu-chin—a two stringed fiddle. C. L. Hsiang (right) and J. S. Yong of Peking played for the WCCO audience. Mr. Yong sings. Both of the young Celestials are students at the University of Minnesota. To play the hu-chin at home and in public would put them in disgrace. But it's a great little fiddle for Chinese jazz and Mr. Hsiang says he gets a great kick out of it. It came into vogue in China at the time of Confucius.

"No, it is not so venerable as some of our real curios. I believe it was brought into general use among the musical circles of the period from one of the northern provinces at about the time of Confucius."

That it survived at all is attributed to the use made of it by the more ignorant classes. Almost anyone could have a hu-chin in the home—and, certainly, any human being with a human soul must have a certain amount of music in the course of a lifetime. So it was up to the hu-chin to satisfy the musical longings of those who could not afford more complicated and more expensive instruments. Every cottage had a hu-chin.

"But with the jazz epidemic sweeping over China, as it did

(Continued on page 123)

Song of Peter Rabbit

DID you know that a bear can sing? Or did you know that a rabbit could croon a lullaby?

If you don't believe they can you had better tune in WBAL at Baltimore during the Sandman hour. That is the



time Miss Edna Burhemm comes to the children with all kinds of favorite stories from the most popular story books. And instead of reading just the way the book says she sings.

So when she tells the story of the Three Bears or Peter Rabbit it's all done in song.



WAY down in Newawleans there's a snappy, wide-awake broadcasting station known to a great fan-shaped area of listeners as WSMB. There's a touch of the romantic South and the vivacious French to the programs. Typical of the fair feminine artists heard from that station is Miss Myrza Mayer Bonligny, concert pianiste, and accompanist extraordinary.

Boy Prodigy at WBAL

MANY good authorities maintain that Shura Cherkassky is the greatest boy piano prodigy since the youth of Joseph Hofmann. He was "discovered" by Frederick R. Huber, director of WBAL, Baltimore, about five years ago.

He seems born with a natural sense of all the feeling to be derived from piano



harmony. His study of technique has greatly enhanced this gift until now he has achieved considerable fame in the musical centers of the East.

Mother Greets Son in Arctic

DR. LANGFORD WITH McMILLAN Labrador Expedition Hears Parent and Sister over KOIL

By George R. Wood
(News Director-Announcer, KOIL)

"HELLO, EARL—I hope you hear me. This is mother talking to you from KOIL at Council Bluffs; and, Earl, this is one time I can talk to you and you can't talk back. We are all well and happy here in Omaha, so don't worry about us. Take good care of yourself and we'll hope to see you next October. Your father is listening in to the broadcast at Grand Island, Nebraska. Good night," Mrs. W. I. Langford, mother of Dr. Earl K. Langford, chief physician and surgeon with the Donald McMillan expedition in the Arctic regions, told her son over KOIL Thursday evening, February 9, at 11:30 o'clock, central standard time. Then the doctor's sister, Mrs. A. W. Elsasser, also of Omaha, played her own accompaniment while singing a number for her brother.



MRS. A. W. ELSASSER talks to her brother, Dr. Earl Langford, with McMillan in Labrador.

Just before the time for the broadcast the studio telephone rang and a woman's voice said, "Please send greetings to my cousin, Charles Sewell, botanist with the expedition." The voice was that of Mrs. Wood Allen of Council Bluffs, who also is a personal friend of McMillan. A rush trip by automobile to the home of Mrs. Allen brought her to the studio and she spoke to Mr. Sewell.

These speakers who never before had faced a microphone were not affected by "mike fright," as so many are on their first appearance before the microphone. They seemed to forget there was anyone in the studio excepting themselves—they were talking to loved ones "snowed in" in the far north, who always were in their thoughts. The women's voices were firm, not the least trace of nervousness was shown, when they stepped up to the announcer's desk to greet their loved ones with the arctic expedition. The realization that the whole world could be listening to their conversation did not enter their thoughts. They only visualized two grizzly-bearded men dressed in heavy fur clothing, with strained ears to catch just one precious word from home—and the speakers were using every effort to send that word out on the wings of the clear crisp night to the ones they loved best.



DR. EARL K. LANGFORD with McMillan Arctic Expedition.

So, far into the thousands and thousands of acres of ice and snow in the arctic wastes, these two men heard relatives speaking to them from home. After the relatives had spoken, KOIL then introduced every artist on the station staff and for the next two hours a program in which 20 artists participated was broadcast for the McMillan party. The program included classical numbers, popular numbers, vocal and solo numbers, orchestras and a xylophone solo, with Bob Hall, Don Searle, Howie Martin and George Wood announcing the program.

Knowing that Dr. Langford's parents resided in Omaha, just across the Muddy Missouri from Council Bluffs, KOIL tried for many weeks to get in touch with the operators of WNP, the station of the expedition, located 90 miles inland from Nain, Labrador. After the several weeks' trial, the station was rewarded with a message received from Dr. Langford and relayed through short wave station 9DZW, through the assistance of the American Relay Radio league. The message from Dr. Langford stated: "Was reminded that I never thanked you for your radio log you sent me last fall. While listening to your good program the other evening, we all enjoyed it very much. Enough volume to make the loud speaker complain." H. W. Kerr, owner and operator of 9DZW, Little Sioux, Iowa, relayed the message to KOIL, and the station immediately asked his co-operation in sending a message to the doctor that his mother would speak to him over the station, which Mr. Kerr did and then the entire membership of the A. R. R. L. got busy relaying the message to Labrador, and all stood by faithfully to pick up a return message that the expedition heard the program. Facilities of KOIL have been offered to Mrs. Langford and Mrs. Allen for the purpose of communicating with their relatives. The station also has set aside 12 o'clock Monday nights to broadcast a program for the explorers and to send any message from relatives of any of the party.

In the photograph appears Mrs. Elsasser speaking to Dr. Langford 3,000 miles away, and the picture of the doctor as he appeared when leaving last June for the arctic and as he now appears in the fur clothing necessary in the far north.

The short wave station at Little Sioux, 9DZW, played a big part in putting over the broadcast, and on several occasions has relayed messages to the doctor's mother in Omaha. The A. R. R. L. also played a big part in the work.

An interesting sequel to the experiment was a radiogram from WNP through the Radio Relay League stating, "Heard the program, ten to eleven, and except for part of announcement it was O. K. Later we heard last half of the expedition program, which came in perfect. Everyone enjoyed it very much. (Signed) Dr. Langford."

ON the following evening KYW broadcast its final program of the season to the listeners of the far north with Maurice Wetzel at the microphone. About fifty letters were read to friends and relatives scattered almost all the way around the Arctic circle.

The editor of Radio Digest accepted an invitation to tell those isolated behind the snow barriers of the latest improvements in Radio. The listeners were informed of the successful development in television and the prospect of being able in the near future to see their friends and relatives as well as hear them while they are shut in at their dark winter quarters. A resumé of the news of the day was read by E. L. Gross of the KYW staff and subsequent messages indicated that broadcasts reached their destinations.

Wendt Advanced Radio in Arctic

WHEN the story is written in full of the penetration of Radio into the land where about half the year is night probably the greatest amount of credit will rightfully go to George A. Wendt of the Canadian Westinghouse company in Montreal. He has never been forgetful of those brave men who have crossed the Circle of the Pole.

He has watched the increasing air traffic with the keenest interest until now there are special weekly programs from several stations where for years the Westinghouse stations performed this service exclusively.

Concerning the announcement of the advancement of television over KYW he wrote to Radio Digest as follows:

"Having originated these Arctic broadcasts something over five years ago, I could not help but visualize what your talk meant to the men in the North. The Hudson's Bay company's men usually go in for a period of three years while the mounted police usually stay in on an average of two years, and in all that time except when the annual supply ship arrives, they see no one except the two or three men associated with them, and usually the same Eskimos.

"Only once a year do the ships go in and take in the usual supply of mail and pamphlets and bring out the furs, and then, except for Radio, they are entirely cut off from the outside world for a period of twelve months. The vision which you brought before them of the possibility of some day in the future of seeing events of the outside world by Radio probably meant more to these people than any other human beings in the world.

"One of the curious things that I encountered was that the Eskimos had been taught the old square dances some centuries ago by the whalers, and accordingly all the women learned to play the accordion, some of them being very adept at this.

"In one of the posts in the Far North the Mounties told me the Eskimos were great at coming in and listening to Radio music, and after listening to some of the old time fiddlers' contests of KDKA, they were quite able to reproduce some of these tunes. Every year the supply ship carries up a fresh batch of phonograph records—the popular new songs produced since the last shipment.

"The Mounties eagerly try them out. Recent years it has been somewhat of a surprise to them to find the records are reminiscent of tunes heard from the Eskimo accordions. Of course it was obvious that the Eskimos were getting the latest first by Radio, and making the tunes familiar. Consequently phonograph records have lost some of their former zest of 'something new.'"

Mr. Wendt ridicules claims published recently that Greenland is just getting its first Radio reception. He sends copies of letters from Godhaven and other points giving details of American reception for the last three years. Experts note that signals fade for eleven-day periods in Greenland.



MISS LILLIAN REHBERG is the accomplished young cellist of the Westinghouse station, KYW. She has won several prizes for her artistic ability although still in her "teens." One of the distinctions conferred upon her was to serve as soloist for the Chicago Symphony orchestra. Her artistic nature does not prevent her from being a regular girl. She is the "life of the party" in the KYW studio.

Point Barrow Gets Time Signals

FACING the ice-covered Arctic Ocean, Point Barrow is America's "farthest north" point of civilization. Except for a few weeks in the summer time when the ice goes off shore and it is possible for boats to come in, Point Barrow has no communication with the outside world other than by dog trail over the great barren waste that separates it from communities further south. Dog sleds are seldom used except for emergency as settlements are far apart and not easily reached overland.

Point Barrow is the center of activity of great whaling and sealing operations. The Department of the Interior maintains a school for the natives. There is also a Presbyterian Hospital and mission and a trading post at Point Barrow. Its population is approximately 508—500 Eskimos and eight whites. Occasionally the white population is augmented by those who are planning dashes to the North Pole or correspondents for newspapers awaiting the completion of flights from the other side of the world, as Point Barrow is America's "hopping-off place" for the North Pole.

In spite of its remoteness, time is important in this tiny Alaskan village. Owing to the fact that the sun sets on November 20th not to rise again until January 22nd, Point Barrow has no way of verifying its time for more than two months. It is said that the last thing a man does who is going to Point Barrow is to secure a dependable watch and have it adjusted to keep good time for years.

During this long, dark, winter night of more than two months, all activity in the village ceases with the exception of the school. The time observed by the school authorities necessarily is taken as the standard time of the village, although it has been known to have been as much as two hours off when finally checked against the position of the sun. Complications, it can be seen, easily arise from situations such as this and there have been many heated arguments as to the correct time.

Last summer was a particularly severe one in the Arctics. The government revenue cutter got no further north than Teller (near Nome). Were it not for the fact that Point Barrow would have been without a school teacher, no attempt would have been made to reach the northern village.

Typical of the kind of men who ventured forth into America's far north is Leon S. Vincent, a young recruit in the Alaska service of the United States department of education. He and his bride of a few months had accepted a teaching position near Nome. When the word came of the vacancy at Point Barrow, the young couple immediately volunteered to go further north, and the stalwart crew of the U. S. M. S. Boxer, a small vessel used by the Alaska School Service, determined to make the attempt to reach Point Barrow.

(Continued on page 122)

Radio Continuities New Art

Skill and Special Writing Technique Required to Link Elements of Broadcast Program in Smooth Running Order

By Gerard Chatfield
Supervisor of Programs, NBC

WHAT is a Radio "continuity"? There are several answers to the question. The best, perhaps, is that the continuity is the manuscript of the broadcast program—the speeches, cues and "business" of the air production.

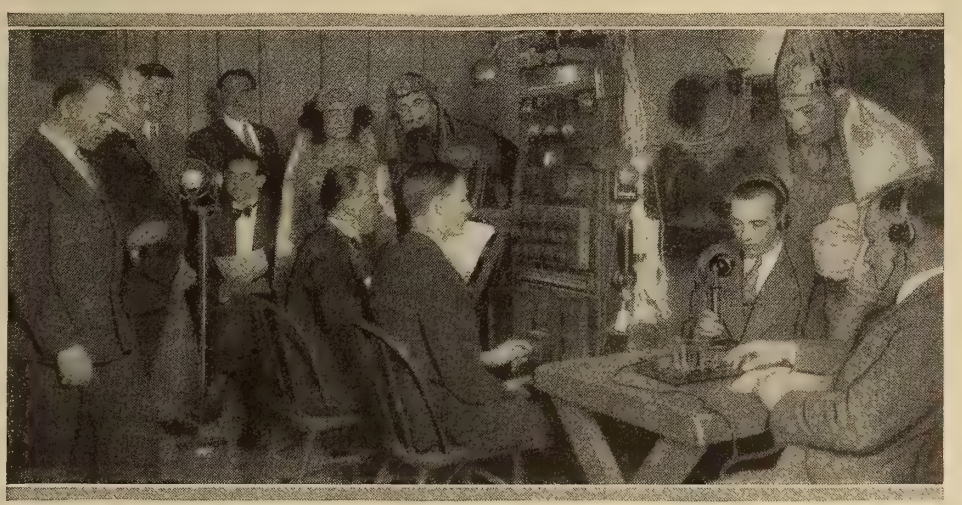


Gerard Chatfield

A continuity is to Radio what a scenario is to a motion picture or a libretto to a musical comedy. It links together the various episodes of the entertainment and makes the broadcast coherent and easy to understand. In other words, the continuity is the "plot" of the broadcast.

The Radio continuity is truly the infant of the literary branch of the enormous family of entertainment. The Radio continuity has come into general use in the past three years. Because it is a new thing, it is still in development and subject to many experiments and changes. In spite of its swaddling clothes, the Radio continuity has an individuality that is distinctly its own—**it has created a new technique in writing.**

A careful search has failed to reveal the original Radio continuity. If it were found it probably would be a tattered program of an early Radio broadcast with some penciled notes of an announcer on the margins. Three years ago, almost all announcers stepped up to the microphone with a faint idea of what ought to be said and then trusted to spontaneous eloquence, a necessary attribute of every announcer in those days, to carry them through. With the advent of bigger programs and more programs, spontaneous announcements became increasingly difficult to offer with any degree of satisfaction and gradually, the announcers started their evenings' work with typed notes of the proper things to be said. These typed notes rapidly were evolved into the present continuity which not only tells the announcer what to say but tells him when to say it and, quite often, how to say it.



MR. CHATFIELD, at left of engineer before the control board, must be familiar with the opera score and advise the technician where to modulate. Members of the Chicago Civic Opera, direct from the stage, take keen interest in "the works." Director Daniels is seen sitting before the mike, continuity in hand. The picture was taken in the opera control room located in the basement of the Auditorium. Phone and telegraph keep continuous contact with other net stations.

The sponsored program—the program offered "through the courtesy of" some firm—proved a further stimulus to the development of the continuity. The continuity for a sponsored program was so written that the firm received mention in the right way at the right time and benefitted from the advertising of the Radio program. Though sales arguments and direct appeals to buy are unheard of on the better class of programs, there is always some deft phrase that impresses the listener-in with the quality of the broadcast sponsor's product.

THE production of a Radio continuity is interesting. The work as it is done in the continuity department of the National Broadcasting company, may be taken as an example of the care used in preparing the 'script. It might be of interest to follow the growth of a script.

Three weeks before the planned program is to go on the air, copies of the musical selections are submitted to the continuity department. Assume that the program is sponsored by the manufacturers of Clicquot Club ginger ale. The continuity writers study the program and then begin to work out the announcements, cues for music and other directions. The opening announcement is carefully done, for it must be skillfully written in order to attract immediate attention. Then there must be a subtle reference to the advertised product—for instance, mention may be made of "snappy, sparkling music" and one thinks of "snappy, sparkling" in connection with the ginger ale.

Between each musical selection—if music happens to be the foundation of the entertainment—there must be speeches for the announcer. These speeches are carefully worked out and timed to the second. Then there is the closing announcement which is designed to leave the auditor with a definite impression of the program he has just heard and a desire to hear a similar program at the next opportunity.

The technique of continuity writing includes three important things. The whole thing must be pleasing to the listener-in; the words and phrases must be clear and easily understood and the entire continuity must be written to take up a certain period of time—no more and no less. Truly, minutes on the air are golden minutes.

Long words, words of four or more syllables are carefully avoided. Compound, complex sentences, too, are taboo. Simple words and simple phrases must be used—and the general effect is a clarity of expression that is very pleasing.

The continuity writers must be sure of their facts, too. Always there is some person in Keokuk or Kokomo who is quick to notice the slightest error in an explanation of some musical selection. In order to make sure that all facts used are actual facts, the National Broadcasting company has established a department of Literary and Musical Research where experts prepare data on the various programs. This department is a valuable ally of the continuity department.

The sponsored program is not the only job put up to the continuity department. The writers are called upon to evolve new and novel methods of presenting Radio programs, to present unusual programs in a manner that will emphasize the individuality of the broadcast and to cut and trim and rewrite dramatic sketches in order that they may be presented in the time allotted for the program.

Each month sees the continuity department assuming a greater importance in the broadcasting industry. As broadcasts improve steadily in entertainment content and in general merit, so must the continuities improve.

The time is not far distant when the continuity department will be called upon to arrange productions that will be as complicated and as laborious as many of the mammoth theatrical entertainments now on Broadway. Big things are to be done in Radio and big things will be expected of the continuity department.

The infant Radio continuity is a lusty youngster. He has grown in a few short years from his embryonic form of the scribbled notes on a tattered program to his present development of many pages securely bound in manila cover. One may expect to see the day when he will appear in a cloth bound jacket and take his place along with the bound volumes of successful plays or motion picture stories.

Hot Presidential Campaign

Convention Halls Will Convey to All





WHO'S Chapter of the Barney Google's "Nanny Goat" club was organized by Mildred Sandy and Grace Alberson. They are shown here giving the club's high sign. Members are welcome, they say. Here's a new picture of smiling Ed McConnell, the genial comedian, pianist and songbird of Station WSUN, inviting the western world to his party each Thursday night between 11 and 12 o'clock.

LET the eagle scream, but watch out for blasting!

From now on until election the air of the nation will quiver with the impassioned voices of political leaders proclaiming the virtues of their respective candidates, and warning against the calamities that always threaten the American government every four years.

George R. Wood claims that Station KOIL, Council Bluffs, was the first in the field to take a straw vote. Standings of the various Presidential nominees are announced daily.

Engineers from the leading broadcast stations are surveying the convention halls at Kansas City and Houston. Those not served by the chain systems are trying to get independent hook-ups.

Regular Sunday Features

Eastern Time Stations

CFCA Toronto, Can. (356.9m-840kc) 7 p. m. service; 8:15, musicale.

KDKA Pittsburgh, Pa. (315.6m-950kc) 11 a. m. service; 1 p. m., WJZ; 4, organ; 6:15, symphony orchestra; 6:30, WJZ; 8:15-11:15, N. B. C.

WABC New York, N. Y. (325.8m-920kc) 10:50 a. m. church service; 4 p. m., theater hour; 5, vespers; 7, orchestra; 8, service; 9, forum; 9:30, program.

WAIU Columbus, O. (282.2m-1060kc) 9 p. m. music.

WBAL Baltimore, Md. (285.5m-1050kc) 5:30 p. m. N. B. C.; 6:30, N. B. C.; 7, concert orchestra; 8, musicale.

WBZ Springfield, Mass. (333.1m-900kc) 11 a. m. service; 1 p. m., N. B. C.; 2 WJZ; 7:30, Hotel Statler ensemble; 8:15, N. B. C.; 9:15, music; 10:05, musicale.

WCAE Pittsburgh, Pa. (461.3m-650kc) 6 p. m. N. B. C.

WCSH Portland, Me. (214.2m-1400kc) 10:30 a. m. church; 7:30, church; 8, WEAF; 9:15, organ.

WEAF New York, N. Y. (491.5m-610kc) 1 p. m. music, WRC; 2, service; 3, Young People's Radio conference, WTIC, WJAR, WCSH, WRC, WEAR, WTMJ, KSD, WOC, WDAF, KVOO, WFAA, WHAS, WMC; 4, Men's conference, WEEI, WTIC, WJAR, WTAG, WCSH, WGY, WCAE, WEAR, WSAI, WHO, WOW, KVOO, WFAA, WSM, WSB; 5:30, Accusticon hour, WEEI, WRC, WGY, WCAE, WWJ, WEBH, WRHM, WOC, WHO, WOW, WDAF, KVOO, WHAS, WMC, WSB; 7:20, Major Bowes' Family, WTIC, WJAR, WTAG, WRC, WGY, WCAE, WWJ, KSD, WHO, WOW, WFAA, KVOO, WHAS, WSM, WMC, WSB, WBT, KPRC, KOA; 9, Our Government, WTIC, WJAR, WTAG, WCSH, WRC, WGY, WGR, WCAE, WSAI, WTMJ, KSD, KVOO, WFAA, WMC, WSB, WBT, WHAS, KOA, WOC, WHO; 9:15, Atwater Kent Radio hour, WEEI, WFI, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAI, WGN, KSD, WCCO, WOC, WHO, WOW, WDAF, KVOO, WFAA, WSM, WMC, WSB, WBT; 10:15, drama.

WEEI Boston, Mass. (508.2m-590kc) 7:30 p. m. musicale; 9:15, WEAF; 10:15, cruising the air; 10:20, Keith's Radio revue.

WFAN Philadelphia, Pa. (223.7m-1340kc) 11 a. m. service; 8 p. m., orchestra; 10, organ.

WFI Philadelphia, Pa. (405.2m-740kc) 4:30 p. m. chapel; 7:30, service; 9:15, WEAF.

WGBS New York, N. Y. (349m-860kc) 9:15 p. m. program.

WGHP Detroit, Mich. (277.6m-1080kc) 3 p. m. Columbia chain; 9-11, Columbia chain; 11-11:30, Arcadians; 11:30-12, organ.

WGR Buffalo, N. Y. (302.8m-990kc) 10:45 a. m. service; 7:30 p. m., service; 9, N. B. C.

WGY Schenectady, N. Y. (375.5m-790kc) 10:30 a. m. service; 3:30 p. m., orchestra; 4, Y. M. C. A.; 5:30-10:45, N. B. C.

WHAM Rochester, N. Y. (280.2m-1070kc) 10:30 a. m. service; 1 p. m., N. B. C.; 5:30, N. B. C.; 6:30-9:15, musicale; 9:15-10:15, N. B. C.

WHK Cleveland, O. (265.3m-1130kc) 6:30 p. m. dinner concert; 7:30, Bible Students' association; 8:45, pianist.

WHN New York, N. Y. (394.5m-760kc) 6 p. m. program; 11, organ; 11:30, club orchestra.

WIP Philadelphia, Pa. (348.6m-860kc) 9:30 p. m. WGBS, or 7:15 p. m., service.

WJAX Jacksonville, Fla. (340.7m-880kc) 6:30 p. m. dinner music; 8, service; 10, organ.

WJR-WCX Detroit, Mich. (440.9m-680kc) 10 a. m. First Baptist church; 1 p. m., N. B. C.; 2, WJZ; 5:30, twilight hour; 8:15, WJZ; 10, song service, First Baptist church of Pontiac.

WJZ New York, N. Y. (545.1m-660kc) 1 p. m. Golden Strand group, WBZ, WHAM, KDKA, WLW, WJR, WEBH, KSD, WOC, WOW, WDAF, KVOO, WFAA, WHAS, WBT; 2, Roxy, WBZ, KDKA, KYW, WOC, WJR, WRC, WTMJ, WHO, WOW, KVOO, WFAA; 3, music; 5:30, service, WBZ, WHAM, KYW, WBAL; 6:30, Cook's tour, WBZ, WBAL, KDKA, WJR, KYW, KWK; 7, organ; 7:30, music, KWK; 8:15, Collier hour, WBZ, KDKA, KYW, WJR, WCCO, WLW, KWK; 9:15, Vibrant Melodies, WHAM, KDKA; 9:45, singers, KDKA, WHAM, WJR; 10, time, WBZ, WHAM, KDKA; 10:15, Don Amaizo, KDKA, KYW, WCCO, WTMJ.

WLW Cincinnati, Ohio (428.3m-700kc) 9:30 a. m. Sunday school; 11, services; 1 p. m., N. B. C.; 2, organ; 7:15 p. m., service; 8:15, WJZ; 9:15, orchestra.

WLWL New York, N. Y. (370.2m810kc) 5 p. m. forum; 8, service.

WMAK Buffalo, N. Y. (545.1m-550kc) 2:30 p. m. forum; 3, Columbia chain; 7:35 p. m. service; 9, Columbia chain.

WMCA New York, N. Y. (370m-810kc) 6-8 p. m. program; 9:15-11:30, musicale.

WNAC Boston, Mass. (461.3m-650kc) 7:30 p. m. service; 9, Columbia chain; 10, Columbia chain.

WOO Philadelphia, Pa. (348.6m-860kc) 2:30 p. m. exercises; 6, organ; 7:30, service.

WOR Newark, N. J. (422.3m-710kc) 3-5 p. m. Columbia chain; 7:45, Sunday evening musicale; 9, Columbia hour.

WPCH New York, N. Y. (325m-920kc) 6:30 p. m. music.

WPG Atlantic City, N. J. (272.6m-1100kc) 3:15 p. m. organ recital; 4:15 p. m., community recital; 9:10, evening program; 10, Sunday evening musicale.

WQAM Miami, Fla. (384.4m-780kc) 7 p. m. program.

WRC Washington, D. C. (468.5m-640kc) 11 a. m. service; 1 p. m., WJZ; 2, N. B. C.; 3, service; 4, Washington cathedral; 5:30-11:15, N. B. C.

WSAI Cincinnati, Ohio (361.2m-830kc) 7:45 p. m. chimes; 8:15, time; 8:15, program; 9:15, WEAF; 10:15, WEAF.

WTAG Worcester, Mass. (516.9m-580kc) 4 p. m. N. B. C.; 7:20, WJZ; 9, Our government; 9:15, time; 9:16, news.

WTAM Cleveland, Ohio (399.8m-750kc) 4 p. m. ensemble; 6, orchestra; 6:30, WEAF; 7:20, studio program; 9:15, WEAF; 10:15, orchestra.

WTIC Hartford, Conn. (535.4m-560kc) 5:30 p. m. ensemble; 6-9:15, N. B. C.

WWJ Detroit, Mich. (352.7m-850kc) 10:30 a. m. services; 7:20 p. m., N. B. C.; 9, piano recital; 9:15, N. C. B.

WWNC Asheville, N. C. (296.9m-1010kc) 7:30 p. m. service.

Central Time Stations

CNRW Winnipeg, Can. (384.4m-780kc) 9 p. m. Fort Garry hotel orchestra.

KFAB Lincoln, Neb. (319m-940kc) 11 a. m. service; 10 p. m., symphony.

KFNF Shenandoah, Iowa (461.3m-650kc) 8:30 a. m. gospel service; 10:45, service; 2 p. m., sermon; 4, talk; 6, Golden Rule service.

KLDS Independence, Mo. (270.1m-1110kc) 8:30 a. m. Bible study; 11, studio service; 2 p. m., KLDS string quartet; 3, Radio church; 6:30 vespers, sermon; 9:15, services, choir.

KMA Shenandoah, Iowa (394.5m-760kc) 8 a. m. sacred; 11, service; 12:15, sacred songs; 1:30 p. m. 4, orchestra; 6, service.

KOIL Council Bluffs, Iowa (319m-940kc) 10 a. m. service; 3 p. m., Columbia chain; 7, sacred music; 11, orchestra; 12, dance program.

KPRC Houston, Texas (293.9m-1020kc) 7:30 p. m. service.

KSD St. Louis, Mo. (545.1m-550kc) 6:20 p. m. WEAF; 8:15, WEAF.

KTHS Hot Springs National Park, Ark. (384.4m-780kc) 11 a. m. services; 7:30-11 p. m., soloists.

KVOO Tulsa, Okla. (348.6m-860kc) 8 a. m. service; 9:15, Sunday school; 11, service; 12n.12:15, N. B. C.

KYW Chicago, Ill. (526m-570kc) 1 p. m. WJZ; 7:15-8:15, WJZ; 8:17, good reading; 9:15, WJZ.

WBAP Ft. Worth, Texas (499.7m-600kc) 5 p. m. sacred concert; 6, vesper service; 9:15, Seven Aces.

WBBM Chicago, Ill. (389.4m-770kc) 12 mid., Nutty club.

WCBD Zion, Ill. (344.6m-870kc) 8 p. m. trios, mixed quartet, Zion choir.

WCCO Minneapolis-St. Paul, Minn. (405.2m-740kc) 9:45 a. m. services; 10:50, services; 4:10 p. m., House of Hope Presbyterian church; 7:15-10:15, N. B. C.

WCFL Chicago, Ill. (483.6m-620kc) 11 a. m. service; 2:30 p. m., musicale; 5:15, question box; 6:30, Utah hour.

WCOA Pensacola, Fla. (249.9m-1200kc) 7:30 p. m. service.

WDAF Kansas City, Mo. (370.2m-810kc) 8:15 p. m. WEAF.

WDOD Chattanooga, Tenn. (243.8m-1230kc) 11 a. m. service; 5, Bible forum; 7:30, service; 9:30 concert.

WEBH Chicago, Ill. (365.6m-820kc) 10:30 a. m. Seventh Church of Christ, Scientist; 6-7:30 p. m. organ; 7:30, studio program.

WEEI Boston, Mass. (508.2m-590kc) 10:50 a. m. service; 1 p. m., orchestra; 3:30, players; 4, N. B. C.; 6, N. B. C.; 7:30, orchestra; 9:15, N. B. C.; 10:15, cruising the air; 10:30, musicale.

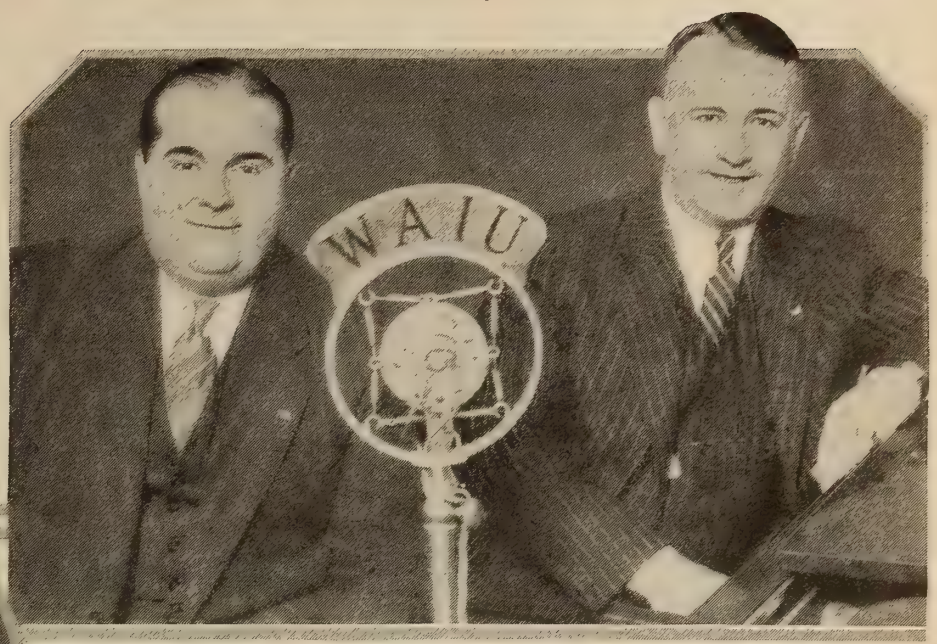
WENR Chicago, Ill. (283.3m-1040kc) 9:30-11 p. m. classical program.

WFAA Dallas, Texas (545.1m-550kc) 2:45 p. m. Farmers' hour, musical; 6-7, Bible class; 8:15, WEAF; 9:15, musicale; 11-12, orchestra.

Makes Atmosphere Quake

Swathed in Wire Information America





"SMILIN' Through" the microphone might be the title of these two pages with smiles on every side. Jack Richards and Billy Church were formerly with A. G. Fields' minstrels. They certainly know how to make the audience of WAIU smile. No wonder Dorothy Talbot, below, is called "The Sweetheart of the N. B. C. Pacific Coast Division. Her dimples are enough to win any heart. However, her real drawing card with her invisible audience is her soprano voice. She is an old and experienced Radio singer.

Wires of the press and wires of the broadcasters will make a veritable web of tingling fibers swathing the halls that are to pick the man to guide the nation through the next four years.

Never in its history will the United States have been so well served with instantaneous news of the Presidential campaign as during the year 1928.

Women will have a great deal to say at this election. The league of women voters has made affiliations with prominent broadcasting stations in all the important centers. The Government club is on the air regularly through the National Broadcasting system. This society furnishes civic news for housewives.

Let the eagle scream. America is listening.

WGN-WLIB Chicago, Ill. (416.4m-720kc) 12 n. comics; 1 p. m., musicale; 6, Million sing; 6:20, Punch and Judy; 6:50, Almanac; 8, Auld Sandy; 8:15, N. B. C.; 9:15, Our music room; 10, Tomorrow's Tribune; 10:10-10:20, songs; 11, Mardi Gras.

WHAS Louisville, Ky. (322.4m-930kc) 10 a. m. services; 4:30 p. m., N. B. C.; 6:20, WEAF; 8:15, orchestra.

WHB Kansas City, Mo. (340.7m-880kc) 6:30 p. m. service; 7:15, concert; 11:15, organ.

WHO Des Moines, Iowa (535.4m-560kc) 6 p. m. orchestra; 6:20, N. B. C.; 7:15, dinner concert; 8:15-10:15, N. B. C.

WHT Chicago, Ill. (305.9m-980kc) 8:30 a. m. sacred concert.

WIBO Chicago, Ill. (305.9m-980kc) 7:10 p. m. program; 10, concert.

WJAZ Chicago, Ill. (263m-1140kc) 7-9 p. m. studio program.

WJBT Chicago, Ill. (389.4m-770kc) 10:30 a. m.-12 mid., Paul Rader.

WJJD Chicago, Ill. (365.6m-820kc) 9 p. m. opera company.

WLAC Nashville, Tenn. (226m-1330kc) 6:30 p. m. service; 9:15, sacred music.

WLS Chicago, Ill. (344.6m-870kc) 1:30 p. m. chapel service; 6, WLS Little Brown church.

WMAQ Chicago, Ill. (447.5m-670kc 10:45 a. m. Peoples' church; 1 p. m., artists' recital; 2, Columbia chain; 4, musicale; 6:15, symphony hour; 7 p. m., Chicago Sunday Evening club; 9:15, Columbia chain; 10, De Luxe Dreamers.

WMBB Chicago, Ill. (252m-1190kc) 3-6 p. m. orchestra; 7:40, Fifth Church of Christ Scientist; 9, popular program.

WMBI Chicago, Ill. (263m-1140kc) 5 p. m. gospel songs.

WMC Memphis, Tenn. (516.9m-580kc) 11 a. m. services; 2 p. m., conference; 3, N. B. C.; 4:30, N. B. C.; 6:20-9:15, p. m., N. B. C.

WOAI San Antonio, Texas (499.7m-600kc) 7:30 p. m. service.

WOC Davenport, Iowa (374.8m-800kc) 10:45 a. m. service; 1 p. m., N. B. C.; 2, N. B. C.; 4:30, N. B. C.; 6, old folks' musicale; 7, service; 8:15-9:45, WEAF.

WOW Omaha, Neb. (508.2m-590kc) 9 a. m. services; 5:30 p. m., Bible hour; 8:15, WEAF; 9:15, music; 9:45, sermonette.

WSB Atlanta, Ga. (475.9m-630kc) 5 p. m. vesper; 6:20, WEAF; 8:15, WEAF.

WSBC Chicago, Ill. (232.4m-1290kc) 9-11 p. m. program; 12-1 a. m., popular artists.

WSM Nashville, Tenn. (366.9m-890kc) 11 a. m. service; 6:20 p. m., WEAF; 8:15, WEAF.

WTMJ Milwaukee, Wis. (293.9m-1020kc) 6 p. m. dinner concert; 7, organ; 8-9:45, N. B. C.; 9:45, trio.

WWNC Asheville, N. C. (296.9m-1010kc) 11 a. m. service; 4 p. m., sacred music; 7:30, service.

Mountain Time Stations

CFAC Calgary, Can. (434.8m-690kc) 7:10 p.m. service.

KOA Denver, Colo. (325.9m-920kc) 11 a. m. church service; 5:30, organ; 6:30, dinner concert; 8, service.

Pacific Time Stations

KEX Portland, Ore. (239.9m-1250kc) 6 p. m. concert; 7:30, service; 8:30, studio program; 9, students' association.

KFI Los Angeles, Calif. (468.5m-640kc) 10 a. m. service; 1 p. m., N. B. C.; 2-5:30, musicale; 5:30, artists; 6:30 p. m., N. B. C.; 8-9, classic hour; 9-10, orchestra; 10-11, Packard Six dance orchestra.

KFOA Seattle, Wash. (447.5m-670kc) 6:30 p. m. symphony hour; 9, N. B. C.

KFON Long Beach, Calif. (241.8m-1240kc) 9:30 a. m. organ; 11, church service; 1:30, organ; 2:30, band; 4, studio program; 4:30, orchestra; 7:45, service; 9, All Star night.

KFRC San Francisco, Calif. (454.3m-660kc) 5 p. m. organ; 6:30, twilight recital; 8:30, orchestra; 10, orchestra.

KGA Spokane, Wash. (260.7m-1150kc) 11 a. m. service; 1 p. m., lecture; 7:30, service.

KFWB Hollywood, Calif. (352.7m-850kc) 6:30-7 p. m. string quartet; 8, light opera program; 9, news; 9:10, blue singers.

KGO Oakland, Calif. (384.4m-780kc) 11 a. m. service; 1 p. m., N. B. C.; 3, N. B. C.; 6:30, symphony hour; 7:30, weather; 7:35, service.

KGW Portland, Ore. (491.5m-610kc) 11 a. m. church; 7:30-9 p. m., church; 9-10, N. B. C.; 10-11, symphony.

KHJ Los Angeles, Calif. (399.8m-750kc) 7-8 p. m. service, First M. E. church; 8-10, program.

KHQ Spokane, Wash. (370.2m-810kc) 10:30 a. m. children's Sunday school; 11, services; 1 p. m., N. B. C.; 3, N. B. C.; 6:30, orchestra; 8, N. B. C.; 9, N. B. C.; 9:30, services.

KJR Seattle, Wash. (348.6m-860kc) 10 a. m. program; 7:30, service.

KNX Hollywood, Calif. (336.9m-890kc) 10 a. m. service; 2-4 p. m., musicale; 6:30, service; 8, orchestra; 9, artist.

KOIN Portland, Ore. (319m-940kc) 6 p. m. dinner concert; 7, orchestra; 8, service; 9, comedy hour.

KPO San Francisco, Calif. (422.3m-710kc) 6:30 p. m. symphony hour; 7:30, organ; 8:30, orchestra.

KYA San Francisco, Calif. (309.1m-970kc) 11 a. m. service; 7, feature writer; 7:30, service.

For Daylight Saving add one hour.

Regular Monday Features

Eastern Time Stations

CFCA Toronto, Can. (357m-840kc) 6:30 p. m. talk; 7:15, organ.

CNRO Ottawa, Can. (434.5m-690kc) 7:15 p. m. children's half hour; 7:45, market reports; 8, orchestra.

KDKA Pittsburgh, Pa. (315.6m-950kc) 9:45 a. m. time; 10, WJZ; 11, Blue Monday cheer; 11:57, time; 12 n., stocks; 5 p. m., time; 6:15, symphony; 6:30, WJZ; 7, Clippers; 7:30-11, N. B. C.

WABC New York, N. Y. (325.9m-920kc) 11:55 a. m. time; 12:55, weather; 1 p. m., orchestra; 2, forum; 6:30 p. m., program; 10, weather; 10:02, orchestra; 11, High-Ho hour.

WAIU Columbus, Ohio (282.8m-1060kc) 10:30 a. m. service; 11:30, news; 3 p. m., shopper's hour; 6, orchestra; 6:30, trio; 7, advice; 7:15, farm talk; 8, music; 9, Columbia chain.

WBAL Baltimore, Md. (285.5m-1050kc) 3:30 p. m. recital; 3:45, travelog; 4, salon music; 6:30 p. m. dinner concert; 7:30-9:30, N. B. C.; 9:30, recital; 10, dance program.

WBZ Springfield, Mass. (333.1m-900kc) 10 a. m. N. B. C.; 11, Polly and her pals; 11:35, organ; 11:55, Aunt Sammy; 12:10 p. m., service; 12:40, music; 1, Polly; 1:30, time; 1:35, ensemble; 2, forum; 5:46, ensemble; 6:15, ensemble; 7, orchestra; 7:30 p. m., WJZ; 9, N. B. C.; 9:30, program; 10:05, talk; 10:35, program.

WCAE Pittsburgh, Pa. (461.3m-650kc) 6:45 a. m. setting up exercises; 11, weather; 11:15, household; 12 n., farm; 1 p. m., Bible class; 3:45, music; 6, dinner concert; 7 p. m., program; 8:30-10:30, N. B. C.; 10:30, orchestra; 11, orchestra.

WCAU Philadelphia, Pa. (261m-1150kc) 12:30 p. m. musicale; 3, players; 4, concert; 5, revue; 6:30 p. m., orchestra; 9, chain.

WCSH Portland, Maine (214.2m-1400kc) 10 a. m., Housewives' hour; 11, charm; 11:15, N. B. C.; 11:57, time; 12 n., stocks; 12:10, news; 12:15, farm flashes; 3, music hour; 4, news; 6, stocks, grain; 6:15, lost ads; 7:20, news; 8:30-11, N. B. C.; 11:10, N. B. C.

WEAF New York, N. Y. (491.5m-610kc) 11 a. m. studio program; 11:15, Radio institute; 12:45, orchestra; 2 p. m., health service; 4:15, trio; 5, orchestra; 6, orchestra; 7:30 p. m. chamber music; 8:30, time; 8:30, A. & P. Gypsies, WEEI, WJAR, WLIT, WRC, WCSH, WCAE, WTAM, WSAI, WDAF, WTIC, WWJ, WHO, KSD, WGY, WGN; 9:30, General Motors, WTIC, WRC, WCSH, WCAE, WDAF, WWJ, WLIT, WSAI, WHAS, WTMJ, WEEI, WJAR, WTAG, WGR, WTAM, KSD, WHO, WOW, WJAX, WCCO, WOC, WSM, WMC, WSB, WBT, WGY, KVOO, WFAA; 10:30, Fisk hour; WEEI, WTIC, WJAR, WTAG, WCSH, WLIT, WRC, WGY, WGR, WCAE, WWJ, WSAI, WEBH, WTMJ, KSD, WCCO, WOC, WHO, WOW, WDAF, KVOO, WFAA, KPRC, WHAS, WMC, WSB, WBT, WOA; 11, orchestra.

WEEI Boston, Mass. (508.2m-590kc) 10:30 a. m. shopping service; 11, Friendly maids; 11:15, N. B. C.; 2:30 p. m., musicale; 4, news; 6, N. B. C.; 7:30 p. m., minstrels; 8:30-10:30, N. B. C.; 10:30, cruising the air.

WFLA Clearwater, Fla. (516.9m-580kc) 3 p. m. guards; 7:30, band; 8:30 p. m., studio musicale; 10, dance orchestra; 12, Bell Buoy.

WFI Philadelphia, Pa. (405.2m-740kc) 10:15 a. m. markets; 10:20, Aunt Sammy; 1 p. m., ensemble; 1:30, markets; 1:40, ensemble; 3, music; 6:30, orchestra.

WGBS New York, N. Y. (349m-860kc) 9 a. m. shopping service; 10, home-making; 10:45, gym class; 1:30 p. m., scripture reading; 1:50, program; 2:05, interview; 2:15, songs; 6, Uncle Gee Bee.

FARMERS' PROGRAM INDEX

Special Farm Features

Weather

Local Time

KDKA, 12 n., 10:30 p. m.
KFH, 8:30 p. m.
KFKX, 10:55 a. m., 11:55 p. m.
KFNF, 7:30 a. m., 12:40 p. m.
KFOA, 5:30 p. m.
KFWI, 10:27 a. m.
KGA, 6 p. m.
KGO, 12:30 p. m., 7 p. m.
KGW, 10 a. m., 7:30 p. m.
KJR, 12 n.
KMMJ, 9:30 a. m., 12:30 p. m.
KMOX, 1 p. m.
KOA, 11:45 a. m.
KOIL, 11:45 a. m., 5:45 p. m.
KOMO, 12:15 p. m., 8 p. m.
WBZ, 5:55 p. m., 11:30.
WCAE, 3:40 p. m.
WCAU, 4:25 p. m.
WCSH, 7:10 p. m.
WCCO, 9:45 a. m., 10 p. m.
WDBO, 7:40 p. m.
WEAF, 12:30 p. m.
WEEI, 11:40 p. m.
WEMC, 8:55 a. m.
WFAA, 10:30 a. m., 9:30 p. m.
WGY, 12:01 p. m.
WHAM, 11 p. m.
WHO, 10 a. m.
WIP, 1:30 p. m.
WJR, 4 p. m.
WJZ, 2 p. m.
WLAC, 7:30 p. m.
WLW, 11:15 p. m., 12.
WMAQ, 10 p. m.
WMC, 9:45 a. m., 12 n., 2:30 p. m.
WOAI, 10 a. m.
WOC, 11 p. m.
WOI, 10:30 a. m.
WOO, 11:30 a. m., 9:55 p. m.
WSM, 11:45 a. m.
WTAG, 12:59 p. m.
WTIC, 11:55 a. m., 11:30 p. m.

Monday

Eastern	Central	Mountain	Pacific
9 a. m.	8	7	6

KMMJ (285.5m-1050kc), Poultry talks.

11:30	10:30	9:30	8:30

WTIC (535.4m-560kc), Farm flashes.

12	11	10	9

WHK (265.3m-1130kc), Farm Flashes.
WRC (469m-640kc), Farm flashes.

12:05	11:05	10:05	9:05

WCAE (461.3m-650kc), Farm flashes.
WJAX (340.7m-880kc), Farm flashes.

12:30	11:30	10:30	9:30

WMAK (545.1m-550kc), Farm flashes.

12:40	11:40	10:40	9:40

WWJ (352.7m-850kc), U. S. Farm flashes.

12:45	11:45	10:45	9:45

WGY (379.5m-790kc), Farm flashes.
WSM (336.9m-890kc), Farm talks.

12:55	11:55	10:55	9:55

WMAQ (447.5m-670kc), Prairie Farmer.

1	12	11	10

KTHS (384.4m-780kc), Farm features.
WDAF (370.2m-810kc), U. S. farm flashes.
WKAR (277.6m-1080kc), Farm talks.
WKBH (220.4m-1360kc), U. S. Farm talks.
WRHM (260.7m-1150kc), U. S. Farm talks.

1:15	12:15	11:15	10:15

WTAW (483.6m-620kc), Farm talks.

1:20	12:20	11:20	10:20

WEAO (282.8m-1060kc), Timely hints to farmers.

1:30	12:30	11:30	10:30

WFAA (545.1m-550kc), Farmers' hour.

1:35	12:35	11:35	10:35

KSAC (333.1m-900kc), Farm talks.

1:45	12:45	11:45	10:45

WOI (265.3m-1130kc), Animal Husbandry

2	1	12	11

WSB (475.9m-630kc), Georgia State Agri. program.

2:05	1:05	12:05	11:05

WDAY (545.1m-550kc), U. S. Farm talks.

4	3	2	1

KOIN (319m-940kc), U. S. farm flashes.

6:20	5:20	4:20	3:20

WDBO (288.3m-1040kc), Farm flashes.

8	7	6	5

KSAC (333.1m-900kc), Farm courses.
WCSH (365.6m-820kc), Farm feature.

8:10	7:10	6:10	5:10

KUOA (296.9m-1010kc), U. S. Farm school.

8:20	7:20	6:20	5:20

WOS (422.3m-710kc), U. S. Farm school.

8:30	7:30	6:30	5:30

WHB (340.7m-880kc), Poultry talk.

Eastern	Central	Mountain	Pacific
9	8	7	6

WMC (516.9m-580kc), Farm talk.

9:20	8:20	7:20	6:20

KQW (296.9m-1010kc), U. S. Farm talks.

10:30	9:30	8:30	7:30

KOAC (270.1m-1110kc), Farm utility.

11:55	10:55	9:55	8:55

KWSC (394.5m-760kc), Farm flashes.

Tuesday

Eastern	Central	Mountain	Pacific
9 a. m.	8	7	6

KMMJ (285.5m-1050kc), Poultry talks.

11:20	10:20	9:20	8:20

WCSH (214.2m-1400kc), Farm features.

11:30	10:30	9:30	8:30

WTIC (535.4m-560kc), Farm flashes.

12	11	10	9

WHK (265.3m-1130kc), Farm flashes.
WRC (469m-640k), Farm flashes.

12:05	11:05	10:05	9:05

WCAE (461.3m-650kc), Farm flashes.
WJAX (340.7m-880kc), Farm flashes.

12:30 p. m.	11:30	10:30	9:30

WMAK (545.1m-550kc), Farm flashes.

12:43	11:43	10:43	9:43

WGY (379.5m-790kc), Farm flashes.

12:40	11:40	10:40	9:40

WWJ (352.7m-850kc), U. S. farm flashes.

12:45	11:45	10:45	9:45

WSM (336.9m-890kc), Farm talk.

12:55	11:55	10:55	9:55

WMAQ (447.5m-670kc), Prairie Farmer.

1	12	11	10

KTHS (384.4m-780kc), Farm features.
WCCO (405.2m-740kc), Farm hour.
WDAF (370.2m-810kc), U. S. farm flashes.
WKBH (220.4m-1360kc), U. S. Farm talks.
WLS (344.6m-870kc), Dinner bell program.

1:30	12:30	11:30	10:30

WFAA (545.1m-550kc), Farmers' hour.

1:35	12:35	11:35	10:35

KSAC (333.1m-900kc), Farm talks.

1:40	12:40	11:40	10:40

KFJF (272.6m-1100kc), State farm talks.

1:45	12:45	11:45	10:45

KFDY (545.5m-550kc), Poultry.
WOI (265.3m-1130kc), Plant pathology.

2	1	12	11

WSB (475.9m-630kc), Georgia State Agri. program.

3	2	1	12

KOMO (305.9m-980kc), Garden talk.

6:20	5:20	4:20	3:20

WDBO (288.3m-1040kc), Farm talks.

8:30	7:30	6:30	5:30

WFBG (280.2m-1070kc), U. S. Farm school.

9:20	8:20	7:20	6:20

KQW (296.9m-1010kc), U. S. Farm talks.

9:30	8:30	7:30	6:30

KOA (325.9m-920kc), Farm Question box.

10:30	9:30	8:30	7:30

KOAC (270.1m-1110kc), Farm utility program.

Wednesday

Eastern	Central	Mountain	Pacific
11:30	10:30	9:30	8:30

WTIC (535.4m-560kc), U. S. Farm flashes.

11:40 a. m.	10:40	9:40	8:40

WCSH (214.2m-1400kc), Farm feature.

12	11	10	9

WHK (265.3m-1130kc), Farm flashes.
WRVA (254.1m-1180kc).

12:05	11:05	10:05	9:05

WCAE (461.3m-650kc), Farm flashes.
WJAX (340.7m-880kc), Farm flashes.

12:30	11:30	10:30	9:30

WMAK (545.1m-550kc), Farm flashes.

12:43	11:43	10:43	9:43

WGY (379.5m-790kc), Farm flashes.

12:40	11:40	10:40	9:40

WWJ (352.7m-850kc), U. S. farm flashes.

12:45	11:45	10:45	9:45

WHK (265.3m-1130kc), U. S. Farm flashes.
WSM (336.9m-980kc), Farm talks.

12:55	11:55	10:55	9:55

WMAQ (447.5m-670kc), Prairie Farmer.

1	12	11	10

WDAF (370.2m-810kc), U. S. farm flashes.
WLS (344.6m-870kc), Dinner Bell program.
WKBH (220.4m-1360kc), U. S. Radio farm talks.
WRHM (260.7m-1150kc), U. S. Farm talks.

1:15	12:15	11:15	10:15

WEAO (282.8m-1060kc), Farm flashes.
WTAW (483.6m-620kc), Farm flashes.

1:30	12:30	11:30	10:30

WFAA (545.1m-550kc), Farmers' hour.

1:35	12:35	11:35	10:35

KSAC (333.1m-900kc), Farm talks.

1:45	12:45	11:45	10:45

WOI (265.3m-1130kc), Poultry talk.

2	1	12	11

WSB (475.9m-630kc), Georgia State Agri. program.

4	3	2	1

KOIN (319m-940kc), U. S. farm flashes.

6:30	5:30	4:30	3:30

WGY (379.5m-790kc), Agni program.

7:30	6:30	5:30	4:30

WLW (428.3m-700kc), Farm Federation bureau.

8:20	7:20	6:20	5:20

WOS (422.3m-710kc) Farm talk.

8:27	7:27	6:27	5:27

KOA (325.9m-920kc), Farm talk.

Eastern	Central	Mountain	Pacific
8:30	7:30	6:30	5:30

WFBG (267.7m-1120kc), U. S. Farm school.

10	9	8	7

KGO (384.4m-780kc), Farm program.

10:30	9:30	8:30	7:30

KOAC (270.1m-1110kc), Farm utility program.

11:40	10:40	9:40	8:40

KWSC (394.5m-760kc), Farm flashes.

Thursday

Eastern	Central	Mountain	Pacific
11:30	10:30	9:30	8:30

WTIC (535.4m-560kc), Farm flashes.

12	11	10	9

WHK (265.3m-1130kc), Farm flashes.

12:05	11:05	10:05	9:05

WCAE (461.3m-650kc), Farm flashes.

12:20 p. m.	11:20	10:20	9:20

WCSH (214.2m-1400kc), Farm program.

12:43	11:43	10:43	9:43

WGY (379.5m-790kc), Farm flashes.

12:40	11:40	10:40	9:40

WWJ (352.7m-850kc), U. S. farm flashes.

12:45	11:45	10:45	9:45

WHK (265.3m-1130kc), U. S. farm flashes.
WSM (336.9m-980kc), Farm talks.

12:55	11:55	10:55	9:55

WMAQ (447.5m-670kc), Prairie Farmer.

1	12	11	10

WDAF (370.2m-810kc) U. S. Farm flashes.
KTHS (384.4m-780kc), Farm frolic.
WDAF (370.2m-810kc), U. S. farm flashes.
WKBH (220.4m-1360kc), U. S. farm talks.
WLS (344.6m-870kc), Dinner bell program.

1:15	12:15	11:15	10:15

WTAW (483.6m-620kc), Farm program.

1:30	12:30	11:30	10:30

WFAA (545.1m-550kc), Farmers' hour.

1:35	12:35	11:35	10:35

KSAC (333.1m-900kc), Farm talks.

1:45	12:45	11:45	10:45

KFDY (545.1m-550kc), Cattle.
WOI (265.3m-1130kc), Farm crops.

2	1	12	11

WSB (475.9m-630kc), Georgia State Agri. program.

3	2	1	12

KOMO (305.9m-980kc), Poultry talk.

4	3	2	1

KOIN (319m-940kc), U. S. farm flashes.

8:10	7:10	6:10	5:10

KUOA (296.9m-1010kc), U. S. Farm school.

8:30	7:30	6:30	5:30

WFBG (267.7m-1120kc), U. S. Farm school.

9:20	8:20	7:20	6:20

KQW (296.9m-1010kc), U. S. Farm talks.

9:30	8:30	7:30	6:30

KOA (325.9m-920kc), Farm question box.

10:30	9:30	8:30	7:30

KOAC (270.1m-1110kc), Farm utility program.

11	10	9	8

KUOM (461.3m-650kc), Radio Farm school.

Friday

Eastern	Central	Mountain	Pacific
11:30	10:30	9:30	8:30

WTIC (535.4m-560kc), Farm flashes.

12	11	10	9

WHK (265.3m-1130kc), Farm flashes.
WRVA (254.1m-1180kc), Farm flashes.

12:05	11:05	10:05	9:05

WCAE (461.3m-650kc), Farm flashes.

12:20 p. m.	11:20	10:20	9:20

WGY (379.5m-790kc), Farm flashes.

12:40	11:40	10:40	9:40

WWJ (352.7m-850kc), U. S. farm flashes.
WSM (336.9m-980kc), Farm hour.

12:55	11:55	10:55	9:55

WMAQ (447.5m-670kc), Prairie Farmer.

1	12	11	10

KTHS (319m-940kc), Farm talks.
WCCO (405.2m-740kc), Farm hour.
WDAF (370.2m-810kc), U. S. farm flashes.
WKBH (220.4m-1360kc), U. S. Farm talks.
WLS (344.6m-870kc), Dinner bell program.

1:15	12:15	11:15	10:15

WTAW (483.6m-620kc), Farm program.

1:30	12:30	11:30	10:30

WFAA (545.1m-550kc), Farmers' hour.

1:35	12:35	11:35	10:35

KSAC (333.1m-900kc), Farm talks.

1:45	12:45	11:45	10:45

WOI (265.3m-1130kc), Soils.
KFDY (545.5m-550kc), Questions and answers.

2	1	12	11

WSB (475.9m-630kc), Georgia State Agri. program.

4	3	2	1

KOIN (319m-940kc), U. S. Farm talks.

8:20	7:20	6:20	5:20

WOS (422.3m-710kc), U. S. Farm talk.

7	6	5	4

WTIC (535.4m-560kc), Agri. talks.

9	8	7	6

WFBG (267.7m-1120kc), U. S. Farm school.
KOA (325.9m-920kc), Aggie Kickoffs.
WOS (422.3m-710kc), farm talks.

9:20	8:20	7:20	6:20

KQW (296.9m-1010kc), U. S. Farm talks.

9:05	8:05	7:05	6:05

WOS (422.3m-710kc), Missouri State Board of Agriculture.

10:30	9:30	8:30	7:30

KOAC (270.1m-1110kc), Farm utility program.

11:40	10:40	9:40	8:40

KWSC (394.5m-760kc), Farm flashes.

WGHP Detroit, Mich. (277.6m-1080kc) 1:15-2:15 p. m. trio; 2, home hour; 6 p. m., dinner music; 9, Columbia chain.

WGR Buffalo, N. Y. (302.8m-990kc) 8 p. m. concert hour; 9:30, N. B. C.; 11, orchestra.

WGY Schenectady, N. Y. (379.5m-790kc) 11:15 a. m. N. B. C.; 11:55, time; 12:01, weather; 12:06, weather; 12:07, farm flashes; 12:43, weather; 2 p. m., French; 2:30, orchestra; 6:20, U. S. Radio farm school; 6:30 p. m., dinner muisc; 8, program; 8:30-11, N. B. C.

WHAM Rochester, N. Y. (280.2m-1070kc) 10 a. m. N. B. C.; 6:45 p. m., orchestra; 9, N. B. C.; 10; news, weather.

WHAZ Troy, N. Y. (305.9m-980kc) 8 p. m. program.

WHK Cleveland, Ohio (265.3m-1130kc) 11 a. m. morning program; 2 p. m., markets; 3:30, music; 3:45, housekeepers' chat; 6, orchestra; 7, talk; 7:45, music; 8 p. m., program; 11, Pirates.

WHN New York, N. Y. (394.5m-760kc) 11 a. m. program; 11:30, woman's hour; 12:30 p. m., good cheer program; 5, program; 6, American period; 6:30 p. m., program; 8, Troubadours.

WIP Philadelphia, Pa. (348.6m-860kc) 1 p. m. luncheon music; 1:30, weather; 3, concert; 6:30, orchestra; 7, Uncle Wip.

WJAX Jacksonville, Fla. (340.7m-880kc) 8 p. m. services; 10, organ.

WJR-WCX Detroit, Mich. (440.9m-680kc) 10 a. m. N. B. C.; 12 n., song review; 12:30 p. m., farm service; 12:45, musicale; 4, news; 5:30, children's hour; 6, dinner music; 6:30, ensemble; 7, minstrels; 9:30, W J Z; 9, trio; 9:30, N. B. C.; 11:30, dance music.

WJZ New York, N. Y. (454.2m-660kc) 12:30 p. m. luncheon music; 1:30, orchestra; 2, weather; 2:05, daily menu; 2:20, good housekeeping; 2:30, Dennisons; 6, orchestra; 7 p. m., Shoemakers; 7:30, Roxy and his gang, WBZ, KDKA, KYW, WRC, WSB, WBAL, WJR, WHAM, WBT, WREN, KOA, WSM, WHO, WOW, KWK; 9, Riverside hour, network; 9:30, Rise and Shine; 11, slumber music.

WLIT Philadelphia, Pa. (405.2m-740kc) 7 p. m. WEAF; 9, grand opera.

WLW Cincinnati, Ohio (428.3m-700kc) 8 a. m. exercises; 10, woman's hour; 12:05 p. m., organ; 3:35, program; 6:15, announcements; 6:30, N. B. C.; 7 p. m., orchestra; 9, N. B. C.; 10, orchestra; 11, studio program.

WLWL New York, N. Y. (370.2m-810kc) 6-7 p. m. music; 7-8, talk.

WMAK Buffalo, N. Y. (545.1m-550kc) 8:45 a. m. talk; 11, menu; 12 n., organ; 1 p. m., melody hour; 6, stocks; 6:15, dance orchestra; 7:15, news, sports, weather; 7:30 p. m., music; 9, Columbia chain.

WMCA New York, N. Y. (370m-810kc) 9 a. m. ensemble; 12 n., woman's hour; 1 p. m., program; 2, shoe program; 4:30, Deutsch early birds; 5, entertainers; 5:30, studio program; 5:50, theater review; 8, time; 9:15, Jewish hour; 10:15, orchestra; 11, dance orchestra; 12, music.

WNAC Boston, Mass. (461.3m-650kc) 7:45 a. m. morning watch; 9:30, Polar Bears; 10:30, women's club; 7:30 p. m., program; 9, Columbia chain.

WOO Philadelphia, Pa. (348.6m-860kc) 11 a. m. organ; 12 n., luncheon music; 4:45 p. m., organ; 7:30 p. m., dinner music; 8:50, organ; 10:02, quartet.

WOR Newark, N. J. (422.3m-710kc) 6:45 a. m. Colgate hour; 11, woman's hour; 11:15, fashions; 12:15, orchestra; 2:30, music; 6:15, children's hour; 7:30 p. m., orchestra; 9, Columbia hour; 10:07, orchestra.

WPG Atlantic City, N. J. (272.6m-1100kc) 1 p. m. luncheon music; 6:45 p. m., organ; 9, program; 10:30, orchestra; 11:30, dance orchestra.

WQAM Miami, Fla. (384.4m-780kc) 7 p. m. organ; 8, band.
WRC Washington, D. C. (468.5m-640kc) 6:45 a. m. N. B. C.; 11:15, N. B. C.; 12, farm flashes; 1 p. m., N. B. C.; 6, N. B. C.; 6:45, home hour; 7:30-10:30 p. m., N. B. C.; 10:30, syncopators.
WRVA Richmond, Va. (254.7m-1180kc) 12 n, Aunt Sammy; 6:30 p. m., juvenile hour; 7:15, orchestra; 8 p. m., orchestra; 9-10, musicale; 11, orchestra; 12, Back to Old Virginia.
WSAI Cincinnati, Ohio (361.2m-830kc) 8:31 p. m. N. B. C.; 10:30, orchestra; 11, N. B. C.
WTAG Worcester, Mass. (516.9m-580kc) 10:30 a. m. program; 11:15, N. B. C.; 12 n., organ; 1 p. m., news; 6:30, N. B. C.; 7, studio program; 9:30, N. B. C.; 10:30, N. B. C.; 11, news.
WTAM Cleveland, Ohio (399.8m-750kc) 11:15 a. m. N. B. C.; 6 p. m., orchestra; 8, musicale; 8:30, WEAF; 10:30, studio program; 11:30, organ.
WTIC Hartford, Conn. (535.4-560kc) 11:15 a. m. N. B. C.; 11:40, artists; 12:05 p. m., orchestra; 6:30 p. m., program; 7:30, Play Boys; 8:30-12, N. B. C.
WWJ Detroit, Mich. (352.7m-850kc) 9:30 a. m. tonight's dinner; 9:50, talk; 10:30, weather; 12 n., orchestra; 1 p. m., organ; 5 p. m., WEAF; 6:30, dinner concert; 8:30-12, N. B. C.
WWNC Asheville, N. C. (296.9m-1010kc) 12:45 p. m. organ; 1, luncheon music; 6:45, dinner music; 10, barn dance.

Central Time Stations

KFAB Lincoln, Neb. (319m-940kc) 7 a. m., 9, U. of Nebraska; 11, Good Will program; 12 n., program; 2 p. m., music; 4, orchestra; 6, dinner music; 8, program; 10, request program.
KFNF Shenandoah, Iowa (461.3m-650kc) 6 a. m. concert; 7, devotional period; 11, talk; 3:30 p. m., mothers' hour; 5, music; 6:30, letter basket.
KMA Shenandoah, Iowa (394.5m-760kc) 7 p. m. music; 9-10:30 p. m., music.
KMBC Kansas City, Mo. (270.1m-1110kc) 8 p. m. Columbia chain.
KOIL Council Bluffs, Iowa (319m-940kc) 8 a. m. news, music; 10, recordings; 1:30 p. m., Aunt Sammy; 3, music; 5:30, orchestra; 7, entertainers; 7:30, classical program; 9, soloists; 12, Indian Pow Wow.
KPRC Houston, Texas (296.9m-1010kc) 6:30 p. m. N. B. C.; 7:30, orchestra; 8:30, concert; 10, weather.
KSD St. Louis, Mo. (545.1m-550kc) 9:30-10:30 p. m. music.
KSO Clarinda, Iowa (227.1m-1320kc) 7:30 p. m., orchestra.
KTHS Hot Springs National Park, Ark. (384.4m-780kc) 12 n, concert; 7:30 p. m., popular gems; 8 p. m., vocal numbers; 8:30 p. m., feature program; 9, orchestra.
KVOO Tulsa, Okla. (348.6m-860kc) 6 p. m. program; 6:30, N. B. C.; 8, N. B. C.; 11:30, organ.
KYW Chicago, Ill. (526m-570kc) 9 a. m. N. B. C.; 12:59 p. m., time; 1 p. m., orchestra; 5:55, time; 6, Uncle Bob; 6:30 p. m., N. B. C.; 8, N. B. C.; 8:30, N. B. C.; 9:30, Little Bit of Everything; 9:35, Dixie trail; 10:32, Serenaders.
WBAP Ft. Worth, Texas (499.7m-600kc) 6 p. m. orchestra; 8, program; 10, program; 11:30, theater.
WBBM Chicago, Ill. (389.4m-770kc) 1 p. m. dance program; 7 p. m., trio; 9, dance period; 9:30, studio revue.
WCCO Minneapolis-St. Paul, Minn. (405.2m-740kc) 9:35 a. m., news; 9:45, weather; 10:30, markets; 12 n., farm; 12:30 p. m., music; 3:45, program; 5:15, children's hour; 6, Boy Scouts; 6:30 p. m., dinner concert; 8:30, N. B. C.; 9:30, program; 10:30, weather.
WCFL Chicago, Ill. (483.6m-620kc) 10 a. m. municipal; 12 n., organ; 12:30 p. m., talks; 1, program; 5, organ; 6, labor hour; 6:45, league of voters; 7-12, program.
WCOA Pensacola, Fla. (249.9m-1200kc) 8 p. m program; 10, organ.
WDAF Kansas City, Mo. (370.2m-810kc) 8 a. m. Bible lesson; 12 n., farm talks; 3 p. m., string trio; 6 p. m., school of the air; 7:30-9:30, WEAF; 9:30, orchestra; 11:45-1, Nighthawk frolic.
WDOD Chattanooga, Tenn. (243.8m-1230kc) 7-8 p. m. dinner hour; 9, studio program; 10, popular music.
WEBH Chicago, Ill. (365-6m-820kc) 10 a. m. news; 10:15, N. B. C.; 10:30, organ; 11, Prudence Penny; 3 p. m., music; 3:30, Tivoli theater; 5, children's club; 7, great composers; 7:30, orchestra; 9, songs; 9:30, N. B. C.; 10, news; 10:15, orchestra.
WFAA Dallas, Texas (545.1m-550kc) 7 p. m. musicale; 8:30, N. B. C.; 9:30, artists.
WGN-WLIB Chicago, Ill. (416.4m-720kc) 9 a. m. news; 10, home management period; 10:20, shutins; 10:45, stories; 11, musicale; 12 n., talk; 12:20 p. m., children's story period; 12:30, child study; 12:40, luncheon concert; 2:30, club meeting; 5:30, Ill. League of Women voters; 6:10, Punch and Judy; 6:35, ensemble; 7:30, N. B. C.; 8:30, N. B. C.; 9:30, violin; 10, tomorrow's Tribune; 10:10, novelty program; 11, Hoodlums.
WHAD Milwaukee, Wis. (270.1m-1110kc) 3:30 p. m. lecture recital; 7:30 talks.
WHAS Louisville, Ky. (322.4m-930kc) 3:15 p. m. stocks; 3:30, concert; 4, news; 4:25, concert; 5:30, N. B. C.; 7:30, concert; 8-9:30, N. B. C.
WHB Kansas City, Mo. (340.7m-880kc) 2 p. m. ladies' hour; 7-8 p. m., musicale; 8-9.
WHO Des Moines, Iowa (535.4m-560kc) 8 a. m. program; 9:45, housekeepers' chats; 10, markets, weather; 10:30, organ; 11:30, Radio farm service; 12:15 p. m., talk; 1, markets; 3:30, organ; 6, orchestra; 6:30-11 p. m., N. B. C.; 11, organist.
WJBT Chicago, Ill. (389.4m-770kc) 10 p. m. orchestra.
WJJD Mooseheart, Ill. (365.6m-820kc) 12 n. symphony; 2 p. m., children's program; 4, children's program; 5:45, song cycle; 6, symphony; 8, Mooseheart hour; 11, music.
WLAC Nashville, Tenn. (225.4m-1330kc) 8 p. m. program.
WLS Chicago, Ill. (344.6m-870kc) 9:10 a. m., home question box; 12 n., music; 2:30 p. m., homemakers' hour; 5:15, organ; 6, supper bell program; 6:25, sports club; 6:35, orchestra; 6:55, reel; 7 p. m., Scrap book; 7:30, program.
WMAQ-WQJ Chicago, Ill. (447.5m-670kc) 7:30 a. m. morning worship; 9:30, public schools; 10:40, Calumet hour; 1:15 p. m., musicale; 2:30, musicale; 4:45, organ; 6 p. m., dinner program; 8, Columbia chain; 10, serenaders.
WMC Memphis, Tenn. (516.9m-580kc) 12 n. air cruise; 8, N. B. C.; 8:30, N. B. C.; 9:30, concert; 10:30, N. B. C.
WOAI San Antonio, Texas (499.7m-600kc) 7-8 p. m. orchestra.
WOC Davenport, Iowa (374.8m-800kc) 12:30 p. m. luncheon music; 2:10, women's clubs; 3, home management; 5:45, chimes; 6, dinner concert; 6:30, old time program; 8:30 p. m., N. B. C.; 9:30, N. B. C.; 10, talks.
WOS Jefferson City, Mo. (422.3m-710kc) 8 p. m. program.
WOW Omaha, Neb. (508.2m-590kc) 8:55 a. m. market talk; 9:15, Y. W. C. A.; 12:45 p. m., poultry talk; 12:50, talk; 2:15, your troubles; 6, organ; 6:30 p. m., WJZ; 8, program; 8:30-11, N. B. C.
WSB Atlanta, Ga. (475.9m-630kc) 10 a. m. homemakers' chat; 10:30, school of the air; 11:30, dinner bell; 12:30 p. m., trio; 1, agri.; 1:30, U. of Georgia program; 5:30, N. B. C.; 6, orchestra; 6:30-10:30, N. B. C.; 10:45, concert.
WSBC Chicago, Ill. (232.4m-1290kc) 5 p. m., program; 6, musicale; 9-11 p. m., program.
WSM Nashville, Tenn. (336.9m-890kc) 11:45 a. m. farm and home program; 1 p. m., concert; 6:30 p. m., WJZ; 8, music; 8:30, WEAF; 9:30, frolic.
WSMB New Orleans, La. (296.9m-1010kc) 8:30-10:30 p. m. Sunny South syncopators, theater orchestras, Billy Broussard, Louis Boyer, popular songsters.
WTMJ Milwaukee, Wis. (293.9m-1020kc) 10 a. m. music; 10:30, weather, news; 10:50, the green sheet; 11, your kitchen; 11:15, organ; 12:30, farm; 1 p. m., organ; 3, program; 3:15, screen gossip; 3:30, talk; 6, tune tinkers; 6:30, orchestra, 8:30-10, N. B. C.; 10, frolic.

Mountain Time Stations

CNRC Calgary, Can. (434.8m-690kc) 9:30 p. m. program.
KOA Denver, Colo. (325.9m-920kc) 11:15 a. m. music; 11:45, weather, stocks; 12 n., time; 12:05 p. m., organ; 6, news, stocks; 6:30, dinner concert; 7:30, appreciation program; 8 p. m., Scheuerman's Colorado orchestra; 8:15, studio program.

Pacific Time Stations

KEX Portland, Ore. (277.6m-1080kc) 7 p. m. program; 8, studio program.
KFI Los Angeles, Calif. (468.5m-640kc) 12 n. music; 1 p. m., studio program; 2, music; 6, male quartet; 7-8 p. m., music; 8-9, N. B. C.; 9-10, program; 10, N. B. C.
KFOA Seattle, Wash. (447.5m-670kc) 10 a. m. household hints; 1:30 p. m., homemaking helps; 2, letter; 3, organ; 4:30, big brothers; 6, sightseeing hour; 7:15, news; 8, N. B. C.; 9, N. B. C.; 10:30, Coyotes' frolic.
KFON Long Beach, Calif. (241.8m-1240kc) 8:30 a. m. early musicale; 9:30, organ; 10, shopping news; 10:30, beauty hints; 11:30, news; 12 n., lost and found announcements; 12:30 p. m., musicale; 1, musicale; 2:30, organ, 3, study club; 4, sports, news; 4:30, orchestra; 6, team; 8, novelty program; 9, frolic; 12, dance music.
KFRC San Francisco, Calif. (454m-660kc) 7 p. m. Cecilians; 8, Jamboree; 10, frolic.
KFWB Hollywood, Calif. (352.7m-850kc) 9:30 a. m., program; 11, Aunt Sammy; 12:30, talks; 5, program; 6, dinner music; 7-11, evening program.
KGA Spokane, Wash. (260.7m-1150kc) 6:30 p. m. program; 10, dance music.
KGO Oakland, Calif. (384.4m-780kc) 11:30 a. m. concert; 3:30 p. m., Women's Clubs; 4, dance orchestra; 6-6:55 p. m., orchestra; 8-9, orange network; 9, time; 9-10, Pilgrims, 10-11, N. B. C.
KGW Portland, Ore. (491.5m-610kc) 8, National Broadcasting company; 9-10, concert.
KHJ Los Angeles, Calif. (399.8m-750kc) 8 a. m., reveille hour; 1:30 p. m., request program; 3, Melody Masters; 4:30, program; 6:15, musicale; 7, dance orchestra; 10, orchestra.
KHQ Spokane, Wash. (370.2m-810kc) 9:45 a. m., services; 10, household hints; 11, service hour; 12 n., luncheon program; 4 p. m. latest recordings; 5, service hour; 6, orchestra; 6:30, organ; 8, N. B. C.; 9, KGW; 10:30, KFOA.
KLX Oakland Calif. (508.2m-590kc) 10 a. m., household hour; 11:30, trio; 3:30 p. m., music; 4:30, organ; 8, special meeting; 9-10 p. m., Lake Merritt Ducks.
KNX Los Angeles, Calif. (336.9m-890kc) 11 a. m., program; 2:30 p. m., human nature; 4:15, stocks and bonds; 7, vaudeville act; 7:30, one act play; 8, musicale; 9, feature; 10, program; 11, orchestra.
KOIN Portland, Ore. (319m-940kc) 10 a. m., woman's hour; 12 n., luncheon concert; 1 p. m., farm flashes; 7:15, orchestra; 8, entertainers; 8:30, Radio players; 10, band.
KPO San Francisco, Calif. (422.3m-710kc) 8 a. m., service; 1 p. m., orchestra; 4, string trio; 6:30-7 p. m., organ; 8-9, orange chain; 9-10, studio program; 10-11, program.
KPSN Pasadena, Calif. (315.6m-950kc) 12 n., program; 4:30 p. m., concert; 6:15, concert; 7, orchestra.
KYA San Francisco, Calif. (309.1m-970kc) 9 a. m., Sally Cooke; 10, beauty talk; 10:30, musicale; 5:30 p. m., Tommy and Al; 7, Sunshine program; 8, New talent period; 8:30, stage favorites; 9, Harmony Boys.

For Daylight Saving Time, add one hour.



PAUL DUMONT is the new announcer who is rapidly making friends through the N. B. C. Red Network. Mr. Dumont, who has a beautiful baritone voice, has had three years of Radio work with other New York stations.

Regular Tuesday Features

Eastern Time Stations

CKCL Toronto, Can. (356.9m-840kc) 8-10:30 p. m., N. B. C.
KDKA Pittsburgh, Pa. (315.6m-950kc) 10 a. m., N. B. C.; 11, Women's club period; 6:10 p. m., calendar; 6:15, Little symphony orchestra; 7:30, Haller Bakers; 8-10, N. B. C.; 10, Ramblers; 10:30, time, weather.
WAIU Columbus, Ohio (282.8m-1060kc) 10:30 a. m., service; 11:30, Columbus Dispatch; 12 n., markets, news; 3 p. m., Shoppers' hour; 6, orchestra; 6:30, orchestra.
WABC New York, N. Y. (309.1m-970kc) 1 p. m., orchestra; 2, afternoon program; 6:32, orchestra; 7:45, boys' program; 9:02, Mexican Good Will hour; 10:02, orchestra; 11, Heigh-Ho hour.
WBAL Baltimore, Md. (285.5m-1050kc) 3:30 p. m., music; 3:45, talk; 4, music; 6, Sandman hour; 6:30-7:30 p. m., dinner music; 7:30-9:30, N. B. C.; 9:30, program; 10, dance music.
WBZ Springfield, Mass. (333.1m-900kc) 10 a. m., N. B. C.; 11, beauty hint; 11:05, music; 11:30, Marcia Ray; 11:35, entertainment; 12:10 p. m., service; 12:40, ensemble; 1 p. m., weather, time; 6:11, orchestra; 7:05, musicale; 7:15, music; 8, N. B. C.; 9, Travelers; 10:15, Bostonians.
WCAE Pittsburgh, Pa. (461.3m-650kc) 6:45 a. m., exercises; 10:50, weather; 11, style talk; 11:15, household talk; 12 n., Poultry chats; 12:05, farm period; 12:15, music; 1 p. m., Bible class; 3:30, song hits; 5, children's period; 6, dinner concert; 8, N. B. C.; 10, bridge; 10:30, orchestra; 11, organ.
WCAU Philadelphia, Pa. (261m-1150kc) 12:30 p. m., luncheon music; 4:30, program; 6:30, entertainers; 7, Piccadilly orchestra; 8:01, serenaders; 9:15, entertainers; 10:15, Storylogue girl; 10:30, orchestra; 11:30, reports and announcements.
WCSH Portland, Maine (214.2m-1400kc) 10 a. m., housewives hour; 11, charm; 11:15, Household institute; 12:10 p. m., news; 12:15, farm flashes; 12:45, Lions club; 7, N. B. C.; 7:30, program; 8, WEAF; 10:30, N. B. C.
WEAF New York, N. Y. (491.5m-610kc) 11:15 a. m., Radio household institute; 12 n., program; 12:15 p. m., tenor; 12:45, music; 2, child study; 6, dinner concert; 7, voters' service; 8, Seiberling Singers and net; 9, Eveready hour, WEEI, WJAR, WGR, WFI, WRC, WCAE, WTAM, WWJ, WSAI, WGN, KSD, WOC, WCCO, WGY, WHAS, WSM, WSB, WMC, WDAF; 10, bridge, and chain; 10:30, orchestra; 11:30, orchestra.
WEEI Boston, Mass. (508.2m-590kc) 8:15-8:45 a. m., N. B. C.; 10, program; 11:15, N. B. C.; 12:40, markets; 2:30 p. m., hour of music; 3:30, cooking school; 6, orchestra; 6:35, news; 7:30 p. m. musicale; 8-10:30, N. B. C.; 10:30, Cruising the air; 10:40, orchestra.
WFAN Philadelphia, Pa. (224m-1340kc) 5:45 p. m., dinner music; 8, cornet solos; 10:30, Jack Myers; 11:30, organ.
WFI Philadelphia, Pa. (405.2m-740kc) 10:20 a. m., housekeepers' chat; 1 p. m., ensemble; 3, Trumpeters; 3:30, talk; 6:30, orchestra; 7, Voter's service; 8-11:30, N. B. C.
WGBS New York, N. Y. (349m-860kc) 9 a. m., shopping service; 10:30, music; 1:30 p. m., Scripture reading; 1:35, program; 6, Uncle Gee Bee; 7:30, dance orchestra; 9, feature; 9:30, quartet; 9:45, music.
WGHP Detroit, Mich. (277.6m-1080kc) 1:15 p. m., trio; 2, home hour; 6, dinner concert; 7, Lady Moon; 9-11, Columbia chain.
WGR Buffalo, N. Y. (302.8m-990kc) 6:30 p. m., orchestra; 7, N. B. C.; 7-10:30, N. B. C.; 11:30, frolics.
WGY Schenectady, N. Y. (379.5m-790kc) 6:45 a. m., exercises; 11:15, N. B. C.; 12:07 p. m., farm flashes; 2, organ; 6:30, dinner concert; 7:30, quartet; 8-11:30, N. B. C.; 11:30, organ; 12, orchestra.
WHAM Rochester, N. Y. (280.2m-1070kc) 10 a. m., N. B. C.; 2:30, Work Basket; 6:45, orchestra; 7:30, quartet; 8, N. B. C.; 11:05, orchestra.
WHK Cleveland, O. (265.3m-1130kc) 6-10:01 p. m., music.
WHN New York, N. Y. (394.5m-760kc) 6 p. m., orchestra; 8, musicale; 11, orchestra.
WIP Philadelphia, Pa. (508.2m-590kc) 10 a. m., menu; 1 p. m., organ; 3, recital; 3:45, Bible; 4, market hints; 6:30, dinner music; 7, Uncle Wip; 10, Movie broadcast; 10:30, orchestra; 11, orchestra.
WJAX Jacksonville, Fla. (340.7m-880kc) 8 p. m., dinner music; 9, recital; 10, dance music.
WJR-WCX Detroit, Mich. (440.9m-680kc) 10 a. m., N. B. C.; 12 n., song review; 12:30, farm service; 12:45, musical matinee; 4, news, weather, markets; 5:30, children's hour; 6, dinner concert; 6:30, organ; 7, orchestra; 7:15, talk; 8, N. B. C.; 9, Manuel girls; 9:30, N. B. C.; 10, Red Apple club.
WJZ New York, N. Y. (454.2m-660kc) 12:30 p. m., music, WBZ; 2:05, daily menu; 2:35, gardens; 3:30, band, WRC, WHO; 5, tea music, WRC; 7 p. m., dog talk; 7:15, orchestra; 8, Stromberg-Carlson hour, WBZ, KDKA, KYW, WJR, WHAM, WBAL, KWK, WREN; 9, Melody hour, KDKA, KYW, KWK, WHAM, KVOO, WFAA; 10:30, music; 11, Slumber music.
WLW Cincinnati, Ohio (428.3m-700kc) 8 a. m., exercises; 8:30, morning devotion; 10, women's hour; 12:05 p. m., organ; 3:35, program; 4, organ; 7, Bandbox entertainers; 7:30, studio features; 8, musicians; 8:15, ensemble; 9, features; 9:15, Cossacks; 10:01, studio features; 11, Vagabonds.
WLWL New York, N. Y. (370.2m-810kc) 6 p. m., Health period; 7, musicale.
WMAK Buffalo, N. Y. (545.1m-550kc) 11 a. m., menu; 6:15 p. m., ensemble; 7:30 p. m., musicale; 9, violin recital; 11:05 WHAM; 12, symphony.

WNAC Boston, Mass. (461.3m-650kc) 7:45 a. m., Morning watch; 8:10, service; 9:30, Polar Bears; 10:30, Women's club; 11, symphonie; 12:05 p. m., luncheon concert; 1:15, talk; 2:05, service; 3:30, entertainment; 5, Ted and his Gang; 6, Juvenile Smilers; 6:30, orchestra; 7:20, I-Car-De Chefs; 8:30, Op'ry night; 9:15, quintet; 10, Columbia system; 11:10, orchestra.

WNYC New York, N. Y. (526m-570kc) 6 p. m., music; 6:30, Italian lessons; 7:35, WNYC Air college; 8:15, folk songs; 8:30, talk; 9, talk; 10, operatic society.

WOR Newark, N. J. (422.3m-710kc) 6:45 a. m., Colgate hour; 2:30, sketches; 4, orchestra; 6, music; 6:15-11:05 p. m., musicale; 11:05, dance orchestra.

WPG Atlantic City, N. J. (272.6m-1100kc) 1 p. m., luncheon music; 6:45 p. m., organ; 8:15, concert; 10:30, musical romance; 11:30, dance orchestra.

WQAM Miami, Fla. (384.4m-780kc) 7 p. m. organ; 7:35, municipal program.

WRC Washington, D. C. (468.5m-640kc) 6:45 a. m., N. B. C.; 8-8:45, N. B. C.; 10, N. B. C.; 11:15, N. B. C.; 12 n., flashes; 1 p. m., orchestra; 3:30, U. S. Navy band orchestra; 6-10:30 p. m., N. B. C.; 10:30, orchestra.

WSAI Cincinnati, Ohio (361.2m-830kc) 7:30 p. m. Serenaders; 8, N. B. C.; 8:30, musicale; 9:01, N. B. C.; 10:30, sextet; 11:30, orchestra.

WSUN St. Petersburg, Fla. (516.9m-580kc) 2 p. m., band; 7:30, trio; 8, ensemble; 8:32 p. m., program; 10, dance orchestra; 10:30, dance orchestra.

WTAG Worcester, Mass. (516.9m-580kc) 10:30 a. m., household talks; 11:15, N. B. C.; 12 n., organ; 6:30-7:30 p. m., N. B. C.; 7:30 p. m., studio program; 8, N. B. C.; 9, studio program; 10, N. B. C.

WTAM Cleveland, Ohio (399.8m-750kc) 11:15 a. m., N. B. C.; 6 p. m., studio program; 6:30, talks; 8, N. B. C.; 11, orchestra.

WTIC Hartford, Conn. (535.4m-560kc) 11:15 a. m., N. B. C.; 11:30, farm flashes; 11:40, Artists' series; 12:05 p. m., quintet; 6:25, news; 6:30, dinner music; 7, voters' service; 7:30, Trinity college; 8, N. B. C.; 8:30, Piano capers; 9, Manning-Bowman concert; 9:30, Coombs bouquet; 10, N. B. C.; 10:30, orchestra.

WWJ Detroit, Mich. (352.7m-850kc) 9:30 a. m., tonight's dinner; 9:50, beauty arts talk; 10:30, weather; 11:15, N. B. C.; 11:55, time; 12 n., orchestra; 1 p. m., organ; 1:30, studio program; 3, music; 5, tea dance; 6 p. m. dinner concert; 8-10:30, N. B. C.; 10:30, dance music.

WWNC Asheville, N. C. (296.9m-1010kc) 1 p. m., music; 7 p. m., dinner music; 10, bridge.

Central Time Stations

KFAB Lincoln, Neb. (319m-940kc) 8 p. m., Good Will program; 8:30, program; 10, program.

KFNF Shenandoah, Iowa (461.3m-650kc) 6 a. m., concert; 7:30, Pate's Pals; 11, music; 3:30 p. m., W. C. T. U. program; 5, music; 6:30, letter basket.

KMA Shenandoah, Iowa (394.5m-760kc) 6-7 a. m., music; 9-10, old time music; 11-1 p. m., 2-3, sewing circle; 6 p. m., program.

KMBC Kansas City, Mo. (270.1m-1110kc) 10 p. m., feature; 11:30, night club.

KOIL Council Bluffs, Iowa (319m-940kc) 8 a. m., news, weather, music; 12:30 p. m., orchestra; 7 p. m., program; 9, family reunion; 11, National Battery Boys; 12, dance program.

KPRC Houston, Texas (293.9m-1020kc) 6:30 p. m., N. B. C., 7:30, orchestra; 8:30, concert; 10, time, weather.

KSD St. Louis, Mo. (545.1m-550kc), 12-1 p. m., n., concert; 7-9 p. m., musicale; 10:30, Old Maid's special.

KTHS Hot Springs National Park, Ark. (384.4m-780kc) 8 p. m., program.

KVOO Tulsa, Okla. (348.6m-860kc) 6 p. m. dance musicale; 7-10, N. B. C.; 10-12, band.

KYW Chicago, Ill. (526m-570kc) 9 a. m., N. B. C.; 1 p. m., orchestra; 4, woman's program; 6, Uncle Bob; 6:32-7 p. m., dinner program; 7-10, N. B. C.; 10, musicale; 10:32, Serenaders.

WBAP Fort Worth, Texas (499.7m-600kc) 6 p. m., orchestra; 8, Uncle Superior.

WBBM Chicago, Ill. (389.4m-770kc) 1-2 p. m., dance program; 7-10 p. m., program; 10, dance period.

WBCN Chicago, Ill. (288.3m-1040kc) 7 p. m., popular program.

WCBD Zion City, Ill. (344.6m-870kc) 8 p. m., chorus, celestial bells.

WCCO Minneapolis-St Paul, Minn. (405.2m-740kc) 9:35 a. m., news; 12 n., Farm hour; 4:25 p. m., League of Voters; 4:45, Readers' club; 6, League of voters; 6:30, F. & R. Family; 7, sunshine program; 8, N. B. C.; 9, bridge; 9:30, concert.

WCFL Chicago, Ill. (483.6m-620kc) 12 n., organ; 1 p. m., rest hour program; 5 request program; 6 p. m., loop hour; 7:15, program; 8-12, frolic.

WCOA Pensacola, Fla. (249.9m-1200kc) 10 p. m., Foot-warmers.

WDAF Kansas City, Mo. (370.2m-810kc) 8 a. m., Bible lesson; 12 n., chats; 3 p. m., string trio; 6, school of the air; 7:30 p. m., WEAF; 9, program; 11:45-1, Nighthawk frolic.

WDOD Chattanooga, Tenn. (243.8m-1230kc) 7-10 p. m., musicale.

WEBH Chicago, Ill. (365.6m-820kc) 10 a. m., talk; 10:15, N. B. C.; 10:30, organ; 11, Prudence Penny; 1:15 p. m., organ; 3, string trio; 3:30, Tivoli theater; 5, children's club; 7, orchestra; 7:30, N. B. C.; 9, Uptown theater.

WENR Chicago, Ill. (288.3m-1040kc) 6 p. m., organ; 8, classical program; 9:30, popular program.

WFAA Dallas, Texas (545.1m-550kc) 7 p. m., WEAF; 9-9:30, musicale; 9:30, N. B. C.; 10, program; 11, Theater hour.

WGN-WLIB Chicago, Ill. (416.4m-720kc) 9 a. m., news; 10, home management period; 10:20, entertainment for the shut-ins; 11, morning musicale; 12 n., good health and training period; 12:10 p. m., children's story period; 12:40, luncheon concert; 2:30, WGN Woman's club; 3, Tea time music; 5, readings; 6:10, Punch and Judy; 6:40, ensemble; 7, N. B. C.; program; 8, N. B. C.; 10:20, Joint recital; 11, Hodlums.

WHAS Louisville, Ky. (322.4m-930kc) 3:30 p. m., program; 4, news; 4:25, program; 6-7:30 p. m., N. B. C.; 7:30, studio program; 8, N. B. C.

WHB Kansas City, Mo. (340.7m-880kc) 2 p. m., ladies' hour; 7, concert; 8 p. m., studio program; 9:30, dance music.

WHO Des Moines, Iowa (535.4m-560kc) 8 a. m., Victor Record; 9:45, Aunt Sammy; 10:30, organ; 11:30, farm service; 12:15 p. m., science news; 12:30, luncheon hour program; 2:30, N. B. C.; 6-7:30, N. B. C.; 7:30, music clubs; 9-11, N. B. C.

WHT Chicago, Ill. (305.9m-980kc) 10:10 a. m., morning program; 12 n., organ; 1 p. m., Collyers Eye; 2:20, service dept.; 6, news; 6:15, organ; 8:30-10, evening program.

WIBO Chicago, Ill. (305.9m-980kc) 7:10 p. m., program; 10, concert.

WJBT Chicago, Ill. (389.4m-770kc) 11-1 a. m., popular program.

WJJD Chicago, Ill. (365.6m-820kc) 12 n., symphony; 2 p. m., children's program; 4, children's program; 6-7 p. m., dinner concert 8, Tivoli theater; 8:30, children's program; 11-1, Palmer House Victorians; Carroll and Grady.

WLAC Nashville, Tenn. (226m-1330kc) 9 p. m., soprano; 10, studio program.

WLS Chicago, Ill. (344.6m-870kc) 9:10 a. m., home question box; 12 n., dinner bell program; 2:30 p. m., home makers' hour; 3:30, music; 6, supper bell program; 6:30 p. m., orchestra; 7:10, Etude hour.

WMAQ-WQJ Chicago, Ill. (447.5m-670kc) 9:30 a. m., Radio service; 10 health talk; 10:40, home economics hour; 11:55, Prairie Farmer; 1 p. m., Oddz-N-Endz; 1:30, pot pourri; 2:30, artist recital; 5, Topsy Turvey hour; 6, organ; 7:40 p. m., U. of Chicago; 8, program; 10:02, orchestra.

WMBB Chicago, Ill. (252m-1190kc) 6 p. m., dinner music; 7, artists; 8:30-10:30, musicale.

WMBI Chicago, Ill. (263m-1140kc) 8 p. m., Radio School of the Bible.

WMC Memphis, Tenn. (516.9m-580kc) 9:50 a. m., home advisor; 12 n., Cotton Pickers; 7 p. m., N. B. C.; 7:30, program; 8, N. B. C.; 9, N. B. C.

WOAI San Antonio, Texas (499.7m-600kc) 9, Mexican players.

WOC Davenport, Iowa (374.8m-880kc) 5:45 p. m., chimes; 7 p. m., N. B. C.; 8, N. B. C.

WOK Chicago, Ill. (252m-1190kc) 11-12:30 a. m., popular program.

WOW Omaha, Neb. (508.2m-590kc) 12:40 p. m., orchestra, 3:30, Scotch program; 6-10:30, N. B. C.; 10:30, time, weather.

WSB Atlanta, Ga. 475.9m-630kc) 10 a. m., homemakers' chat; 1 p. m., State College; 7, WEAF; 10:45, orchestra.

WSBC Chicago, Ill. (232.4m-1290kc) 5-7 p. m., dinner concert; 9-1 a. m., popular program.

WSM Nashville, Tenn. (336.9m-890kc) 11:45 a. m., WEAF; 7 p. m., WEAF; 8, WEAF; 9, WEAF; 9:30, program.

WTMJ Milwaukee, Wis. (293.9m-1020kc) 7-12 mid., program.

Mountain Time Stations

KOA Denver, Colo. (325.9m-920kc) 11:45 a. m., weather, stocks, markets; 12:05 p. m., organ; 3:30, matinee; 4:30, Radiograms; 6:25, news; 6:30, dinner concert; 7:30 p. m., farm question box; 8, bridge.

Pacific Standard Time Stations

KEX Portland, Ore. (239.9m-1250kc) 7 p. m., concert; 9, studio program; 10, dance music.

KFI Los Angeles, Calif. (468.5m-640kc) 10:30 a. m., N. B. C.; 12 n., music; 1 p. m., violinist; 4, studio program; 6, program; 7-8 p. m., serenaders; 8-10, N. B. C.; 10, dance orchestra.

KFOA Seattle, Wash. (447.5m-670kc) 12:30 p. m., luncheon program; 1:30, home making helps; 2, log; 3, organ; 4:30, children's hour; 5:30, news; 6:30 p. m., trio; 7, trio; 8-9:30, N. B. C.; 9:30, N. B. C.

KFON Long Beach, Calif. (241.8m-1240kc) 8:30 a. m., Bright and Early hour; 1:30 p. m., organ; 3:20, municipal band; 4, sports; 4:30, orchestra; 6, Happiness and Harmony; 6:15, orchestra; 8, band; 9, song album; 11, organ; 12 n., dance program.

KFRC San Francisco, Calif. (454.3m-660kc) 6:30 p. m., dinner concert; 8, movie club; 9, studio program; 10, dance program.

KFWB Hollywood, Calif. (352.7m-850kc) 9:30 a. m., music; 11, Aunt Sammy; 6-11, program.

KGA Spokane, Wash. (260.7m-1150kc) 9 a. m., Better Homes Girl; 11, shopping service; 12:20 p. m., musicale; 2, home management; 5, Duo-Art program; 6:02, service talks; 10, dance music.

KGO Oakland, Calif. (384.4m-780kc) 10:30 a. m., N. B. C.; 11:30, luncheon concert; 6:35-7:30 p. m., dinner concert; 8-10, National Broadcasting Company.

KGW Portland, Ore. (491.5m-610kc) 8-9 p. m., educational program; 9, National Broadcasting Company; 10, N. B. C.

KHJ Los Angeles, Calif. (399.8m-750kc) 8 a. m., household hour; 12:30 p. m., news; 1:30, request program; 2, piano; 3, Melody Masters; 6, nightly doings; 7-11 p. m., program.

KHQ Spokane, Wash. (370.2m-810kc) 10 a. m., woman's hour; 11, service hour; 12 n., luncheon; 1 p. m., hour of happiness; 5, service hour; 6, orchestra; 6:45, travelog; 7, KFOA program; 8, N. B. C.; 9, N. B. C.; 9:30, Harmony; 10, dance music.

KJR Seattle, Wash. (348.6m-860kc) 6:30 p. m., dinner hour; 8, vodvil; 10, dance orchestra.

KLX Oakland, Calif. (508m-590kc) 10 a. m., home hour; 11:30, trio; 12 n., time; 3:30 p. m., Hawaiians; 4:30, organ; 5:30, Brother Bob; 6:30, trio.

KNX Hollywood, Calif. (336.9m-890kc) 11 a. m., French lesson; 12:45 p. m., music; 4, movie star; 6:30, dinner program; 8, feature; 9, orchestra, 11, orchestra.

KOIN Portland, Ore. (319m-940kc) 10 a. m., women's program; 12 n., music; 1 p. m., farm flashes, U. S.; 5:15, children's time; 6, dinner concert; 7:15, orchestra; 8:15, talk; 8:40, question hour; 9:10, feature.

KPO San Francisco, Calif. (422.3m-710kc) 8 a. m., happy time; 1 p. m., orchestra; 4, trio; 6:30-7:30 p. m., orchestra; 8, N. B. C.; 9, Gypsy and Marta; 10, dance orchestra.

For Daylight Saving Time, add one hour.

Regular Wednesday Features

Eastern Time Stations

CFCA Toronto, Can. (356.9m-840kc) 7 p. m., orchestra; 9:30, program; 10, organ.

KDKA Pittsburgh, Pa. (315.6m-950kc) 10:30 a. m., cooking school; 11, U. of Pgh. address; 12 n., stocks; 3 p. m., music; 4, markets; 6:15, Little symphony; 7, talk; 7:15, program; 7:45, political talk; 8-10, N. B. C.; 10, Ramblers.

WABC New York, N. Y. (309.1m-970kc) 12 n., time; 1 p. m. orchestra; 2, Forum; 4, Hawaiians; 6:31, orchestra; 7:15, Y. M. C. A. program; 7:45, orchestra; 8:15, University series; 9:15, Izaak Walton league; 10, music; 12, time.

WAIU Columbus, Ohio (282.8m-1060kc) 10:30 a. m., service; 10:40, recipe exchange; 11:30, trio; 3 p. m., shoppers' hour; 6, orchestra; 9, Radio hour; 10, Columbia hour.

WBAL Baltimore, Md. (285.5m-1050kc) 3:50 p. m., recital; 3:45, oven dinners; 4, music; 6, Sandman; 6:30 p. m., dinner music; 7:45 N. B. C.; 8, trio; 9, N. B. C.; 10, dance music.

WBZ Springfield, Mass. (333.1m-900kc) 10 a. m., N. B. C.; 11, talk; 11:05, organ; 11:30, talk; 11:55, Aunt Sammy; 12:10 p. m., service; 6, time and weather; 6:02, musicale; 6:30, N. B. C.; 7, newspaper nights; 7:30, nature stories; 8-9, N. B. C.; 10:01, talk; 10:30, orchestra.

WCAE Pittsburgh, Pa. (461.3m-650kc) 11 a. m., home talk; 11:15, household commodities; 12 n., poultry chats; 12:05 p. m., farm chats; 1, Bible class; 3:30, song hits; 5, children's hour; 6 p. m., dinner concert; 8, WEAF; 9, WEAF; 10:30, orchestra.

WCAU Philadelphia, Pa. (261m-1150kc) 12:30 p. m., orchestra; 5, This and That; 6:30, orchestra; 9, Columbia chain.

WCSH Portland, Maine (214.2m-1400kc) 10 a. m., household hour; 11, N. B. C., 7:30 p. m., WEAF.

WEAF New York, N. Y. (491.5m-610kc) 11 a. m., Betty Crocker, 11:15, Radio Household Institute; 11:30, Ovencraft; 2 p. m., music; 3:15, fashion letter; 5, twilight hour; 6, dinner concert; 7:30 p. m., musicale, WTIC, WJAR, WTAG, WCSH, WGY; 8, Great Moments in History, WTAG, YLIT, WRC, WWJ, WSAI, WHAS, WEBH, WHO, WOW, WOC, WGR; 9, time, WEEI, WJAR, WRC, WLIT, WCAE, WTAM, WWJ, WSAI, KSD; 9, Ipana Troubadours, WEEI, WGR, WRC, KSD, WCCO, WGY, WCAE, WWJ, WLIB, WOC, WHO, WOW, WDAF, KVOO, WHAS, WSM, WMC, WSB, WTIC, WJAR, WTAG, WCSH, WBAP; 9:30, Goodrich Silvertown Cord orchestra, WEEI, WJAR, WTAG, WGR, WCSH, WCAE, WTAM, WWJ, WSAI, WGN, KSD, WOC, WCCO, WHAS, WSM, WSB, WMC, YLIT, WDAF, WHO, WOW, WFAA, KVOO, WTIC, WGY; 10:30, grand opera; WCSH, WLIT, WRC, WCAE, WSAI, KSD, WHO, WHAS, WSM, WTAM, WSB, WTIC; 11:30, orchestra, WHO, KSD.

WEEI Boston, Mass. (508.2m-590kc) 8 a. m., musicale; 8:15, N. B. C.; 10:30, shopping service; 11, N. B. C.; 11:30, Friendly Maids; 2:30 p. m., music; 6, orchestra; 8 p. m., program; 9, WEAF; 10:30, cruising the air.

WFI Philadelphia, Pa. (405.2m-740kc) 10:20 a. m., Aunt Sammy; 1 p. m., ensemble; 3, talk; 6:30, orchestra; 7:15 p. m., questions.

WFLA Clearwater, Fla. (516.9m-580kc) 3 p. m., Scarlet Guards; 7:30, Scarlet Guards; 8:30 p. m., open house; 10, dance program.

WGBS New York, N. Y. (348.6m-860kc) 9 a. m., shopping service; 1:30 p. m., readings; 9 p. m., program; 11, quartet; 11:15, orchestra.

WGHP Detroit, Mich. (277.6m-1080kc) 1:15 p. m., trio; 2, home hour; 6 p. m., dinner concert; 9, Columbia chain.

WGR Buffalo, N. Y. (302.8m-990kc) 6:15 p. m., orchestra; 7:30-10:30; N. B. C.; 11, orchestra.

WGY Schenectady, N. Y. (379.5m-790kc) 8:30 a. m., N. B. C.; 11:15, N. B. C.; 12:07 p. m., farm flashes; 6:20, farm school; 6:30, Agri. program; 7:15, studio program; 7:30, N. B. C.; 8, band; 9, N. B. C.; 9:30, N. B. C.

WHAM Rochester, N. Y. (280.2m-1070kc) 10 a. m., N. B. C.; 6:45 p. m., orchestra; 7:30, Union college; 7:45, studio program; 8, N. B. C.; 10, N. B. C.; 11:05, orchestra.

WHK Cleveland, Ohio (265.3m-1130kc) 11 a. m., program; 12:55 p. m., farm flashes; 3:30 music; 3:40, housekeeper's chat; 6, orchestra; 7-12 mid., musicale.

WHN New York, N. Y. (394.5m-760kc) 6:30 p. m., orchestra; 11:30, Silver Slipper orchestra; 12, Frivolity club.

WIP Philadelphia, Pa. (348.6m-860kc) 1 p. m., music; 3, song cycle; 6:30, orchestra; 7, Uncle Wip; 8 p. m., Fireside hour.

WJR-WCX Detroit, Mich. (440.9m-680kc) 10 a. m., N. B. C.; 11, Woman's hour; 12 n., song review; 12:30 p. m., farm service; 12:45, matinee program; 5:30, children's program; 6, dinner music; 7, Hill Billy half hour; 7:30, serenaders; 8, N. B. C.; 8:30, program; 11:30, orchestra; 11:45, Michigan Unlimited.

WJZ New York, N. Y. (454.2m-660kc) 12:30 p. m., luncheon music; 2:05, Daily menu; 2:30, wall paper; 3:45, art of speech; 4, orchestra; 5, N. B. C. program; 6:30, program; 7:45 p. m., political situation, WRC, WHAM, KDKA, WOC, WBAL, WHAS, WOW; 8, Champion Sparkers, WBZ, KDKA, WLW, WJR, KYW, WRHM, KSD; 8:30, Sylvania Foresters, WBZ, KDKA, KYW; 9, Variety hour, WBAL, KDKA, WJR, KYW, KWK; 10, dance band; 10:30, musicale; 11, Slumber music.

WLW Cincinnati Ohio (428.3m-700kc) 8:30 a. m., service; 10, Woman's hour; 7:30 p. m., farm radio council talk; 8, WJZ; 10:01, organ; 11, orchestra.

WLWL New York, N. Y. (370.2m-810kc) 6 p. m., college hour.

WMAK Buffalo, N. Y. (545.1m-550kc) 9:45 a. m., shopping hints; 6:15 p. m., dinner music; 8, band; 9, Columbia chain; 12, Silver Slipper.

WMCA New York, N. Y. (370.2m-810kc) 9 a. m., ensemble; 10, fur tales; 12 n., women's hour; 1 p. m., syncopators; 4:30, Funsters; 8, soloists; 10, program; 12 mid., orchestra.

WNAC Boston, Mass. (461.3m-650kc) 7:45 a. m., Y. M. C. A.; 8:10, service; 9:30, Polar Bears; 10:30, Women's club; 12:05 p. m., lunch music; 1, concert; 1:30, organ; 3:30, entertainment; 6, juvenile program; 7:30 p. m., program; 9, Columbia chain; 11:05, dance music.

WNYC New York, N. Y. (526m-570kc) 5 p. m., pianist; 6:30, Spanish lessons; 7:35, air college; 8:30, musical appreciation course; 9:45, music.

WOR Newark, N. J. (422.3m-710kc) 8 a. m., chimes; 10, food expert; 2 p. m., program; 6:15 p. m., program; 9, Columbia chain; 11, orchestra.

WPG Atlantic City, N. J. (272.6m-1100kc) 1 p. m., luncheon music; 6:45, organ; 7:05 p. m., dinner music; 8:30, feature; 10, band; 11:30, dance music.

WQAM Miami, Fla. (384.4m-780kc) 7 p. m., organ; 7:30, program.

WRC Washington, D. C. (468.5m-640kc) 8-8:45 a. m., N. B. C., 12 n., farm flashes; 12:10 p. m., organ; 8 p. m., entertainers; 8:30, orchestra; 9-11:30, N. B. C.

WRVA Richmond, Va. (254.1m-1180kc) 12 n., Aunt Sammy; 7 p. m., concert; 9, musicale.

WSAI Cincinnati, Ohio (361.2m-830kc) 7 p. m., orchestra; 8, WEAF; 9:01, WEAF; 10:30, WEAF; 11:30, orchestra.

WTAG Worcester, Mass. (516.9m-580kc) 10:30 a. m., housewives talk; 11:15, N. B. C., 12 n., organ; 6:30 p. m., N. B. C.; 7:30-8:30, N. B. C.; 8:30, studio program; 9-11:30, N. B. C.

WTAM Cleveland, Ohio (399.8m-750kc) 11 a. m., N. B. C.; 6 p. m., orchestra; 7, talks; 9-10:30, N. B. C.; 10:30, WEAF; 11, orchestra.

WTIC Hartford, Conn. (535.4m-580kc) 11 a. m., household talk; 11:15, N. B. C.; 11:30, farm flashes; 6:30, dinner group; 7:30, N. B. C.; 8, frolic; 9, N. B. C.; 10:30, N. B. C.
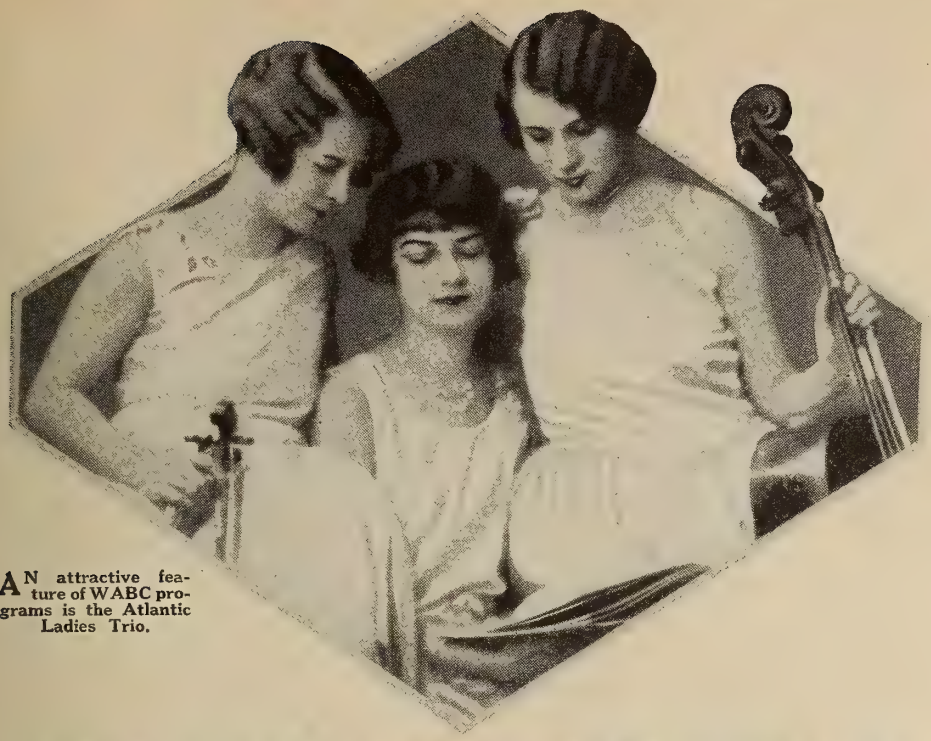
WWJ Detroit, Mich. (352.7m-850kc) 9:30 a. m., tonight's dinner; 9:50, garden talk; 11, N. B. C.; 11:15, household talk; 12:40, farm flashes; 1 p. m., organ; 5, tea dance music; 6 p. m., dinner concert; 8-10:30, WEAF; 10:30, organ.

WWNC Asheville, N. C. (296.9m-1010kc) 7 p. m. dinner music; 10, dance music.

Central Time Stations

KFAB Lincoln, Neb. (319m-940kc) 8-11 a. m., music.

KFNF Shenandoah, Iowa (461.3m-650kc) 6 a. m. Sunrise concert; 7:40, Happy Day club talk; 9:30, organ; 11, talk; 3:30 p. m., Flower talk; 5, music; 6:30, letter basket.



AN attractive feature of WABC programs is the Atlantic Ladies Trio.

KMA Shenandoah, Iowa (394.5m-760kc) 6 a. m., farm talk; 11, music; 2 p. m., home hour; 6 p. m., program.
KMBC Kansas City, Mo. (270.1m-1110kc) 8 p. m., Columbia chain.
KOIL Council Bluffs, Iowa (319m-940kc) 1:30 p. m., Aunt Sammy; 5:30, organ; 7 p. m., program; 9, musicale; 12, dance music.
KPRC Houston, Texas (293.9m-1020kc) 7:30-8:30 p. m., N. B. C.; 8:30, concert.
KSD St. Louis, Mo. (545.1m-550kc) 7 p. m., WEAF.
KTHS Hot Springs, Ark. (384.4m-780kc) 7:30 p. m., orchestra; 8 p. m., concert; 8:30 p. m., chamber music; 9, frolic.
KVOO Tulsa, Okla. (348.6m-860kc) 6 p. m., program; 7-9:30, N. B. C.; 9:30, quartet; 10, music.
KYW Chicago, Ill. (526m-570kc) 9 a. m., N. B. C.; 1 p. m., orchestra; 6:32, orchestra; 7-9 p. m., WJZ; 9, musicale; 10:32, Serenaders.
WBAP Fort Worth, Texas (499.7m-600kc) 6 p. m., Seven Aces; 8, WEAF.
WBBM Chicago, Ill. (389.4m-770kc) 1 p. m., dance program; 7 p. m., dinner concert; 7:30-11, popular program.
WCCO Minneapolis-St. Paul, Minn. (405.2m-740kc) 10 a. m., N. B. C.; 12 n., farm hour; 6 p. m., association; 8:30 p. m., WEAF; 11:30, organ.
WCFL Chicago, Ill. (483.6m-620kc) 12 n., organ; 1 p. m., rest hour; 5, organ; 6, labor talk; 7:15-12 mid., program.
WCOA Pensacola, Fla. (249.9m-1200kc) 8 p. m., program.
WDAF Kansas City, Mo. (370.2m-810kc) 10 a. m., N. B. C.; 12, U. S. farm school; 3 p. m., string trio; 6, school of the air; 7:30 p. m., music; 8, WEAF; 9:30, Cavaliers; 11:45-1 a. m., Nighthawk frolic.
WDOD Chattanooga, Tenn. (243.8m-1230kc) 7-10 p. m., music.
WEBH Chicago, Ill. (365.6m-820kc) 10 a. m., N. B. C., 10:15, N. B. C.; 10:30, organ; 11, Prudence Penny; 1:15 p. m., organ; 3, string trio; 3:30, 7 p. m., orchestra; 9-11, program; 12, revue.
WFAA Dallas, Texas (545.1m-550kc) 8:30 p. m., WEAF; 9:30, WEAF.
WGN WLIB Chicago, Ill. (416.4m-70kc), 10 a. m., homemakers' hour; 11, musicale; 12 n., health talk; 12:40 p. m., luncheon concert; 2:30, Woman's club; 3, tea time music; 5:30, League of Voters; 6:10, Punch and Judy; 6:40, ensemble; 7, music; 8-9:30, N. B. C.; 9:30, songs; 10:20, novelty program; 11, Hoodlums.
WHAS Louisville, Key. (322.4m-930kc) 3:30 p. m., program; 7:30 p. m., program; 8, WEAF; 8:30, 9:30, N. B. C.
WHB Kansas City, Mo. (340.7m-880kc) 2 p. m., organ; 7-8, string trio.
WHO Des Moines, Iowa (534.4m-560kc) 8 a. m., Victor Record program; 9:45, Aunt Sammy; 10, markets; 10:30, Record hour; 11:30, U. S. Farm service; 12:15 p. m., talk; 12:30, luncheon music; 3, orchestra; 6, orchestra; 7, Iowa Federation Music clubs; 7:30, program; 8, N. B. C.; 10:30, N. B. C.
WHT Chicago, Ill. (305.9m-980kc) 10 a. m., Woman's hour; 10:10, story; 10:40, Maytag; 11:05, poetry; 12 n., organ; 1 p. m., news; 1:15, musicale; 2:20, service dept.; 6:15, organ; 9, Maytag Ramblers; 9:30, Your Hour league.
WIBO Chicago, Ill. (305.9m-980kc) 7:10 p. m., program; 10, musicale.
WJAZ Chicago, Ill. (263m-1140kc) 7 p. m., program; 9, studio concert.
WJBT Chicago, Ill. (389.4m-770kc) 6 p. m., dinner concert; 11, orchestra.
WJJD Chicago, Ill. (365.6m-820kc) 12 n., petite symphony; 12:30, Illinois Agri. program; 2 p. m., children's program; 8-9 p. m., children's musical hour; 11-12, Victorians.
WLAC Nashville, Tenn. (226m-1330kc) 7 p. m., classical program; 8, popular music.
WLS Chicago, Ill. (344.6m-870kc) 9:10 a. m., home question box; 12 n., dinner bell program; 2:30 p. m., homemakers' hour; 7 p. m., Tony's scrap book; 9, choral music; 11-12, popular program.
WMAQ Chicago, Ill. (447.5m-670kc) 8 a. m., U. of C. lecture 9:02, public schools program; 9:30, Davis service; 10:40, Calumet hour; 11:55, Prairie Farmer; 12:55 p. m., luncheon music; 2:30, artist recital; 3:15, bridge; 6, organ; 6:30 p. m., dinner hour; 8, Columbia chain; 10, Stevens hotel orchestra, WQJ.
WMBB Chicago, Ill. (252m-1190kc) 6 p. m., dinner music; 7-10:30, program.
WMBI Chicago, Ill. (263m-1140kc) 8 p. m., orchestra.
WMC Memphis, Tenn. (516.9m-580kc) 12 n., orchestra; 7 p. m., Fiddlin' Five; 7:45 p. m., health talk; 8, WEAF; 9:30, concert.
WOAI San Antonio, Texas (499.7m-600kc) 9-10 p. m., Utah program.
WOC Davenport, Iowa (374.8m-800kc) 10 a. m., N. B. C.; 12:30 p. m., music; 3, home management; 6, Eclipse Clippers; 6:45, N. B. C.; 7:30 p. m., WEAF; 8, WEAF; 9:30, talks.
WOS Jefferson City, Mo. (422.3m-710kc) 7 p. m., Farm school; 8, program.
WOW Omaha, Neb. (508.2m-590kc) 7 p. m., WEAF; 8 p. m., WEAF.
WSB Atlanta, Ga. (475.9m-630kc) 10 a. m., homemakers' chat; 11:30, dinner bell; 1 p. m., Georgia State College of Agri.; 5, program; 6, orchestra; 7, Sears-Roebuck program; 8-10, WEAF; 10:45, concert.
WSBC Chicago, Ill. (232.4m-1290kc) 9-11 p. m., musicale.
WSM Nashville, Ten. (336.9m-890kc) 11:45 a. m., Farm and Home program; 1 p. m., luncheon concert; 7:15 p. m., dinner concert; 8, WEAF; 8:30, WEAF; 9:30, WEAF; 10:30, orchestra.
WSMB New Orleans, La. (296.9m-1010kc) 8:30-10:30 p. m. Public School of the Air program; features.
WTMJ Milwaukee, Wis. (293.9m-1020kc) 10 a. m., trio; 11, Your Kitchen; 11:15, organ; 1 p. m., Tune Tinkers; 3, studio program trio; 5, story lady; 6:30, orchestra; 7:10, talk; 7:30, program.

Mountain Time Stations

KOA Denver, Colo. (325.9m-920kc) 12:05 p. m., organ; 6:30, dinner concert; 8 p. m., Scheuerman's Colorado orchestra; 8:15, studio program; 10, dance program.

Pacific Time Stations

KFI Los Angeles, Calif. (468.5m-640kc) 10:45 a. m., Betty Crocker; 12 n., music; 1 p. m., Blues singer; 4, talk; 5, orchestra; 6:30, N. B. C.; 7, symphonette; 9, N. B. C.; 10, orchestra.
KFOA Seattle, Wash. (447.5m-670kc) 10 a. m., air news, household hints; 12:30 p. m., luncheon program; 1:30, homemaking helps; 2, program; 3, organ; 4:30, children's program; 6, program; 6:30, Musical Fruit Cocktail; 7:15, trio; 7:45, book chat; 9, N. B. C.
KFON Long Beach, Calif. (241.8m-1240kc) 9:30 a. m., organ recital; 10:15, period; 10:30, beauty talk; 12 n., musicale; 1 p. m., luncheon music; 2:30, band; 6, Happiness and Harmony; 12 mid., dance music.
KFRC San Francisco, Calif. (454.3m-660kc) 6:20 p. m., program; 8, WJZ; 10-12 mid., dance program.
KFWB Hollywood, Calif. (352.7m-850kc) 8 a. m., Breakfast club; 11, Aunt Sammy; 2:15, orchestra; 6-7 p. m., dinner hour; 7:50, news; 8-9, features; 9-10, orchestra; 10-11, Rainbo orchestra.
KGA Spokane, Wash. (260.7m-1150kc) 9 a. m., Better Homes Girl; 11, diet talk; 11:10, shopping service; 3 p. m., program; 6:02, farm school; 8, musicale; 10, dance music.
KGO Oakland, Calif. (384.4m-780kc) 11:15 a. m., household hints; 11:30, concert; 6 p. m., dinner concert; 8, vaudeville; 9, National Broadcasting company; 10, orchestra.
KGW Portland, Ore. (491.5m-610kc) 8-9 p. m., concert; 9-10, National Broadcasting company.
KHJ Los Angeles, Calif. (399.8m-750kc) 12:30 p. m., dance band; 6 p. m., nightly doings; 7, male quartet; 8, concert orchestra; 10, concert.
KLX Oakland, Calif. (509m-590kc) 10 a. m., home economics' hour; 11:30, trio; 8 p. m., program; 9, special program.
KOIN Portland, Ore. (319m-940kc) 10 a. m., woman's program; 12 n., luncheon program; 1, farm flashes; 4, French lesson; 6 p. m., dinner concert; 7:15, orchestra; 8, program; 9, Olsen hour; 10, dance band.
KPO San Francisco, Calif. (422.3m-710kc) 8 a. m., Happy Time; 1 p. m., orchestra; 4, string trio; 6:30 p. m., N. B. C.; 8-9, Atwater Kent artists; 9-10, orange network; 10-12, studio program.
KPSN Pasadena, Calif. (315.6m-950kc) 12 n., program; 6:15 p. m., concert.
KYA San Francisco, Calif. (309.1m-970kc) 9 a. m., Better Homes girl; 10:30, beauty talks; 11, Sunshine hour; 11:40, health talk; 12 n., news; 5:30, entertainment; 7, Women's club; 8, chamber of music; 9, popular program.

For Daylight Saving Time, add one hour.

Regular Thursday Features

Eastern Time Stations

CFCA Toronton (356.9m-840kc) 11 p. m., Canadians.
KDKA Pittsburgh, Pa. (315.6m-950kc) 10 a. m., N. B. C.; 11, Cookbook; 3 p. m., musical masterpieces; 6, U. of Pittsburgh address; 6:15, Little symphony; 7 p. m., program; 8, WJZ; 8:30, WJZ; 9, WJZ.
WABC New York, N. Y. (309.1m-970kc) 12 n., program; 1 p. m., orchestra; 6:31, orchestra; 7:15, orchestra; 10:32, memorial program; 12:30, music.
WBAL Baltimore, Md. (285.5m-1050kc) 3:30 p. m., program; 6:30, dinner orchestra; 7:30, musicale; 8:30, WJZ; 9, WJZ; 10, band.
WBZ Springfield, Mass. (333.1m-900kc) 10 a. m., N. B. C.; 11:30, music; 12:10, service; 12:40, Aunt Sammy; 5:30, service; 12:40, Aunt Sammy; 5:30, Magic Box; 6, trio; 6:30, Radio Rodeo; 7, political talk; 7:10, orchestra; 9:30-10, N. B. C.; 10:01, recital.
WCAE Pittsburgh, Pa. (461.3m-650kc) 11 a. m., beauty talk; 11:15, household talk; 4 p. m., talk; 7, dinner concert; 8:30-10, N. B. C.; 10:30, orchestra.
WCAU Philadelphia, Pa. (261m-1150kc) 4:30 p. m., talks; 6:30, orchestra; 8:01, program; 9:30, Harmonians; 10, Piano duo; 11, revue.
WCSH Portland, Me. (214.2m-1400kc) 10 a. m., housewives' hour; 7:30 p. m., WEAF.
WEAF New York, N. Y. (491.5m-610kc) 11 a. m., studio program; 11:15, Radio Household institute; 12:45 p. m., music; 1:45, studio program; 2, program; 4, interviews; 6, dinner music; 7:30 p. m., Coward Comfort hour, WEEI, WTIC, WJAR, WTAG, WCSH; 8, Dodge Brothers Presentation, WEEI, WTIC, WJAR, WTAG, WCSH, WFI, WRC, WGY, WCAE, WTAM, WWJ, WSAI, WEBH, WRHM, WTMJ, WOC, WHO, WOW, WDAF, KVOO, WFAA, WHAS, WSM, WMC, WSB, WBT, WGR, KSD; 8:30, Hoover Sentinels, WEEI, WFI, WRC, WGY, WCAE, WTAM, WWJ, WSAI, WLIB, KSD, WCCO, WOC, WHO, WOW, WDAF, KVOO, WFAA, WHAS, WSM, WMC, WSB; 9, time, WEEI, WJAR, WFI, WRC, WGY, WCAE, WTAM, WWJ, WSAI; 9, Cliquot club Eskimos, WEEI, WJAR, WTAG, WFI, WRC, WGY, WGR, WCAE, WWJ, WGN; 10, Smith Brothers, WEEI, WTAG, WRC, WGR, WCAE, WWJ, WSAI, EBH, KSD, WCCO, WOC, WDAF; 10:30, Pennsylvanians, WTIC, WFI, WGY, WGR, WWJ, WOW; 11:30, HO, KSD.
WEEI Boston, Mass. (508.2m-590kc) 10:30 a. m., shopping service; 11:15, N. B. C.; 2:30, hour of music; 7:30-10:30 p. m., WEAF.
WFAN Philadelphia, Pa. (224m-1340kc) 5:45 p. m., dinner music; 7, Radio play; 9, program; 11, Cheer-up club.
WFI Philadelphia, Pa. (405.2m-740kc) 10:20 a. m., housekeepers' chats; 1 p. m., ensemble; 1:40, ensemble; 3, notes of interest; 6:30, orchestra.
WGBS New York, N. Y. (349m-860kc) 9 a. m., shopping service; 1:35 p. m., program; 6, Uncle Gee Bee; 10 p. m., program.
WGHP Detroit, Mich. (277.6m-1080kc) 8 p. m., program; 10:30, orchestra.
WGR Buffalo, N. Y., N. Y. (302.8m-990kc) 8-11:30 p. m., N. B. C.
WGY Schenectady, N. Y. (379.5m-790kc) 11:15 a. m., N. B. C.; 12:07 p. m., farm flashes; 2, orchestra; 6:30, dinner music; 7:30 p. m., college lecture; 8, WEAF; 9, WEAF; 10, program; 11, WEAF; 11:30, organ.
WHAM Rochester, N. Y. (280.2m-1070kc) 10 a. m., N. B. C.; 6:45 p. m., orchestra; 7:30, Union College speaker; 8-10, N. B. C.; 10, studio program; 11:05, Homesteaders.
WHK Cleveland, Ohio (265.3m-1130kc) 11 a. m., Ethel and Harry; 1 p. m., farm flashes; 6:30 dinner concert; 10, music.
WIP Philadelphia, Pa. (348.6m-860kc) 10 a. m., menu; 1 p. m., music; 3, musicale; 6:30, dinner music; 8 p. m., program; 9, Radio Forum.
WJAX Jacksonville, Fla. (340.7m-880kc) 8 p. m., recital; 9, WJZ.
WJR Detroit, Mich. (440.9m-680kc) 10 a. m., N. B. C.; 12:30 p. m., farm service bureau; 12:45, musical program; 5:30, children's hour; 6, dinner music; 6:45, recital; 7:30, orchestra; 8-10, N. B. C.; 10, recital; 10:45, orchestra; 11, Cotton Pickers.
WJZ New York, N. Y. (454.3m-660kc) 12:30 p. m., luncheon concert; 2:05, menu; 2:30, meat council; 5:30, markets; 5:45, studio program; 7, U. S. Marine band, WRC, WOW; 8, Re-Told tales; 8:30, Ampico music, WBZ, WBAL, WHAM, KDKA, WJR, WLW, KYW, KWK, WRHM, WTMJ; 9, Maxwell House hour, WBZ, WBAL, WHAM, KDKA, WJR, KYW, WTMJ, KSD, WOC, WHO, WDAF, WHAS, WSM, WMC, WSB, WBT, WJAX, KPRC, WBAP; 10, time, WBZ,



THIS young artist masks her identity under the euphonious title of "Miss Yvette." She is concert pianist and is heard regularly from KTHS, Arlington Hotel, Hot Springs, Ark.

WBAL, WHAM, KDKA, WJR, KYW, WTMJ; 10, to be announced; 11, slumber music.

WLW Cincinnati, Ohio (428.3m-700kc) 10 a. m., Woman's hour; 3:35 p. m., program; 7 p. m., orchestra; 10, WJZ; 11, orchestra.

WLWL New York, N. Y. (370.2m-810kc) 6 p. m., program.

WMAK Buffalo, N. Y. (545.1m-550kc) 6:15 p. m., dinner music; 7:30, talk; 9, popular program; 11:05, ballroom.

WMCA New York, N. Y. (370m-810kc) 9 a. m., ensemble; 1 p. m., afternoon program; 8, evening program; 12 mid., Broadway night.

WNAC Boston, Mass. (461.3m-650kc) 9:30 a. m., Polar Bears; 10:30, Woman's club; 11, symphonie; 1 p. m., music; 1:30, organ; 2:05, service; 5, Ted and his gang; 6:30, dinner concert; 9:15, Metropolitan theater; 10:15, dance music; 11:05, orchestra.

WNYC New York, N. Y. (526m-570kc) 6:50 p. m., piano; 7:35, air college; 8:15, sea songs; 8:30, program.

WOR Newark, N. J. (422.3m-710kc) 10 a. m., Alfred W. McCann; 11, style talk; 2:30 p. m., market basket; 6, clinic; 6:15 p. m., ensemble; 11:05, orchestra.

WPG Atlantic City, N. J. (272.6m-110kc) 1 p. m., luncheon music; 6:45, organ; 7:05 p. m., dinner music; 10, movie boradcast; 10:30, organ; 11:20, dance orchestra.

WQAM Miami, Fla. (384.4m-780kc) 7 p. m., organ; 8, band; 11, organ.

WRC Washington, D. C. (468.5m-640kc) 10 a. m., N. B. C.; 11:15, N. B. C.; 12 n., farm flashes; 1 p. m., orchestra; 6, orchestra; 7, U. S. Marine band; 8, WEAF; 10:30, band.

WRVA Richmond, Va. (254.1m1180kc) 6 p. m., Radio club, 8 p. m., program.

WSAI Cincinnati, Ohio (361.2m-830kc) 7 p. m., poems; 7:25, talk; 7:45, music; 8-9, WEAF; 9, program; 10, WEAF; 10:30, orchestra; 11:30, orchestra.

WSUN St. Petersburg, Fla. (516.9m-580kc) 2 p. m., band; 7, orchestra; 10, orchestra; 11, dance orchestra.

WTAG Worcester, Mass. (516.9m-580kc) 10:30 a. m., household talk; 11:15, Radio Household Institue; 6:30, dinner music; 7, travel talk; 8 p. m., WEAF; 9, WEAF; 10, WEAF.

WTAM Cleveland, Ohio (399.8m-750kc) 11 a. m., N. B. C.; 6 p. m., orchestra; 8-9, N. B. C.; 9, cavaliers.

WTIC Hartford, Conn. (535.4m-560kc) 11:15 a. m., N. B. C.; 11:50, farm flashes; 12:05 p. m., quintet; 6:30 p. m., trio; 7:30, WEAF; 8, WEAF; 8:30, Capitol theater presentation; 10:30, orchestra.

WWJ Detroit, Mich. (352.7m-850kc) 9:30 a. m., tonight's dinner; 9:50, shopper's aid; 11:15, N. B. C.; 12 n., orchestra; 12:40 p. m., farm flashes; 1, organ; 5, tea dance music; 6, organ; 6:30, dinner music; 7:15, musicale; 8-11:30, N. B. C.

WWNC Asheville, N. C. (296.9m-1010kc) 12:45 p. m., organ; 1, luncheon music; 6:45 p. m., dinner music; 8, program; 10:15, orchestra; 11, frolic.

Central Time Stations

KFNF Shenandoah, Iowa (461.3m-650kc) 6 a. m., sunrise concert; 11 news; 1:30 p. m., Kitchen Klatter; 3:30, organ; 6:30, letter basket.

KFAB Lincoln, Neb. (319m-940kc) 8 p. m., orchestra; 10, symphony orchestra.

KMA Shenandoah, Iowa (394.5m-760kc) 6 a. m., music; 11, popular music; 2 p. m., news; 6, organ; 7-8:30 p. m., Mandolin Musicians.

KMBC Kansas City, Mo. (270.1m-1110kc) 9 a. m., homemakers' hour; 9:30, music; 11, markets; 12:15 p. m., music; 7, news, talks; 7:30, musicale; 8, music; 10, entertainment.

KOIL Council Bluffs, Iowa (319m-940kc) 10 a. m., music; 1:30 p. m., Aunt Sammy; 5:30, orchestra; 9, revue; 11, ambassadors; 12, Pow-Wow.

KPRC Houston, Texas (293.9m-1020kc) 6:30 p. m., program; 8, N. B. C.; 9, concert.

KTHS Hot Springs National Park, Ark. (384.4m-780kc) 12 n., concert; 8 p. m., solo program; 9:45, dance frolic.

KVOO Tulsa, Okla. (348.6m-860kc) 6 p. m., instrumental and voice; 7-10, N. B. C.; 10, music.

KYW Chicago, Ill. (526m-570kc) 7 p. m., N. B. C.; 10, Little Bit of Everything; 10:30, Serenaders.

WBAP Fort Worth, Texas (499.7m-600kc) 6 p. m., orchestra; 8, WEAF; 10, musicale; 11, organ.

WBBM Chicago, Ill. (389.4m-770kc) 1 p. m., dance program; 7-11 p. m., program; 11, Hank and His Gang.

WBCN Chicago, Ill. (288.3m-1040kc) 7 p. m., program.

WCBD Zion, Ill. (344.6m-870kc) 8 p. m., cornet quartet, vocal solos, trio.

WCCO Minneapolis-St. Paul, Minn. (405.2m-740kc) 12 n., farm hour; 4:45 p. m., readers' club; 6, dinner concert; 7:30, N. B. C.; 8:30, musicale; 9, N. B. C.; 12, orchestra.

WCFL Chicago, Ill. (483.6m-620kc) 12 n., organ; 1 p. m., rest hour; 5, organ; 6, labor talk; 8-12 p. m., popular hour.

WDAF Kansas City, Mo. (370.2m-810kc) 12 n., U. S. farm talk; 3 p. m., string trio; 6, School of the Air; 7, WEAF; 11:45-1, Nighthawk frolic.

WEBH Chicago, Ill. (365.6m-820kc) 10:15 a. m., Radio institute, N. B. C.; 10:30, organ; 11, Prudence Penny; 1:15 p. m., organ; 3, concert company; 7, N. B. C.; 7:30, orchestra; 9, N. B. C.; 9:30, orchestra.

WENR Chicago, Ill. (288.3m-1040kc) 8, orchestra, artists; 9:30, popular program.

WFAA Dallas, Texas (545.1m-550kc) 7 p. m., N. B. C.; 7:30, WEAF; 9, program.

WGN-WLIB Chicago, Ill. (416.4m-720kc) 10 a. m., home management; 11, morning musicale; 12 n., children's story period; 12:40 p. m., music; 2:30, half hour; 5, readings; 6:10, Punch and Judy; 6:35, ensemble; 7, Almanack; 8, N. B. C.; 10, Tomorrow's Tribune; 10:20, orchestra; 11, Hoodlums.

WHAS Louisville, Ky. (322.4m-930kc) 3:30 p. m., program; 4, news service; 4:25, program; 7-9 p. m., N. B. C.; 9, studio concert.

WHB Kansas City, Mo. (336.9m-890kc) 2 p. m., ladies' hour; 7 p. m., dinner hour organ; 8, evening concert; 9:30, dance music.

WHO Des Moines, Iowa (535.4m-560kc) 9 a. m., shopper; 9:45, Aunt Sammy; 10:30, organ; 11:30, farm service; 12:30 p. m., luncheon hour program; 2, markets; 2:30, N. B. C.; 3:30, trio; 6, N. B. C.; 6:30-7:30, N. B. C.; 7:30, Agitators; 8-11:30, N. B. C.

WHT Chicago, Ill. (305.9m-980kc) 10 a. m., home hour; 10:10, pianist; 10:15, child study; 11, League of Voters; 12 n., organ; 1:20, talk; 6 p. m., news; 6:15, organ; 8:35, America First Foundation; 9, Ramblers; 9:30, program; 11, Your Hour League.

WIBO Chicago, Ill. (305.9m-980kc) 7:10 p. m., musicale; 10, popular program.

WJAZ Chicago, Ill. (263m-1140kc) 9:30 p. m., studio program.

WJBT Chicago, Ill. (389.4m-770kc) 12 mid.-1 a. m., midnight frolic.

WJJD Chicago, Ill. (365.6m-820kc) 12 n., symphony; 2-6, children's program; 6, symphony; 8-9 p. m., children's hour; 11-1, Victorians.

WLAC Nashville, Tenn. (226m-1330kc) 9 p. m., program; 10-11, orchestra.

WLS Chicago, Ill. (344.6m-870kc) 9:10 a. m., question box; 9:45, question box; 10:35, Aunt Minnie; 12 n., dinnerbell; 4:30 p. m., sports; 6, supperbell; 7:30, Supertone hour.

WMAQ Chicago, Ill. (447.5m-670kc) 8 a. m., U. of C. lecture; 10, poetry hour; 11:55, farm hour; 12:10 p. m., service; 1:45, potpourri; 3:15, bridge; 4:30, organ; 6, organ; 7:40, U. of Chicago lecture; 8, orchestra; 9, musicale; 10, Chicago theater; 11, Serenaders, WQJ.

WMBB Chicago, Ill. (252m-1190kc) 6 p. m., dinner concert; 7, Trianon ensemble; 8:30, Trianon orchestra.

WMBI Chicago, Ill. (263m-1140kc) 7 p. m., sacred musicale.

WMC Memphis, Tenn. (516.9m-580kc) 9:50 a. m., home advisor; 12 n., string quartet; 7-10 p. m., N. B. C.

WOAI San Antonio, Texas (499.7m-600kc) 9 p. m., Kelvinator hour.

WOC Davenport, Iowa (374.8m-800kc) 12:30 a. m., luncheon music; 3 p. m., home management; 6, lecture.

WOW Omaha, Neb. (508.2m-590kc) 10 a. m., correct English period; 3:15, news; 5:30, children's hour; 6 p. m., N. B. C., 6:30, orchestra; 7-10:30, N. B. C.

WSB Atlanta, Ga. (475.9m-630kc) 10 a. m., homemakers' chat; 10:30, public schools; 1 p. m., George State College of Agri. program; 6, Colgate hour; 7-9, N. B. C.; 9, program; 10:45, organ.

WSBC Chicago, Ill. (232.4m-1290kc) 5-6 p. m., melody girls; 6, artists; 9-11 p. m., musicale; 12-1, popular artists.

WSM Nashville, Tenn. (336.9m-890kc) 11:45 a. m., Farm and Home program; 1 p. m., luncheon music; 6:15, dinner concert; 7-9, N. B. C.; 9, program; 10:30, organ.

WSMB New Orleans, La. (296.9m-1010kc) 8:30-10:30 p. m., program.

WTM Milwaukee, Wis. (293.9m-1020kc) 10 a. m., trio; 11, Your Kitchen; 11:15, organ; 1 p. m., Tune Tinkers; 3, studio program; 6, orchestra; 7-9, N. B. C.; 9, program; 10, orchestra; 11, orchestra.

Mountain Time Stations

CNRA Calgary, Can. (434.8m-690kc) 9 p. m., CNR program.

KOA Denver, Colo. (325.9m-920kc) 12:05 p. m., organ; 3:30, Rural Schools; 4, housewives' matinee; 5:25, Tour club.

Pacific Time Stations

KFI Los Angeles, Calif. (468.5m-640kc) 12 n., luncheon program; 12:30 p. m., talk; 1, talk; 2, music; 3:30, artists; 6, dinner program; 7, symphonette; 8, drama hour; 9, N. B. C.; 10, musicale.

KFOA Seattle, Wash. (447.5m-670kc) 12:30 p. m., program; 2 p. m., Skipper's log; 3, organ; 4:30, children's program; 6:30, orchestra; 7:30, vocal trio; 9, N. B. C.; 9:30, N. B. C.

KFON Long Beach, Calif. (241.8m-1240kc) 9:30 a. m., organ; 10:30, beauty talk; 1 p. m., musicale; 2:30, band; 6, Happiness and Harmony; 6:15, orchestra; 8, band; 9, Masterpiece program; 11, organ; 12 n., dance program.

KFRC San Francisco, Calif. (454m-660kc) 6:20 p. m., beauty talk; 7, musicale; 9, studio program; 10, dance orchestra.

KFWB Hollywood, Calif. (352.7m-850kc) 11 a. m., housekeepers' chat; 1:30 p. m., quartet; 6-7, dinner concert; 7:50, news; 8-9, features; 9-10, program; 10-11, frolics.

KGO Oakland, Calif. (384.4m-780kc) 11:30 a. m., luncheon concert; 6:35 p. m., Stanislas Bem's Little symphony; 8, musicale; 9-10, N. B. C.; 10, orchestra.

KGW Portland, Ore. (491.5m-610kc) 6-7 p. m., dinner concert; 8, concert; 10, National Broadcasting company.

KHJ Los Angeles, Calif. (399.8m-750kc) 12:30 p.m., news; 1:30, request program; 2, pianist; 6:15, program; 7 p. m., sings; 8-11, features.

KLX Oakland, Calif. (508m-590kc) 10 a. m., home economics hour; 11:30, trio; 3:30 p. m., Hawaiians; 5:30, Brother Bob; 6:30, trio; 8, program; 9, music.

KOIN Portland, Ore. (319m-940kc) 10 a. m., women's program; 12 n., luncheon concert; 1 p. m., farm flashes; 5:15, children's hour; 7:15, orchestra; 8, soprano; 9, trio.

KPO San Francisco, Calif. (422.3m-710kc) 10 a. m., home economist; 11:30, Hawaiians; 1 p. m., orchestra; 4, trio; 6, service; 6:30-7 p. m., organ; 8-9, program; 9, N. B. C.; 10, dance orchestra.

KPSN Pasadena, Calif. (315.6m-950kc) 12 n., program; 6:15, concert; 7 p. m., dinner concert; 9, popular concert.

KYA San Francisco, Calif. (309.1m-970kc) 9 a. m., Sally Cook; 10:45, Prudence Penny; 5 p. m., air circus; 6:30, Billy and Jim; 8, songs; 9, program; 10, Carnival program.

For Daylight Saving Time, add one hour.

Regular Friday Features

Eastern Time Stations

KDKA Pittsburgh, Pa. (315.6m-950kc) 10 a. m. N. B. C.; 11:22, new releases; 12:20 p. m., Sunday school lesson; 6:15, dinner concert; 7 p. m., U. of P. address; 7:30-10, N. B. C.; 10, trio.

WABC New York, N. Y. (309.1m-970kc) 12 n. Piquet time; 1 p. m., orchestra; 2:02, musicale; 5:30, children's program; 6:31, orchestra; 8, talk; 11:02, orchestra.

WAIU Columbus, Ohio (282.8m-1060kc) 10:30 a. m. service; 10:40, book review; 3 p. m., shoppers' hour; 8 p. m., trio; 9, Columbia chain; 10:30, band.

WBAL Baltimore, Md. (285.5m-1050kc) 3:30 p. m. music; 6, Sandman circle; 6:30 p. m., dinner orchestra; 7:30, concert; 8, quartet; 9, N. B. C.; 10, ensemble.

WBZ Springfield, Mass. (333.1m-900kc) 10 a. m., N. B. C.; 12 n., Aunt Sammy; 12:40 p. m., luncheon music; 6:11, orchestra; 7:30, N. B. C.; 8, musicale; 8:30-11, N. B. C.; 11, orchestra.

WCAE Pittsburgh, Pa. (461.3m-650kc) 10:40 a. m., Ann Page; 11, N. B. C.; 12:05 p. m., farm flashes; 1, Bible class; 3:30, N. B. C.; 5, children's period; 5:50, farm school; 6 p. m., dinner concert; 8-11, N. B. C.; 11, orchestra.

WCAU Philadelphia, Pa. (261m-1150kc) 12:30 p. m., luncheon music; 4:40, home economics; 6:30, orchestra; 7:30, trio; 9, Columbia chain; 11, time; 11:30, orchestra.

WCSH Portland, Maine. (214.2m-1400kc) 10 a. m., housewives' hour; 11, N. B. C.; 12:15, farm flashes; 2:30 p. m., music hour; 3:30, N. B. C.; 7:30, music; 9-11, N. B. C.

WEAF New York, N. Y. (491.5m-610kc) 11 a. m., Betty Crocker; 11:15, Radio Household institute; 1:45 p. m., studio program; 2:15, trio; 3:30, U. S. Marine band; 4:45, French course; 6, dinner music, WTIC, WTAG, WRC, WCAE; 7, orchestra; 8 p. m., Cities service, WEEI, WTIC, WLIT, WRC, WGR, WCAE, WTAM, WWJ, WSAI, WLIB, KSD, WCCO, WOC, WDAF, KVOO, WFAA, WEBH; 9, Anglo-Persians, WEEI, WTIC, WJAR, WTAG, WCSH, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WGN, KSD, WOC, WOW, WTMJ, WBAP, WCCO; 9:30, La France orchestra and chain, WLIT, WGR, WCAE, WTAM, WWJ, WEBH, KSD, WOC, WHO, WOW, WDAF, WTMJ; 10, Palmolive hour; 11, orchestra.

WEEI Boston, Mass. (508.2m-590kc) 8:15 a. m., N. B. C.; 11, N. B. C.; 11:15, N. B. C.; 2:30 p. m., musicale; 6, orchestra; 6:45, Big Brother club; 8-9:30, N. B. C.; 10, N. B. C.; 11:05, orchestra; 11:45, organ.

WFI Philadelphia, Pa. (405.2m-740kc) 10:20 a. m., N. B. C.; 1 p. m., ensemble; 3, music; 6:30, orchestra.

WFLA Clearwater, Fla. (516.9m-580kc) 3 p. m., Scarlet guards; 7:30, Scarlet guards; 8:30 p. m., organ and artists; 10, dance program.

WGBS New York, N. Y. (349m-860kc) 9 a. m., shopping service; 10, household helps; 10:20, recipes; 1:35 p. m., music; 6, Uncle Gee Bee.

WGHP Detroit, Mich. (277.6m-1080kc) 2 p. m., home hour; 6:50 p. m., orchestra; 7, Lady Moon; 9-11, Columbia chain program; 11, Arcadians.

WGR Buffalo, N. Y. (302.8m-990kc) 8-11 p. m., N. B. C.; 11, orchestra.

WGY Schenectady, N. Y. (379.5m-790kc) 11:15 a. m., N. B. C.; 2 p. m., orchestra; 2:30, talk; 6:20, farm school; 6:30, university program; 7:30 p. m., dinner music; 9, WEAF; 9:30, music; 10, WEAF.

WHAM Rochester, N. Y. (280.2m-1070kc) 10 a. m., N. B. C.; 6:45 p. m., Syracuse university; 7:30, N. B. C.; 8, program; 9-10, N. B. C.

WHK Cleveland, Ohio (265.3m-1130kc) 6:30 p. m., dinner concert; 9-12 mid., program.

WIP Philadelphia, Pa. (348.6m-860kc) 1 p. m., luncheon music; 3, vocal studio program; 3:45, lecture; 6:30, French lesson; 7 p. m., bedtime story.

WJAX Jacksonville, Fla. (340.7m-880kc) 8 p. m., popular program; WJZ; 11, dance music.

WJR-WCX Detroit, Mich. (440.9m-680kc) 10 a. m., N. B. C.; 11, woman's hour; 12 n., songs; 12:30, farm service; 12:45 p. m., musical matinee program; 5:30, children's hour; 6, ensemble; 8, musicl tabloid; 8:30, N. B. C.; 9, N. B. C.; 10, Bohemians; 10:30, Cotton Pickers; 11, static; 11:15, orchestra.

WJZ New York, N. Y. (454.2m-660kc) 7:30 p. m., old melodies; 8:30, White Rock, WBZ, WBAL, WHAM, KDKA, WJR, WLW, KWK, WREN; 9, Wrigley review, WBZ, WBAL, WHAM, KYW, WLW, WJR, WHAS, WSM, WSB, WMC, WBT, KWK, WRHM, WRVA, WJAX, KDKA; 10, Victor hour; WBZ, WBAL, WHAM, KDKA, WJR, KWK, WREN, WLW, KYW; 11, Slumber music.

WLW Cincinnati, Ohio (428m-700kc) 10 a. m., woman's hour; 12:05 p. m., organ; 3:35, program; 8:30 p. m., N. B. C.; 8, harmony team; 8:30, N. B. C.; 9, N. B. C.; 11, orchestra.

WLWL New York, N. Y. (370.2m-810kc) 6 p. m., program.

WMAK Buffalo, N. Y. (545.1m-550kc) 9:45 a. m., shopping hints; 11, menu period; 6:30 p. m., dinner concert; 7:15, news; 9, Columbia chain; 11, dance program.

WMCA New York, N. Y. (370.2m-810kc) 9 a. m., music; 1 p. m., program; 5:50, theater review; 8, entertainers; 8:30, program; 10, orchestra; 11, dance orchestra; 12, orchestra.

WNAC Boston, Mass. (461.3m-650kc) 9:30 a. m., Polar Bears; 10:30, women's club; 1 p. m., luncheon concert; 6, smilers; 7 p. m., dinner concert; 8, organ; 9, Columbia chain; 12 mid., orchestra.

WOO Philadelphia, Pa. (348.6m-860kc) 7:30 p. m., WOO trio; 8:30, address; 9, modern program; 10:30, dance orchestra.

WNYC New York, N. Y. (526m-570kc) 6 p. m., music; 6:30, French lessons; 7:35, air college; 9:30, program; 10:15, organ.

WOR Newark, N. J. (422.3m-710kc) 8 a. m., music; 10:30, talk; 12:15 p. m., orchestra; 1, musical clubs; 2:30, pianist; 3:15, orchestra; 6:15 p. m., songs; 9, Columbia chain; 11, orchestra.

WPG Atlantic City, N. J. (272.6m-1100kc) 1 p. m., luncheon music; 6:45, organ; 7:05, orchestra; 8 p. m., music; 10:30, songs; 11, orchestra; 11:30, dance orchestra.

WQAM Miami, Fla. (384.4m-780kc) 7 p. m., organ; 8, band; 11, organ.

WRC Washington, D. C. (468.5m-640kc) 8:15 a. m., N. B. C.; 10, N. B. C.; 11, N. B. C.; 11:15, N. B. C.; 12:15 p. m., N. B. C.; 1:15, organ; 6 p. m., N. B. C.; 7, orchestra; 8, N. B. C.

WRVA Richmond, Va. (254.7m-1180kc) 12 n., Aunt Sammy; 7 p. m., program; 11, orchestra.

WSAI Cincinnati, Ohio (361.2m-830kc) 8 p. m., N. B. C.; 9:01, artists; 10, N. B. C.; 12, orchestra.

WTAG Worcester, Mass. (516.9m-580kc) 11 a. m., studio program; 11:15, N. B. C.; 12 n., organ; 12:35 p. m., Whispering serenaders; 6:30, N. B. C.; 7, news review; 8, studio program; 9, N. B. C.; 9:30, N. B. C.; 10, N. B. C.

WTAM Cleveland, Ohio (399.8m-750kc) 11 a. m., N. B. C.; 11:15, N. B. C.; 6 p. m., orchestra; 8, WEAF; 10, orchestra.

WTIC Hartford, Conn. (535.4m-560kc) 11 a. m., Ann Page; 11:15, N. B. C.; 11:30, farm flashes; 12:05 p. m., orchestra; 6, piano; 6:12, Mother Goose; 7 p. m., talk; 8-9:30, WEAF; 9:30, music; 10, N. B. C.; 11, orchestra.

WWJ Detroit, Mich. (352.7m-850kc) 11 a. m., N. B. C.; 11:15, N. B. C.; 12 n., orchestra; 1 p. m., organ; 3, program; 5, tea dance music; 6 p. m., concert; 7, Michigan night; 8-11, WEAF; 11:30, frolic.

WWNC Asheville, N. C. (296.9m-1010kc) 1 p. m. luncheon music; 7, dinner music.

Central Time Stations

KFAB Lincoln, Neb. (319m-940kc) 8-9 p. m., program; 10-11, musicale.

KFNF Shenandoah, Iowa (461.3m-650kc) 6 a. m., sunrise concert; 11, music; 4 p. m., sunshine half hour; 6:30, letter basket.

KMA Shenandoah, Iowa (394.5m-760kc) 6 a. m., music; 9, poultry talk; 11, accordian music; 2 p. m., home hour; 7 p. m., band.

KMBC Kansas City, Mo. (270.1m-1110kc) 8 p. m., Columbia chain.

KOIL Council Bluffs, Iowa (319m-940kc) 10 a. m., music; 12:30 p. m., orchestra; 1:30, Aunt Sammy; 3, music; 7 p. m., program; 9, artists; 12, Pow-Wow.

KPRC Houston, Texas (293.9m-1020kc) 7:30 p. m., dance orchestra; 9, N. B. C.; 10, time, weather.

KSD St. Louis, Mo. (545.1m-550kc) 6 p. m., WEAF; 8:30, dance music; 11, orchestra.

KTHS Hot Springs National Park, Ark. (384.4m-780kc) 12 n., farmers service; 8 p. m., specialties; 8:30, spirituals; 9-10:30, orchestra.

KVOO Tulsa, Okla. (348.6m-860kc) 7, WEAF; 8, musicale; 9, N. B. C.

KYW Chicago, Ill. (526m-570kc) 1 p. m., orchestra; 4, woman's hour; 6, Uncle Bob; 7-9 p. m., N. B. C.; 9:05, a little bit of everything; 9:30, program; 10:30, serenaders.
WBAP Fort Worth Texas (499.7m-600kc) 6 p. m., orchestra; 8, WEAF; 8:30, popular songs.
WBBM Chicago, Ill. (389.4m-770kc) 1-2 p. m., dance program; 7-11 p. m., musicale.
WBCN Chicago, Ill. (288.3m-1040kc) 7 p. m., popular program.
WCCO Minneapolis-St. Paul, Minn. (405.2m-740kc) 10 a. m., N. B. C.; 10:15, homemaker chats; 12 n., farm hour; 2:30 p. m., N. B. C.; 6, St. Paul hour; 7 p. m., N. B. C.; 9:30, quartet; 10, dance orchestra.
WCFL Chicago, Ill. (483.6m-620kc) 12 n., organ; 1 p. m., rest hour; 5, organ; 6-12 mid., program.
WCOA Pensacola, Fla. (249.9m-1200kc) 8 p. m., program.
WDAF Kansas City, Mo. (370.2m-810kc) 10 a. m., N. B. C.; 12 n., U. S. farm school; 3 p. m., string trio; 6, school of the air; 7-10 p. m., N. B. C.; 11:45-1 a. m., Nighthawk frolic.
WDOD Chattanooga, Tenn. (243.8m-1230kc) 7-10 p. m., music.
WEBH Chicago, Ill. (365.6m-820kc) 10 a. m., N. B. C.; 10:15, N. B. C.; 10:30, organ; 11, Prudence Penny; 1:15 p. m., organ; 3, program; 7-8 p. m., artists; 8:30, WEAF; 9-11, orchestra.
WENR Chicago, Ill. (288.3m-1040kc) 6 p. m., organ; 8, classical program; 9:30, studio program.
WFAA Dallas, Texas (545.1m-550kc) 7 p. m., music; 9, program.
WGN-WLIB Chicago, Ill. (416.4m-720kc) 10 a. m., home management period; 11, musicale; 12 n., readings; 12:40 p. m., luncheon concert; 2:30, travel talk; 3, tea time music; 6:30, ensemble; 7, almanac; 7:30, Salernos; 8, musicale; 9, N. B. C.; 10:20, novelty program; 11, Hoodlums.
WHAS Louisville, Ky. (322.4m-930kc) 3:30 p. m., program; 7:30 p. m., studio concert; 8-10, N. B. C.
WHB Kansas City, Mo. (340.7m-880kc) 2 p. m., ladies' hour; 7-8 p. m., talk.
WHO Des Moines, Iowa (535.4m-560kc) 9:45 a. m., housekeepers' chat; 10:30, music; 11:30, farm service; 12:15 p. m., talk; 2:30, N. B. C.; 3:30, music; 6:30 p. m., N. B. C.; 8:30-11, N. B. C.; 11, orchestra.
WHT Chicago, Ill. (305.9m-980kc) 10 a. m., women's home hour; 12 n., organ; 1 p. m., news; 1:15, trio; 2:20, service dept.; 6, news; 6:15 organ; 8:35, musicians; 11, your home league.
WIBO Chicago, Ill. (305.9m-980kc) 7:10 p. m., musicale; 10, popular program.
WJAZ Chicago, Ill. (263m-1140kc) 7 p. m., dinner concert; 9, studio program.
WJBT Chicago, Ill. (389.4m-770kc) 6 p. m., orchestra, artists; 11-12:30, music.
WJJD Chicago, Ill. (365.6-820kc) 12 n., symphony; 12:30 p. m., Illinois agri. program; 12:45, symphony; 2, children's hour; 6, orchestra; 8-8:30 p. m., musical hour; 11-1 a. m., Victorians.
WLS Chicago, Ill. (344.6m-870kc) 9:45 a. m., home question box; 10:35, Aunt Minnie; 12 n., dinner-bell program; 2:30 p. m., homemakers' hour; 5:40, Pied Piper's time; 6:35, orchestra; 7, Tony's Scrap Book; 7:10, Jack and Jean; 7:30, quartet; 10, showboat; 11, orchestra.
WMAQ Chicago, Ill. (447.5m-670kc) 8 a. m., U. of C. lecture; 9:02, public school program; 10:40, Calumet home hour; 1 p. m., luncheon music; 2:30, artists' recital; 4:30, Ill. League of Women Voters; 6 p. m., chimes; 8, Columbia chain; 10, WQJ chamber music players; 11, WQJ.
WMBB Chicago, Ill. (252m-1190kc) 6 p. m., dinner concert; 7, ensemble; 8:30, Trianon orchestra.
WMBI Chicago, Ill. (263m-1140kc) 8-9 p. m., Sunday school lesson.
WMC Memphis, Tenn. (516.9m-580kc) 12 n., ensemble; 8-10 p. m., N. B. C.; 10, orchestra.
WOAI San Antonio, Texas (499.7m-600kc) 9 p. m., program.
WOC Davenport, Iowa (374.8m-800kc) 10 a. m., N. B. C.; 10:15, fashion talk; 12:30 p. m., music; 3, home hour; 7-10 p. m., N. B. C.
WOS Jefferson City, Mo. (422.3m-710kc) 7 p. m., U. S. Radio farm school; 8, program.
WOW Omaha, Neb. (508.2m-590kc) 12:40 p. m., music; 2:15, your troubles; 3, stocks; 3:15, news; 5, home band; 6, band; 7, orchestra; 8-11, N. B. C.
WSB Atlanta, Ga. (475.9m-630kc) 10 a. m., homemakers' chat; 10:30, public school; 11, woman's hour; 11:30, dinnerbell program; 12:30 p. m., trio; 1, agri. period; 5:30, program; 6, orchestra; 8 p. m., N. B. C.; 10:45, concert.
WSM Nashville, Tenn. (336.9m-890kc) 11:45 a. m., farm and home; 1 p. m., concert; 8-10 p. m., N. B. C.
WTMJ Milwaukee, Wis. (293.9m-1020kc) 10 a. m., trio; 11, your kitchen; 11:15, organ; 1 p. m., Tune Tinkers; 3, trio; 6, Tune Tinkers; 7 p. m., classical program; 8-11, N. B. C.; 11, organ.

Mountain Standard Time Stations

KOA Denver, Colo. (325.9m-920kc) 12:05 p. m., organ; 3:30, matinee; 7:30 p. m., S. S. lesson; 8, musicale; 9, dance orchestra.
KOB State College, N. M. (394.4m-760kc) 7:30 p. m., orchestra.

Pacific Time Stations

KFI Los Angeles, Calif. (468.5m-640kc) 10:45 a. m., N. B. C.; 1 p. m., ballads; 4, orchestra; 7 p. m., organ; 8, N. B. C.; 10, music.
KFOA Seattle, Wash. (447.5m-670kc) 10 a. m., fashion notes; 1:30 p. m., homemarking helps; 3, organ; 9-10, N. B. C.; 10:30-12, KGW.
KFON Long Beach, Calif. (241.8m-1240kc) 9:30 a. m., organ; 10:30, beauty hints; 1 p. m., music; 2:30, band; 6-1 a. m., program.
KFRC San Francisco, Calif. (454.3m-660kc) 6:30 p. m., program; 9, studio program; 10, dance music.
KFWB Hollywood, Calif. (352.7m-850kc) 11 a. m., Aunt Sammy; 11:15, talk on psychology; 11:30, shoppers' directory; 7 p. m., orchestra; 7:50, news; 8-11, program; 11-12, orchestra.
KGA Spokane, Wash. (260.7m-1150kc) 9 a. m., Better Homes' girl; 12:20 p. m., musicale; 6:02, U. S. Radio farm school; 10, dance music.
KGO Oakland, Calif. (348.4m-780kc) 11:10 a. m., home economics; 6:35-6:50 p. m., dinner concert; 8-9, N. B. C.; 9-10, National Broadcasting company orchestra; 10, orchestra.
KGW Portland, Ore. (491.5m-610kc) 6-7 p. m., dinner concert; 8-9, concert; 9, National Broadcasting company; 10, concert; 10:30, Hoot Owls, KMO, KFOA, KHO.
KHJ Los Angeles, Calif. (399.8m-750kc) 8 a. m., music; 1:30 p. m., request program; 2, music; 7-11 p. m., program.
KJR Seattle, Wash. (348.6m-860kc) 6:30 p. m., dinner hour; 8-10, program; 10-12, dance orchestra.
KLX Oakland, Calif. (508.2m-590kc) 10 a. m., home economics; 11:30, trio; 3:30 p. m., Hawaiians; 5:30, Brother Bob; 8 p. m., special program; 9-10, Athens Athletic club orchestra.
KNX Hollywood, Calif. (336.9m-890kc) 7 p. m., feature; 8, 9, 10, features; 11, Hotel Ambassador.
KOIN Portland, Ore. (319m-940kc) 10 a. m., shoppers' guide; 12 n., concert; 4 p. m., French lesson; 7:15, orchestra; 8, orchestra; 8:40, program; 10, band.
KPO San Francisco, Calif. (422.3m-710kc) 10:45 a. m., N. B. C.; 6:30 p. m., program; 8-9:30, N. B. C.; 10, dance orchestra.
KYA San Francisco, Calif. (309.1m-970kc) 9 a. m., Better Home girl; 10:30, health talks; 5:30, news; 7, talks; 8, minstrel show.
For Daylight Saving Time, add one hour.

Regular Saturday Features

Eastern Time Stations

CFCA Toronto, Can. (357m-840kc) 8 p. m., talk.
KDKA Pittsburgh, Pa. (315.6m-950kc) 6:15 p. m., band; 7:15, Home Radio club; 7:30 p. m., concert; 8-10, N. B. C.
WABC New York, N. Y. (309.1m-970kc) 1 p. m., orchestra; 7, forum; 8, orchestra; 10, music; 12, picquet time.
WBAL Baltimore, Md. (285m-1050kc) 6:30 p. m., dinner orchestra; 7:30, jubilee singers; 8, N. B. C.; 9, N. B. C.; 10, Marylanders.
WBZ Springfield, Mass. (333.1m-900kc) 11 a. m., organ; 11:45, Aunt Sammy; 6:30 p. m., Jack Morey's singing orchestra; 8:10, musicale; 10:15, orchestra.
WCAE Pittsburgh, Pa. (461.3m-650kc) 11:15 a. m., household commodities; 12 n., farm period; 4 p. m., music; 6 p. m., dinner concert; 9-12, orchestra.
WCAU Philadelphia, Pa. (261m-1150kc) 12:30 p. m., orchestra; 5, This and That; 6:30, orchestra; 10, music.
WCSH Portland, Maine (214.2m-1400kc) 11:15 a. m., N. B. C.; 7 p. m., N. B. C.; 10, news.
WEAF New York, N. Y. (491.5m-610kc) 11:15 a. m., Radio household institute; 12:45 p. m., Waldorf-Astoria orchestra, WRC; 1:45, music; 5, orchestra, WWJ; 6 p. m., dinner music, WEEI, WRC, WCAE; 7, South Sea Islanders; WWJ, WTAG; 7:30, High Jinkers, WGY, WCAE, WWJ; 9, musicale; 10, Palais D'Or orchestra, WGY, WSAI, KSD, WHO, WCAE, WWJ; 10:30, orchestra, WGY, KSD, WHO, WCAE, WWJ, WMC; 11, Park Central orchestra, WGY, KSD, WHO, WCAE, WWJ.
WEEI Boston, Mass. (508.2m-590kc) 8:15 a. m., N. B. C.; 11:15, N. B. C.; 6, N. B. C.; 7:20 p. m., orchestra; 8, WEAF; 11:05, cruising the air; 11:35, news.
WFAN Philadelphia, Pa. (224m-1340kc) 4:45 p. m., music; 11:30, organ.
WFI Philadelphia, Pa. (405.2m-740kc) 1 p. m., ensemble; 3, operetta; 6:30, orchestra; 8 p. m., program; 10, orchestra; 10:30, N. B. C.
WGBS New York, N. Y. (349m-860kc) 9 a. m., shopping service; 1:35 p. m., ensemble; 5:30, dance orchestra; 7:30, quartet; 11:30, After-Theater Party; 12, Family Act.
WGR Buffalo, N. Y. (303m-990kc) 8 p. m., N. B. C. programs.
WGY Schenectady, N. Y. (379.5m-790kc) 11:15 a. m., N. B. C.; 6:30 p. m., dinner music; 7:30, N. B. C.; 8, N. B. C.; 9-10, N. B. C.; 10, organ; 11, N. B. C.
WHK Cleveland, Ohio (265.3m-1130kc) 11 a. m., music; 6 p. m., Music Makers; 8 p. m., program.
WHAM Rochester, N. Y. (280.2m-1070kc) 6:30 p. m., music; 8-10, N. B. C.; 10, glee club.
WIP Philadelphia, Pa. (348.6m-860kc) 10 a. m., menu; 1 p. m., organ; 3, Collegians; 6:30, dinner music; 7 p. m., bedtime story; 9, concert; 9:45, quartet; 10:30, dance orchestra; 11, organ.
WJAX Jacksonville, Fla. (340.7m-880kc) 8:05 p. m., program; 9, WJZ; 10, dance music.
WJR-WCX, Detroit, Mich. (440.9m-680kc) 5:30 p. m., children's hour; 6, dinner music; 7 p. m., orchestra; 8, WJZ; 10, Personality Girls; 11, orchestra.
WJZ New York, N. Y. (454.2m-660kc) 12:30 p. m., luncheon music; 2:05, Gondoliers; 7 p. m., Hotel Astor orchestra; 8, New York symphony, WEEI, WTIC, WJAR, WTAG, WCSH, WHAM, KDKA, WBAL, WSB, WSM, WMC, WHAS, WLW, WJR, KYW, WCCO, KSD, WOC, WDAF, WHO, WOW; 9, Philco hour, KDKA, KYW, WHAM, WJR, WLW, KSD, WOC, WHO, WOW, WDAF, KVOO, WHAS, WSM, WSB, WMC, WBT, WJAX, WTMJ, WEEI, WTIC, WTAG, WCSH, WJAR, WBAP; 10, Keystone duo; 10:30, orchestra; 11, Slumber music.
WLW Cincinnati, Ohio (428m-700kc) 10 a. m., woman's hour; 12:05 p. m., noon musicale; 3:30, program; 7 p. m., Mona Motor hour; 8, WJZ; 9, WJZ; 11, orchestra.
WLWL New York, N. Y. (370.2m-810kc) 6 p. m., program.
WMAK Buffalo, N. Y. (545.1m-550kc) 11 a. m., menu period; 6:30 p. m., orchestra; 7:30, musicale; 8:30, program; 9, musicale; 10, organ; 11, orchestra.
WMCA New York, N. Y. (370.2m-810kc) 9 a. m., ensemble; 1 p. m., syncopators; 5:30, studio program; 8, musical extravaganza; 9, boxing bouts; 11, entertainers.



When those lovely lilting melodies from old Spain come floating over the ether from the Red chain of the National Broadcasting company, the Ipana Troubadours are on the air.

WNAC Boston, Mass. (461.3m-650kc) 10:30 a. m., woman's club; 11, symphonie; 12:05 p. m., luncheon concert; 3:30, program; 4:10, tea dance; 7 p. m., orchestra; 8, musicale; 11:05, dance orchestra.
WNYC New York, N. Y. (526m-570kc) 6:50 p. m., music; 10:30, weather.
WOR Newark, N. J. (422.3m-710kc) 2:30 p. m., pianist; 3, chimes; 4, orchestra; 6, clinic; 6:15 p. m., ensemble; 9, orchestra; 11:05, orchestra.
WPG Atlantic City, N. J. (272.6m-1100kc) 6:45 p. m., organ; 8, dance orchestra; 9:45, Subway Boys; 10, studio program; 11:30, dance orchestra.
WQAM Miami, Fla. (384.4m-780kc) 7 p. m., organ; 8, band.
WRC Washington, D. C. (468.5m-640kc) 12:30 p. m., N. B. C.; 2, organ; 4:30, orchestra; 6, orchestra; 8-10:30 p. m., N. B. C.; 10:30, orchestra.
WSAI Cincinnati, Ohio (361.2m-830kc) 7:30 p. m., program; 10, WEAF; 11:30, Maids of Melody; 12, orchestra.
WSUN St. Petersburg, Fla. (516.9m-580kc) 2 p. m., band; 7 p. m., Florida theater program; 9:05, studio program; 10, dance orchestra; 11, Billy Goat club.
WTAG Worcester, Mass. (516.9m-580kc) 11:15 a. m., N. B. C.; 12 n., organ; 1 p. m., news; 7, orchestra; 8, N. B. C.; 9, N. B. C.; 10, dance orchestra.
WTAM Cleveland, Ohio (399.8m-750kc) 6 p. m., orchestra; 7, studio concert; 8, Indians; 10, minstrel.
WTIC Hartford, Conn. (535.4m-560kc) 11:15 a. m., N. B. C.; 6:30 p. m., dinner group; 8, N. B. C.; 9, N. B. C.; 10, dance orchestra.
WWJ Detroit, Mich. (352.7m-850kc) 11:15 a. m., N. B. C.; 1 p. m., organ; 1:30, studio program; 3, musicale; 5, tea dance; 7-10 p. m., N. B. C.
WWNC Asheville, N. C. (296.9m-1010kc) 1 p. m., luncheon music; 7, dinner music.

Central Time Stations

KFAB Lincoln, Nebr. (319m-940kc) 8-9 p. m., orchestra; 10-11, program.
KMA Shenandoah, Iowa 394.5m-760kc) 6 a. m., concert; 7:30, Sunday School lesson; 11, talk; 3:30 p. m., club talk; 5, serenaders; 6:30, letter basket.
KMA Shenandoah, Iowa (394.5m-760kc) 6 a. m., music; 11, old time music; 7 p. m., songs.
KMBC Kansas City, Mo. (270.1m-1110kc) 10 p. m., entertainment; 10:30, feature.
KOIL Council Bluffs, Iowa (319m-940kc) 12:30 p. m., orchestra; 1:30, Aunt Sammy; 5, farm flashes; 7 p. m., string quartet; 11, Ambassadors; 12, Pow-Wow.
KPRC Houston, Texas (293.9m-1020kc) 7:30 p. m., dance orchestra.
KTHS Hot Springs National Park, Ark. (384.4m-780kc) 12 n., concert; 8 p. m., semi-classical gems; 8:30, musicale; 9, dance concert; 9:30, ensemble.
KVOO Tulsa, Okla. (348.6m-860kc) 6 p. m., S. S. lesson; 8-10, N. B. C.; 10, music.
KYW Chicago, Ill. (526m-570kc) 1 p. m., orchestra; 6:32-7 p. m., dinner concert; 7-9, N. B. C.; 9:05, Carnival; 10:32, Serenaders.
WBAP Fort Worth, Texas (499.7m-600kc) 6 p. m., orchestra; 8, WJZ.
WBBM Chicago, Ill. (389.4m-770kc) 1 p. m., luncheon dance period; 7, orchestra; 9:45, popular numbers; 10, Terrace Garden orchestra; 12, Old Gray Mare.
WBCN Chicago, Ill. (288.3m-1040kc) 7 p. m., classical program.
WCCO Minneapolis-St. Paul, Minn. (405.2m-740kc) 12 n., farm hour; 6:15 p. m., dinner concert, Wesley Barlow's Nicollet hotel orchestra; 7-9, N. B. C.; 10, orchestra.
WCFL Chicago, Ill. (483.6m-620kc) 12 n., organ; 6-12 mid., entertainment.
WDAF Kansas City, Mo. (370.2m-810kc) 12 n., U. S. Farm School; 3 p. m., Star's string trio; 6, School of the Air; 7-9, N. B. C.; 9, popular program; 11:45-1 a. m., Nighthawk frolic.
WEBH Chicago, Ill. (365.6m-820kc) 10:15 a. m., N. B. C.; 10:30, organ; 11, Prudence Penny; 1 p. m., musical hour; 3, string trio; 5, children's club; 7 p. m., classical hour; 11-12, orchestra.
WENR Chicago, Ill. (288.3m-1040kc) 6 p. m., organ; 8, classical program; 9:30, popular program.
WFAA Dallas, Texas (545.1m-550kc) 7-8 p. m., artists; 9-11, musicale; 11-11:30, orchestra; 11:30-12:30 a. m., Palace theater feature; organ recital.
WGN-WLIB Chicago, Ill. (416.4m-720kc) 10 a. m., home management period; 11, musicale; 12 n., children's story period; 12:40, dinner concert; 2:30 p. m., Woman's club; 5, readings; 6:10, Punch and Judy; 6:35, ensemble; 7, Almanack; 7:30, Minstrels; 9, songs; 10:20, Musicale; 11, Hoodlums.
WHAS Louisville, Ky. (322.4m-930kc) 3:30 p. m., program; 4, news; 4:25, program; 6:50, talk; 7-9, N. B. C.
WHK Kansas City, Mo. (340.7m-880kc) 2 p. m., ladies' hour; 7, dinner hour; 9, dance music; 9:30, dance music.
WHO Des Moines, Iowa (535.4m-560kc) 10:30 a. m., organ; 3 p. m., Ambassadors; 7-11 p. m., N. B. C.; 11, orchestra.
WHT Chicago, Ill. (305.9m-980kc) 10 a. m., children's program; 12 n., organ; 1:15 p. m., program; 6:15, organ; 8:30-10, program; 11-12, Your hour league.
WIBO Chicago, Ill. (305.9m-890kc) 7:10 p. m., musicale; 10, popular program.
WJAZ Chicago, Ill. (263m-1140kc) 7 p. m., dinner concert; 9, studio.
WJBT Chicago, Ill. (389.4m-770kc) 6 p. m., program; 11, organ.
WJJD Chicago, Ill. (365.6m-820kc) 6 p. m., symphony; 8-11, Palmer House program.
WLAC Nashville, Tenn. (226m-1330kc) 7 p. m., children's period; 8-9, program.
WLS Chicago, Ill. (344.6m-870kc) 9:45 a. m., home question box; 12 n., dinnerbell program; 5:40, program; 6, supperbell program; 7:30-1 a. m., barn dance.
WMAQ Chicago, Ill. (447.5m-670kc) 10 a. m., health talks; 10:15, overture hour; 10:40, home economics hour; 1 p. m., Oddz-N-Endz; 2:30, artist recital; 8, photologue; 8:30, song circle; 9:15, Chicago, theater revue; 10, Serenaders, WQJ.
WMBB Chicago, Ill. (252m-1190kc) 6 p. m., dinner concert; 7-8:30, Trianon ensemble; 8:30-10, popular concert.
WMC Memphis, Tenn. (516.9m-580kc) 9:50 a. m., home advisor; 12 n., sextet; 7-9 p. m., N. B. C.; 9, orchestra.
WOC Davenport, Iowa (374.8m-800kc) 5:45 p. m., chimes; 6, dinner music; 7-8 p. m., R. C. A.; 8-9, N. B. C.
WOW Omaha, Neb. (508.2m-590kc) 12:40 p. m., orchestra; 3:15, news period; 6, program; 7-9, N. B. C.; 9, N. B. C.; 9:30, orchestra; 10, time, weather.
WSB Atlanta, Ga. (475.9m-630kc) 10 a. m., homemakers' chat; 12 n., organ; 12:30 p. m., 1:30, U. of Georgia program; 6:30, program; 7, N. B. C.; 8 p. m., WJZ; 10:45, concert.
WSBC Chicago, Ill. (232.4m-1290kc) 2 p. m., Koffee Klotch; 9-11 p. m., program.
WSM Nashville, Tenn. (336.9m-890kc) 6:15 p. m., dinner concert; 8-9 p. m., N. B. C.; 9-11:30, barn dance.
WSMB New Orleans, La. (296.9m-1010kc) 8:30-10:30 p. m., Public School of the Air program; organ solos.
WTMJ Milwaukee, Wis. (293.9m-1020kc) 10 a. m., trio; 11, Your Kitchen; 11:15, organ; 3 p. m., trio; 6, orchestra; 7, piano; 8-9, N. B. C.; 9-12, musicale.

Mountain Time Stations

KOA Denver, Colo. (325.9m-920kc) 12:05 p. m., organ; 9-11 p. m., dance program.

Pacific Time Stations

KFI Los Angeles, Calif. (468.5m-640kc) 12 n., music; 1 p. m., musicale; 2, philosophies; 5, talks; 6, dinner hour; 7, symphonette; 7:30 p. m., program; 8-10, N. B. C.; 11, frolic.
KFOA Seattle, Wash. (447.5m-670kc) 3 p. m., organ; 7, Boy Scout program; 8-10, N. B. C.; 10, dance program.
KFRC San Francisco, Calif. (454.3m-660kc) 6:30-7 p. m., Cecilians; 8-10, orchestra; 10-12, dance music.
KFWB Hollywood, Calif. (214.2m-1400kc) 9:30 a. m., program; 11:30, Shoppers' guide; 2:15, orchestra; 6-7 p. m., Pontiac dinner hour; 8-9, program, Mona Motor Oil Company; 9-10, musicale.
KGA Spokane, Wash. (260.7m-1150kc) 9 a. m., Better homes girl; 11, shopping service; 12:30 p. m., musicale; 3:30, musicale; 6:30, musicale; 10, dance music.
KGO Oakland, Calif. (384.4m-780kc) 11:30 a. m., luncheon concert; 6 p. m., dinner concert; 7, book chat; 7:15, sports; 8-11 p. m., N. B. C.; programs; 11, orchestra.
KGW Portland, Ore. (491.5m-610kc) 6-7 p. m., dinner music; 8-9, National Broadcasting company; 10-12, dance music.
KHJ Los Angeles, Calif. (399.8m-750kc) 12:30 p. m., news, music; 1:30, request program; 2, music talk; 5, twilight musicale; 6:15, programs; 7-11, musicale.
KJR Seattle, Wash. (348.6m-860kc) 6-10 p. m., studio program; 10-12, dance orchestra.
KLX Oakland, Calif. (508m-590kc) 10 a. m., home economics hour; 11:30, trio; 5 p. m., organ; 6, music; 7, news.
KOIN Portland, Ore. (319m-940kc) 10 a. m., women's program; 12 n., luncheon concert; 5:15 p. m., children's hour; 6, dinner concert; 7:15, orchestra; 11, frolic.
KPO San Francisco, Calif. (422.3m-710kc) 6:30 p. m., dance orchestra; 1 p. m., orchestra; 4, trio; 8, National Broadcasting company.
KPSN Pasadena, Calif. (315.6m-950kc) 12:15 p. m., news; 6:15, concert; 7, dinner music; 9, popular music.
KYA San Francisco, Calif. (309.1m-970kc) 9 a. m., Better Homes Girl; 11, Air Circus; 5:30 p. m., entertainment; 8, old timers' hour; 9, new timers' hour; 10, Goofy Bird frolic.

For Daylight Saving Time, add one hour.

CHAIN BROADCASTS

Sunday

Eastern	Central	Mountain	Pacific
1 p.m.	12	11	10

Cold Strand group.
Key Station—WJZ (455.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
258.5	1160	WBT	370.2	810	WDAF
260.7	1070	WHAM	374.8	800	WOC
315.6	950	KDKA	428.3	700	WLW
322.4	930	WHAS	440.9	680	WJR
333.1	900	WBZ	508.2	590	WOW
348.6	860	KVOO	545.1	550	KSD
365.6	820	WEBH	545.1	550	WFAA

3	2	1	12

Judson Symphony Orchestra.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WQJ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

Young People's Radio Conference.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	461.3	650	WCAE
293.9	1020	WTMJ	468.5	640	WRC
322.4	930	WHAS	516.9	580	WMC
348.6	860	KVOO	535.4	560	WHO
370.2	810	WDAF	535.4	560	WTIC
374.8	800	WOC	545.1	550	KSD
399.8	750	WEAR	545.1	550	WFAA

4	3	2	1

American Singers.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

Cold Strand Group.

Meters	Kc.	Call	Meters	Kc.	Call
365.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

Men's Conference.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	475.9	630	WSB
336.9	890	WSM	508.2	590	WEEI
348.6	860	KVOO	508.2	590	WOW
361.2	830	WSAI	516.9	580	WTAG
379.5	790	WGY	535.4	560	WTIC
399.8	750	WEAR	545.1	550	WFAA
461.3	650	WCAE			

Eastern	Central	Mountain	Pacific
4:30	3:30	2:30	1:30

United Military Band.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

5:30	4.30	3:30	2:30

Acousticon Hour.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
322.4	930	WHAS	468.5	640	WRC
348.6	860	KVOO	475.9	630	WSB
352.7	850	WWJ	508.2	590	WEEI
365.6	820	WEBH	508.2	590	WOC
370.2	810	WDAF	516.9	580	WMC
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	545.1	550	WFAA
461.3	650	WCAE			

6	5	4	3

National Symphony Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
361.2	830	WSAI	468.5	640	WRC
379.5	790	WGY	535.4	560	WHO
461.3	650	WCAE	545.1	550	KSD

Sunday Afternoon concert.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

6:30	5:30	4:30	3:30

Cook's Travelog.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	333.1	900	WBZ
254.1	1180	WREN	440.9	680	WJR
285.5	1050	WBAL	468.5	640	WRC
315.6	950	KDKA	526	570	KYW

7:20	6:20	5:20	4:20

Major Bowe's Family.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
258.5	1160	WBT	475.9	630	WSB
293.9	1020	KPRO	483.6	620	WJAR
322.4	930	WHAS	508.2	590	WOW
325.9	920	KOA	516.9	580	WMC
336.9	890	WSM	516.9	580	WTAG
348.6	860	KVOO	535.4	560	WHO
352.7	850	WWJ	535.4	560	WTIC
379.5	790	WGY	545.1	550	KSD
461.3	650	WCAE	545.1	550	WFAA
468.5	640	WRC			

Eastern	Central	Mountain	Pacific
8:15	7:15	6:15	5:15

Collier's Radio hour.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	405.2	740	WCCO
254.1	1180	WREN	428.3	700	WLW
315.6	950	KDKA	440.9	680	WJR
325.9	920	KOA	526	570	KYW
333.1	900	WBZ			

9	8	7	6

Emerson hour.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	270.1	1110	WJAS
238	1260	WADC	275.1	1090	WEAN
243.8	1230	WCAO	277.6	1080	WGHP
245.8	1220	WKRC	282.8	1060	WAIU
258.5	1160	WFBL	299.8	1000	KMOX
260.7	1150	WCAU	319	940	KOIL
263	1140	WJAS	461.3	650	WMAC
270.1	1110	KMBC			

Our Government.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	399.8	750	WTAM
258.5	1160	WBT	461.3	650	WCAE
293.9	1020	WTMJ	468.5	640	WRC
302.5	890	WGR	475.9	630	WSB
322.4	920	WHAS	483.6	620	WJAR
348.6	860	KVOO	516.9	580	WTAG
361.2	830	WSAI	535.4	560	WTIC
379.5	790	WGY	545.1	550	KSD
399.8	750	WTAM	545.1	550	WFAA

9:15	8:15	7:15	6:15

Atwater Kent Radio Hour.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
258.5	1160	WBT	405.2	740	WFI
302.5	890	WGR	416.4	720	WGN
336.9	890	WSM	468.5	640	WRC
348.6	860	KVOO	475.9	630	WSB
352.7	850	WWJ	508.2	590	WEEI
361.2	830	WSAI	508.2	590	WOW
370.2	810	WDAF	516.9	580	WMC
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	545.1	550	KSD
399.8	750	WTAM	545.1	550	WFAA
405.2	740	WCCO			

9:30	8:30	7:30	6:30

"At Home With the Masters."
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC			WQJ
270.1	1110	WJAS	461.3	650	WNAC

(Continued on page 49)

CHAIN BROADCASTS

Eastern 9:30 — Central 8:30 — Mountain 7:30 — Pacific 6:30

Standard Symphony hour.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

10 — 9 — 8 — 7

Cathedral Hour.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

10:15 — 9:15 — 8:15 — 7:15

Don Amaizo.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
293.9	1020	WTMJ	405.2	740	WCCO
315.6	950	KDKA	526	570	KYW

Biblical Drama.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
348.6	860	KVOO	468.5	640	WRC
361.2	830	WSAI	508.2	590	WOW
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	545.1	550	WFAA
405.2	740	WFI			

12 mid. — 11 — 10 — 9

Don Amaizo.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW

Monday

Eastern 6 p. m. — Central 5 — Mountain 4 — Pacific 3

Waldorf-Astoria dinner music.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
461.3	650	WCAE	508.2	590	WEEI
468.5	640	WRC	516.9	580	WTAG

6:30 — 5:30 — 4:30 — 3:30

Buist Gardeners.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
258.5	1160	WBT	428.3	700	WLW
315.6	950	KDKA	516.9	580	WMC
322.4	930	WHAS			

7:30 — 6:30 — 5:30 — 4:30

Roxy and His Gang.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	336.9	890	WSM
254.1	1180	WRVA	348.6	860	KVOO
258.5	1160	WBT	440.9	680	WJR
280.7	1070	WHAM	468.5	640	WRC
285.5	1050	WBAL	475.9	650	WSB
293.9	1020	KPRC	508.2	590	WOW
315.6	950	KDKA	526	570	KYW
325.9	920	KOA	535.4	560	WHO
333.1	900	WBZ	545.1	550	WFAA

8 — 7 — 6 — 5

Great Moments in History. Riverside hour.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	348.6	860	KVOO
254.1	1180	WREN	454.2	660	WJZ
258.5	1160	WBT	428.3	700	WLW
280.7	1070	WHAM	440.9	680	WJR
285.5	1050	WBAL	475.9	650	WSB
315.6	950	KDKA	499.7	600	WBAP
322.4	930	WHAS	516.9	580	WMC
333.1	900	WBZ	526	570	KYW

8:30 — 7:30 — 6:30 — 5:30

A. and P. Gypsies.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
352.7	850	WWJ	461.3	650	WCAE
361.2	830	WSAI	468.5	640	WRC
370.2	810	WDAF	483.6	620	WJAR
379.5	790	WGY	508.2	590	WEEI
399.8	750	WTAM	535.4	560	WHO
405.2	740	WLIT	535.4	560	WTIC
416.4	720	WGN	545.1	550	KSD

9 — 8 — 7 — 6

Musical Romances.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

General Motors Family.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	405.2	740	WLIT
258.5	1160	WBT	416.9	720	WGN
293.9	1020	WTMJ	461.3	650	WCAE
322.4	930	WHAS	468.5	640	WRC
336.9	890	WSM	475.9	630	WSB
340.7	880	WJAX	483.6	620	WJAR
348.6	860	KVOO	508.2	590	WEEI
352.7	850	WWJ	508.2	590	WOW
361.2	830	WSAI	516.9	580	WMC
370.2	810	WDAF	516.9	580	WTAG
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	535.4	560	WTIC
399.8	750	WTAM	545.1	550	KSD
405.2	740	WCCO	545.1	550	WFAA

9:30 — 8:30 — 7:30 — 6:30

First Performance Hour.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

Eastern — Central — Mountain — Pacific

Rise and Shine.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
280.7	1070	WHAM	526	570	KYW
315.6	950	KDKA			

10 — 9 — 8 — 7

Longines Correct Time.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
280.7	1070	WHAM	333.1	900	WBZ
315.6	950	KDKA	526	570	KYW

10:30 — 9:30 — 8:30 — 7:30

Buccaneers.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC			WQJ
270.1	1110	WJAS	461.3	650	WNAC

Fisk Time-to-Retire Boys.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	374.8	800	WOC
258.5	1160	WBT	379.5	790	WGY
293.9	1020	KPRC	405.2	740	WLIT
293.9	1020	WTMJ	461.3	650	WCAE
302.8	990	WGR	475.9	630	WSB
322.4	930	WHAS	483.6	620	WJAR
336.9	890	WSM	499.7	600	WOAI
348.6	820	KVOO	508.2	590	WOW
352.7	850	WWJ	516.9	580	WTAG
361.2	830	WSAI	535.4	560	WHO
365.6	820	WEBH	535.4	560	WTIC
370.2	810	WDAF	545.1	550	KSD

11 — 10 — 9 — 8

Rudy Seiger's Shell Symphonists.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

Vincent Lopez Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	516.9	580	WMC
352.7	850	WWJ	535.4	560	WHO
461.3	650	WCAE	545.1	550	KSD
508.2	590	WOW			

12 mid. — 11 — 10 — 9

Rounders.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	422.3	710	KPO
370.2	810	KHQ	491.5	610	KGW

12:30 a. m. — 11:30 — 10:30 — 9:30

Fisk Time-To-Retire Boys.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

1 a. m. — 12 — 11 — 10

Broadways and Boulevards.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
384.4	780	KGO	491.5	610	KGW

Tuesday

Eastern 1:30 p. m. — Central 12:30 — Mountain 11:30 — Pacific 10:30

Johnson Tavelog.

Meters	Kc.	Call	Meters	Kc.	Call
384.4	780	KGO	468.5	640	KFI
422.3	710	KPO	491.5	610	KGW

3:30 — 2:30 — 1:30 — 12:30

United States Navy Band.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
468.5	640	WRC	535.4	560	WHO

5 — 4 — 3 — 2

Ronnie Tashoff and his orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
352.7	850	WWJ	468.5	640	WRC

6 — 5 — 4 — 3

Waldorf-Astoria dinner concert.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
461.3	650	WCAE	516.9	580	WTAG
468.5	640	WRC	535.4	560	WTIC
508.2	590	WEEI			

7 — 6 — 5 — 4

Voters' Service.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	405.2	740	WFI
293.9	1020	WTMJ	461.3	650	WCAE
302.8	990	WGR	468.5	640	WRC
322.4	930	WHAS	508.2	590	WOW
336.9	890	WSM	516.9	580	WTAG
361.2	830	WSAI	535.4	560	WHO
374.8	800	WOC	545.1	550	WFAA
405.2	740	WCCO			

8 — 7 — 6 — 5

Seiberling Singers.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	416.4	720	WGN
293.9	1020	KPRC	461.3	650	WCAE
302.8	990	WGR	468.5	640	WRC
322.4	930	WHAS	475.9	630	WSB
325.9	920	KOA	483.6	620	WJAR
336.9	890	WSM	499.7	600	WOAI
348.6	860	KVOO	508.2	590	WEEI
352.7	850	WWJ	508.2	590	WOW
361.2	830	WSAI	516.9	580	WMC
370.2	810	WDAF	516.9	580	WTAG
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	535.4	560	WTIC
405.2	740	WCCO	545.1	550	KSD
405.2	740	WFI	545.1	550	WFAA

Stromberg Carlson hour.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	333.1	900	WBZ
254.1	1180	WREN	440.9	680	WJR
285.5	1050	WBAL	526	570	KYW
315.6	950	KDKA			

Eastern 8:30 — Central 7:30 — Mountain 6:30 — Pacific 5:30

Sealy Air Weavers.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
302.8	990	WGR	399.8	750	WTAM
325.9	920	KOA	405.2	740	WFI
348.6	860	KVOO	461.3	650	WCAE
361.2	830	WSAI	468.5	640	WRC
365.6	820	WEBH	545.1	550	KSD
370.2	810	WDAF	545.1	550	WFAA
379.5	790	WGY			

9 — 8 — 7 — 6

Eveready hour.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	405.2	740	WFI
293.9	1020	WTMJ	416.4	720	WGN
302.8	990	WGR	461.3	650	WCAE
322.4	930	WHAS	468.5	640	WRC
336.9	890	WSM	475.9	630	WSB
352.7	850	WWJ	483.6	620	WJAR
361.2	830	WSAI	508.2	590	WEEI
370.2	810	WDAF	508.2	590	WOW
374.8	800	WOC	516.9	580	WMC
379.5	790	WGY	535.4	560	WHO
399.8	750	WTAM	535.4	560	WTIC
405.2	740	WCCO	545.1	550	KSD

9:30 — 8:30 — 7:30 — 6:30

Community Chest.

Meters	Kc.	Call	Meters	Kc.	Call
384.4	780	KGO	422.3	710	KPO

10 — 9 — 8 — 7

Bridge lesson.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	416.4	720	WGN
293.9	1020	WTMJ	461.3	650	WCAE
302.8	990	WGR	468.5	640	WRC
322.4	930	WHAS	475.9	630	WSB
336.9	890	WSM	483.6	620	WJAR
352.7	850	WWJ	508.2	590	WEEI
361.2	830	WSAI	508.2	590	WOW
370.2	810	WDAF	516.9	580	WMC
374.8	800	WOC	516.9	580	WTAG
379.5	790	WGY	535.4	560	WHO
399.8	750	WTAM	535.4	560	WTIC
405.2	740	WCCO	545.1	550	KSD
405.2	740	WFI			

10:30 — 9:30 — 8:30 — 7:30

Rolfe's Palais D'Or Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	405.2	740	WFI
293.9	1020	WTMJ	508.2	590	WOW
379.5	790	WGY	535.4	560	WHO
399.8	750	WTAM	545.1	550	KSD

11 — 10 — 9 — 8

Eveready Salon Orchestra.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

11:30 — 10:30 — 9:30 — 8:30

Auction Bridge Game.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	422.3	710	KPO
370.2	810	KHQ	447.5	670	KFOA
384.4	780	KGO	491.5	610	KGW

Janssen's Hofbrau Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
535.4	560	WHO	545.1	550	KSD

1 a. m. — 12 — 11 — 10

Dance Orchestra.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	468.5	640	KFI
422.3	710	KPO	491.5	610	KGW

Wednesday

Eastern 6 p. m. — Central 5 — Mountain 4 — Pacific 3

Waldorf-Astoria dinner music.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
461.3	650	WCAE	468.5	640	WRC

7:30 — 6:30 — 5:30 — 4:30

Soconyans.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	508.2	590	WEEI
302.8	990	WGR	516.9	580	WTAG
379.5	790	WGY	535.4	560	WTIC
483.6	620	WJAR			

7:45 — 6:45 — 5:45 — 4:45

"The Political Situation in Washington Tonight." Frederick William Wile.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
280.7	1070	WHAM	374.8	800	WOC
285.5	1050	WBAL	468.5	640	WRC
315.6	950	KDKA	508.2	590	WOW
322.4	930	WHAS			

8 — 7 — 6 — 5

Champion Sparkers.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	428.3	700	WLW
315.6	950	KDKA	440.9	680	WJR
333.1	900	WBZ	526	570	KYW

Great Moments of History.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
322.4	930	WHAS	405.2	740	WLIT
325.9	920	KOA	468.5	640	WRC
348.6	860	KVOO	508.2	590	WOW
352.7	850	WWJ	535.4	560	WHO
361.2	830	WSAI	545.1	550	KSD
365.6	820	WEBH	545.1	550	WFAA
374.8	800	WOC			

8:30 — 7:30 — 6:30 — 5:30

Sylvania Foresters.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
315.6	950	KDKA	526	570	KYW
333.1	900	WBZ			

(Continued on page 50)

CHAIN BROADCASTS

Eastern 9 — Central 8 — Mountain 7 — Pacific 6

Ipana Troubadours.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	416.4	720	WLIB
293.9	1020	KPRC	461.3	650	WCAE
302.8	990	WGR	468.5	640	WRC
322.4	930	WHAS	475.9	630	WSB
325.9	920	KOA	483.6	620	WJAR
336.9	890	WSM	499.7	600	WBAP
348.6	860	KVOO	508.2	590	WEEI
352.7	850	WWJ	508.2	590	WOW
361.2	830	WSAI	516.9	580	WMC
370.2	810	WDAF	516.9	580	WTAG
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	535.4	560	WTIC
399.8	750	WTAM	545.1	550	KSD
405.2	740	WCCO			

Kolster Radio Hour.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

Variety Hour.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	440.9	680	WJR
285.5	1050	WBAL	526	570	KYW
315.6	950	KDKA			

9:30 — 8:30 — 7:30 — 6:30

Goodrich Zipper Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
258.5	1160	WBT	416.4	720	WGN
302.8	990	WGR	461.3	650	WCAE
322.4	930	WHAS	468.5	640	WRC
336.9	890	WSM	475.9	630	WSB
348.6	860	KVOO	483.6	620	WJAR
352.7	850	WWJ	508.2	590	WEEI
361.2	830	WSAI	508.2	590	WOW
365.6	820	WCSH	516.9	580	WMC
370.2	810	WDAF	516.9	580	WTAG
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	535.4	560	WTIC
399.8	750	WTAM	545.1	550	KSD
405.2	740	WCCO	545.1	550	WFAA

Musical Fruit Cocktail.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

10 — 9 — 8 — 7

Columbia Celebrity Hour.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

10:30 — 9:30 — 8:30 — 7:30

National Grand Opera.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	461.3	650	WCAE
293.9	1020	WTMJ	468.5	640	WRC
302.8	990	WGR	475.9	630	WSB
322.4	930	WHAS	508.2	590	WOW
336.9	890	WSM	516.9	580	WTAG
361.2	830	WSAI	535.4	560	WHO
399.8	750	WTAM	535.4	560	WTIC
405.2	740	WLIT	545.1	550	KSD

11 — 10 — 9 — 8

Jack and Ethyl, The Motor Mates.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
447.5	670	KFOA			

11:30 — 10:30 — 9:30 — 8:30

Hal Kemp and his orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
535.4	560	WHO	545.1	550	KSD

Royal Ambassadors.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW

12 mid. — 11 — 10 — 9

Los Angeles Studio.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO			

1 a. m. — 12 — 11 — 10

Dance Orchestra.

Meters	Kc.	Call	Meters	Kc.	Call
422.3	710	KPO	491.5	610	KGW
468.5	640	KFI			

6 p. m. — 5 — 4 — 3

Waldorf-Astoria dinner concert.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
461.3	650	WCAE	516.9	580	WTAG
468.5	640	WRC			

6:30 — 5:30 — 4:30 — 3:30

Sunset Dytinters.

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	270.1	1110	WJAS
238	1260	WADC	275.1	1090	WEAN
243.8	1230	WCAO	277.6	1080	WGHP
245.8	1220	WKRC	282.8	1060	WAIU
258.5	1160	WFBL	299.8	1000	KMOX
260.7	1150	WCAU	319	940	KOIL
270.1	1110	KMBC	447.5	670	WMAQ
422.3	710	WOR	461.3	650	WNAC

Eastern 7:30 — Central 6:30 — Mountain 5:30 — Pacific 4:30

Coward Comfort hour.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	516.9	580	WTAG
483.6	620	WJAR	535.4	560	WTIC
508.2	590	WEEI			

8 — 7 — 6 — 5

Dodge Brothers' presentation.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	405.2	740	WFI
258.5	1160	WBT	461.3	650	WCAE
293.9	1020	WTMJ	468.5	640	WRC
302.8	990	WGR	475.9	630	WSB
322.4	930	WHAS	483.6	620	WJAR
325.9	920	KOA	499.7	600	WOAI
336.9	890	WSM	508.2	590	WEEI
348.6	860	KVOO	508.2	590	WOW
352.7	850	WWJ	516.9	580	WMC
361.2	830	WSAI	516.9	580	WTAG
365.6	820	WEBH	535.4	560	WHO
307.2	810	WDAF	535.4	560	WTIC
374.8	800	WOC	545.1	550	KSD
399.8	750	WTAM	545.1	550	WFAA

Re-Told Tales.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	440.9	680	WJR
280.7	1070	WHAM	526	570	KYW
315.6	950	KDKA			

8:30 — 7:30 — 6:30 — 5:30

Hoover Sentinels
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
322.4	930	WHAS	405.2	740	WFI
336.9	890	WSM	461.3	650	WCAE
348.6	860	KVOO	468.5	640	WRC
352.7	850	WWJ	475.9	630	WSB
361.2	830	WSAI	508.2	590	WEEI
365.6	820	WEBH	508.2	590	WOW
370.2	810	WDAF	516.9	580	WMC
374.8	800	WOC	535.4	560	WHO
379.5	790	WGY	545.1	550	KSD
399.8	750	WTAM	545.1	550	WFAA
405.2	740	WCCO			

9 — 8 — 7 — 6

Clicquot Club Eskimos.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
302.8	990	WGR	416.4	720	WGN
352.7	850	WWJ	461.3	650	WCAE
379.5	790	WGY	483.6	620	WJAR
405.2	740	WFI	516.9	580	WTAG

Maxwell House hour.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	340.7	880	WJAX
254.1	1180	WRVA	370.2	810	WDAF
258.5	1160	WBT	374.8	800	WOC
280.7	1070	WHAM	428.3	700	WIW
285.5	1050	WBAL	440.9	680	WJR
293.9	1020	KPRC	468.5	640	WRC
293.9	1020	WTMJ	475.9	650	WSB
315.6	950	KDKA	499.7	600	WBAP
322.4	930	WHAS	508.2	590	WOW
325.9	920	KOA	516.9	580	WMC
333.1	900	WBZ	526	570	KYW
336.9	890	WSM	535.4	560	WHO
348.6	860	KVOO	545.1	550	KSD

10 — 9 — 8 — 7

Smith Brothers.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
302.8	990	WGR	374.8	800	WOC
352.7	850	WWJ	405.2	740	WCCO
365.6	820	WEBH	461.3	650	WCAE
361.2	830	WSAI	468.5	640	WRC
370.2	810	WDAF	516.9	580	WTAG

10 — 9 — 8 — 7

Victor Hour.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	333.1	900	WBZ
254.1	1180	WREN	428.3	700	WLW
285.5	1050	WBAL	440.9	680	WJR
315.6	950	KDKA	526	570	KYW

10:30 — 9:30 — 8:30 — 7:30

Statler's Pennsylvanians.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
302.8	990	WGR	508.2	590	WOW
352.7	850	WWJ	535.4	560	WHO
379.5	790	WGY	535.4	560	WTIC
405.2	740	WFI	545.1	550	KSD

11:30 — 10:30 — 9:30 — 8:30

Arnold Johnson's Park Central Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
535.4	560	WHO	545.1	550	KSD

12 mid. — 11 — 10 — 9

Dodge Brothers' Presentation.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

12:30 — 11:30 — 10:30 — 9:30

Moon Magic.

Meters	Kc.	Call	Meters	Kc.	Call
370.2	810	KHQ	491.5	610	KGW
422.3	710	KPO			

1 — 12 — 11 — 10

Dance Music.

Meters	Kc.	Call	Meters	Kc.	Call
422.3	710	KPO	491.5	610	KGW
468.5	640	KFI			

Friday

Eastern 8 — Central 7 — Mountain 6 — Pacific 5

Cities Service Concert orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
302.8	990	WGR	405.2	740	WLIT
329.5	920	KOA	405.2	740	WCCO
336.9	890	WSM	416.4	720	WGN
348.6	860	KVOO	461.3	650	WCAE
352.7	850	WWJ	468.5	640	WRC
361.2	830	WSAI	508.2	590	WEEI
365.6	820	WEBH	508.2	590	WOW
370.2	810	WDAF	535.4	560	WTIC
374.8	800	WOC	545.1	550	KSD
399.8	750	WTAM	545.1	550	WFAA

Eastern 8:30 — Central 7:30 — Mountain 6:30 — Pacific 5:30

White Rock.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	333.1	900	WBZ
254.1	1180	WREN	428.3	700	WLW
280.7	1070	WHAM	440.9	680	WJR
285.5	1050	WBAL	526	570	KYW
315.6	950	KDKA			

9 — 8 — 7 — 6

Westward Ho, Mary and Bob.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

Whittall Anglo Persians.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	405.2	740	WCCO
293.9	1020	WTMJ	461.3	650	WCAE
302.8	990	WGR	468.5	640	WRC
329.5	920	KOA	483.6	620	WJAR
352.7	850	WWJ	499.7	600	WBAP
365.6	820	WEBH	508.2	590	WEEI
370.2	810	WDAF	508.2	590	WOW
374.8	800	WOC	516.9	580	WTAG
379.5	790	WGY	535.4	560	WHO
399.8	750	WTAM	535.4	560	WTIC
405.2	740	WLIT	545.1	550	KSD

Wrigley Review.
Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
234.2	1280	KWK	333.1	900	WBZ
254.1	1180	WREN	336.9	890	WSM
254.1	1180	WRVA	340.7	880	WJAX
258.5	1160	WBT	428.3	700	WLW
280.7	1070	WHAM	440.9	680	WJR
285.5	1050	WBAL	475.9	650	WSB
315.6	950	KDKA	516.9	580	WMC
322.4	930	WHAS	526	570	KYW

9:30 — 8:30 — 7:30 — 6:30

La France Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
293.9	1020	WTMJ	399.8	750	WTAM
302.8	990	WGR	405.2	740	WLIT
352.9	850	WWJ	461.3	650	WCAE
365.6	820	WEBH	508.2	590	WOW
370.2	810	WDAF	535.4	560	WHO
374.8	800	WOC	545.1	550	KSD

10 — 9 — 8 — 7

Don Vorhees' Concert Orchestra.
Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
228.9	1310	WOWO	275.1	1090	WEAN
238	1260	WADC	277.6	1080	WGHP
243.8	1230	WCAO	282.8	1060	WAIU
245.8	1220	WKRC	299.8	1000	KMOX
258.5	1160	WFBL	319	940	KOIL
260.7	1150	WCAU	447.5	670	WMAQ
270.1	1110	KMBC	461.3	650	WNAC
270.1	1110	WJAS			

Palmolive Hour.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
258.5	1160	WBT	405.2	740	WLIT
293.9	1020	KPRC	416.4	720	WGN
293.9	1020	WTMJ	461.3	650	WCAE
302.8	990	WGR	468.5	640	WRC
322.4	930	WHAS	475.9	630	WSB
336.9	890	WSM	483.6	620	WJAR
348.6	860	KVOO	508.2	590	WEEI
352.7	850	WWJ	508.2	590	WOW
361.2	830	WSAI	516.9	580	WMC
365.6	820	WCSH	516.9	580	WTAG
365.6	820	WEBH	535.4	560	WHO
370.2	810	WDAF	535.4	560	WTIC
374.8	800	WOC	545.1	550	KSD
379.5	790	WGY	545.1	550	WFAA
399.8	750	WTAM			

11 — 10 — 9 — 8

Ben Bernie and His Hotel Roosevelt Orchestra.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
293.9	1020	WTMJ	535.4	560	WHO
352.7	850	WWJ	535.4	560	WTIC
508.2	590	WOW	545.1	550	KSD
516.9	580	WMC			

Wrigley Review.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

12 mid. — 11 — 10 — 9

White Rock concert.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
384.4	780	KGO	468.5	640	KFI
422.3	710	KPO	491.5	610	KGW

1 a. m. — 12 — 11 — 10

Dance Orchestra.

Meters	Kc.	Call	Meters	Kc.	Call
422.3	710	KPO	491.5	610	KGW
468.5	640	KFI			

Saturday

Eastern 6 — Central 5 — Mountain 4 — Pacific 3

Waldorf-Astoria dinner music.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
461.3	650	WCAE	508.2	590	WEEI
468.5	640	WRC			

7 — 6 — 5 — 4

South Sea Islanders.
Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
325.9	920	KOA	365.6	820	WCSH
352.7	850	WWJ	516.9	580	WTAG

(Continued on page 98)

Telling Fortunes With Foods

Like the Mystic of Old Mrs. Peterson Shows Housewives How Foods Become the Elixir of Success

WHEN Colleen Moore returned to Hollywood several years ago, she looked across at a motherly looking woman who was getting off the train also surrounded by a large following of admirers. "Who are you?" the little screen star called out merrily.

"Only a cook from Chicago," answered Anna J. Peterson with a chuckle.

Here was an older woman whose Radio audience had never seen her competing for popularity with a young motion picture actress. However, for three years, at that time, Mrs. Peterson's voice had been entering thousands of homes when she broadcast from KYW. Now she may be found at her usual hour of 11:35 a. m. behind the microphone of WENR. Her experiences as a mother, a grandmother, and a business woman have given to her voice a quality that wins at once the hearts of her invisible audience. Along with her descriptions of foods, she gives homely bits of advice on homemaking, and hints for those who must economize. Her listeners know that she understands them. And so when fellow tourists heard her voice, they recognized an old and trusted friend.

Mrs. Peterson comes to her position as adviser in thousands of homes throughout the Middle West with not only her own practical experience but with the training she received under Fannie Farmer, her sixteen years of teaching in the East and her laboratory work with a corn products company and with the gas company. Every recipe she broadcasts has been tested in her kitchen. Broadcasting is, of course, only a small though very important part of her work.

In order to show the homemaker what wonderful opportunities for health and happiness the intelligent use of food may bring, Mrs. Peterson has been giving a course of lessons called "Telling Fortunes With Foods." Here is a sample broadcast:

Hints on Food Values

By Anna J. Peterson

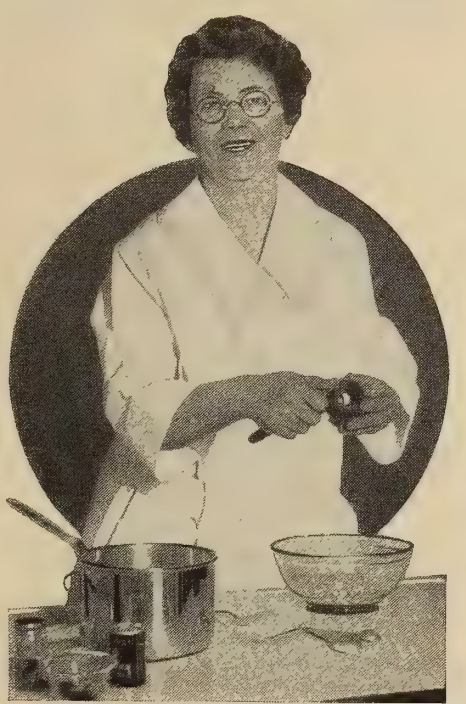
WHEN we think of fortune telling, we probably have before our minds some sort of mystic person or thing, perhaps a Hindu, full of very wise thoughts, with his intensive steady gaze into our faces, or perhaps a very motherly looking woman, who says she is the possessor of the mind of some Indian prince or princess and can tell us our past, present and future. Without any of this mystical thing I am talking about—with just plain everyday food, I am able to tell at least what your future will be—even if I cannot delve into the past or present. The foods you eat today tell whether you keep the elastic step of youth, whether your eyes keep clear and bright in the years to come. Gray hairs and wrinkles trace their beginning to a lack of something in the system, which might have been supplied with food.

That is why I call the onion "fruit," which I give in this menu, the very elixir of life, for I know it has in it the elements which will make the skin clear and fresh, and keep you vigorous with a zest for living.

Onion Soup

4 large potatoes.
4 medium-sized onions.
1 bunch soup greens.
1 pint water.
1 quart milk.
⅓ cup butter.
1 teaspoon salt.
Paprika.

Scrub potatoes very clean. Cut potatoes and onions into even sized cubes; mince soup greens; add water and cook gently 15-20 minutes until thoroughly soft. Push through strainer. Add milk, butter, salt and paprika and re-heat in double boiler.



ANNA J. PETERSON, WENR, National dietetic authority and adviser to thousands of listening housewives.

At least once a week, it is very wholesome for us to use a vegetarian dish, such as the vegetable chop suey I am giving you, to take the place of meat and potato in the daily dinner, and makes a delightful dish, which to me is the personification of life.

Vegetable Chop Suey

1 Spanish onion.
1 green pepper.
1 red pepper.
3 cups celery.
1 small head cauliflower.
1 cup fresh or canned mushrooms.
1 cup fresh or canned tomato.
1 cup bean sprouts.
2 cups boiling water.
1 tablespoon Vegex.
1½ teaspoons salt.
½ cup parsley.

Peel onion; wash remaining vegetables clean and cut or shred evenly. Separate flowerets of cauliflower and cut them lengthwise. Place all vegetables except parsley in saucepan; add boiling water and salt; cook gently 15 minutes uncovered. Add Vegex and cook 5 minutes longer. Turn into serving dish and sprinkle with chopped parsley.

In my search for salads, which bring the iron you need to make the blood red, I have developed a fresh spinach and radish salad, with a new honey and lemon dressing which is perfectly delicious. Spinach shredded with a scissors as I have directed in this recipe, is entirely different from cooked spinach, and I am sure you will like the glow it brings you of joy in the spring days.

Fresh Spinach and Radish Salad

1 pound spinach.
1 bunch radishes.
1 small head lettuce.
Honey and lemon dressing.

Wash vegetables thoroughly. Shred spinach with scissors, and grate radishes on coarse grater. Toss spinach, radishes and dressing together. Serve in lettuce cups.

Honey and Lemon Dressing

¼ cup honey.
⅓ cup lemon juice.
Few grains salt.

Mix all ingredients thoroughly and marinate salad greens.

When we are forecasting your future with foods, to make your golden dreams come true, we must use whole grain products in our menu which will give to the body all the elements it needs. That is why in the dessert planned for this menu I have used whole wheat in making my apple and honey turnovers, and you will note also I have used honey for sweetening the apples. Honey, like maple sugar, is one of the easiest digested forms of sweets and it does not require much of it to give the satisfaction which we crave.

Whole Wheat Apple and Honey Turnovers

Filling:
6 apples.
⅓ cup honey.
¼ teaspoon cinnamon.
¼ teaspoon salt.
Crust:
1½ cups whole wheat flour.
¾ teaspoon salt.
½ cup solid shortening.
5 tablespoons cold water.

Wash, core and chop apples, but do not pare them; add honey, cinnamon and salt and mix well.

Mix flour and salt; cut in shortening; add water, cutting into a soft dough. Toss onto floured board, pat and roll out. Cut with large cutter about size of a saucer; place apples on ½ of dough; moisten edge with cold water and cover with other half, pressing edges firmly. Place on baking tin and bake 40 minutes at 350 degrees.

If I could sit with you at your family table when you serve this menu, I am sure I could promise to all of you a renewed vigor in living, and a delight in the days to come, which makes it possible for you to carry out your very dreams and desires.

What Mrs. Peterson is trying to do more than anything else is to make her Radio listeners feel that the job of taking care of the family is an important far-reaching one. Upon the intelligent selection and preparation of foods depends the future success of the children.

A Menu a la Verte

MRS. JULIAN HEATH, who has advised housewives through the microphone of WJZ for three years, has made a life work of persuading women to make a serious study of their work of homemaking. From 1912 to 1917 she was editor and part owner of the Housewives' Magazine and she has also lectured throughout the country. She is especially interested in marketing problems and devotes a great deal of her time on the air to this subject.

Everything that pertains to the business of housekeeping is included in the scope of these chats. New kitchen utensils are described as they come out. She has spoken on interior decoration. It is even rumored that she has instructed brides on the proper way to draw up a laundry list.

Here is one of Mrs. Heath's menus with a predominating tone of green suggestive of old Erin, which might easily be used for a holiday dinner. Begin the meal with cream of lettuce soup. Serve artichokes with Hollandaise sauce, roast lamb with mint sauce, potatoes O'Brien, green peas, and beans, water cress or lettuce and tomato salad. The color scheme may be carried out in the dessert by having vanilla and pistachio ice cream, small cakes



Mrs. Julian Heath, WJZ

with green icing and a sprinkling of green pistachio nuts. As extras serve pickles and green olives. The recipes for these dishes given here have been submitted by Mrs. Heath.

Cream of Lettuce Soup

1 qt. milk, scalded.
1 pt. cold water.
Lettuce leaves.
2 or 3 small carrots.
Salt and pepper.
Handful of parsley.
3 white onions (cooked ones may be used).
Flour for thickening (about 2½ tablespoons).

When using the hearts of head lettuce for salad, prepare soup from the best outside leaves. Wash lettuce leaves and parsley well, add onions and carrots, pour the water over them and cook until the vegetables are soft enough to be put through a strainer. (The pulp should be scraped from strainer and used.) Thicken this liquid with blended flour and water, let boil, then gradually add scalded milk. Shredded parsley may be added.

Artichokes With Hollandaise Sauce

The artichokes themselves are prepared by plunging them in boiling water and boiling for five minutes.

Sauce for Artichokes

½ cup butter.
6 tablespoons boiling water.
Salt and cayenne pepper.
4 egg yolks.
1 tablespoon lemon juice or vinegar.

(Continued on page 121)

WOMAN'S PROGRAM INDEX

(Daily Unless Indicated)

Household Economics, Women's Hour, Etc.

Eastern	Central	Mountain	Pacific
8:15 a. m.	7:15	6:15	5:15

WLAC (225.4m-1330kc).

9	8	7	6

WGBS (349m-860kc), Homemaker's Hour.

9:30	8:30	7:30	6:30

WWJ (352.7m-850kc), Tonight's dinner.

9:45	8:45	7:45	6:45

WLS (344.6m-870kc), Question box.

10	9	8	7

KMBC (370.1m-1110kc).
WCSH (214.2m-1400kc), ex Sat.
WEAO (282.8m-1060kc), Mon, Wed, Fri.
WHT (305.9m-980kc), Home hour.
WIP (348.6m-860kc), Tues, Thurs, Sat, Menu.
WLW (428.3m-700kc), Woman's hour.
WOR (422.3m-710kc), Alfred W. McCann, Food Expert.

10:30	9:30	8:30	7:30

KDKA (315.6m-950kc), Wed.
WAAT (245.8m-1220kc).
WFI (405.2m-740kc).
WNAC (461.3m-650kc), Woman's Club.
WTAG (516.9m-580kc), Wed. Thur.

10:45	9:45	8:45	7:45

WLS (344.6m-870kc).
WTIC (535.4m-560kc), Wed, Fri.

11	10	9	8

KDKA (315.6m-950kc), Thurs, Cooking School.
WAAM (267.7m-1120kc), Cooking, Tues, Fri.
WEAF (491.5m-610kc), WEEI (508.2m-590kc), WJAR (483.6m-620kc), WCSH (214.2m-1400kc), WLIT (405.2m-740kc), WRC (468.5m-640kc), WGY (379.5m-790kc), WGR (302.8m-990kc), WCAE (461.3m-650kc), WTAM (399.8m-750kc), WWJ (352.7m-850kc), WSAI (361.2m-830kc), WEBH (365.6m-820kc), KSD (545.1m-550kc), Wed, Fri, Betty Crocker.
WGN (416.4m-720kc).
WJR (440.9m-680kc), Modern Housekeeping and Cooking School.
WOI (265.3m-1130kc), Tues, Thurs, Homemaker's hour.
WSB (475.9m-630kc).
WTIC (535.4m-560kc), Wed.

11:10	10:10	9:10	8:10

WEMC (483.6m-620kc), Fri, Prof. Chaney.

11:15	10:15	9:15	8:15

WEAF (491.5m-610kc), WEEI (508.2m-590kc), WTIC (535.4m-560kc), WJAR (483.6m-620kc), WTAG (516.9m-580kc), WCSH (214.2m-1400kc), WLIT (405.2m-740kc), WRC (468.5m-640kc), WGY (379.5m-790kc), WGR (302.8m-990kc), WCAE (461.3m-650kc), WTAM (399.8m-750kc), WWJ (352.7m-850kc), WSAI (361.2m-830kc), WEBH (365.6m-820kc), KSD (545.1m-550kc), Radio Household Institute.
WMAK (545.1m-550kc), Modern Housekeeping and Cooking School.

11:30	10:30	9:30	8:30

WHN (394.5m-760kc), Wed, Fri.
WMCA (370m-810kc), Wed, Ovencraft.

11:40	10:40	9:40	8:30

WQJ (447.6m-670kc), Calumet Hour.

11:45	10:45	9:45	8:45

WREN (254.1m-1180kc).

12	11	10	9

WAIU (282.8m-1060kc), Food Talk.
WBBM (389.4m-770kc), Modern Housekeeping and Cooking School.
WEBH (365.6m-820kc), Prudence Penny.
WTMJ (293.9m-1020kc), Household Hints.

12:45	11:45	10:45	9:45

WLAC (225.4m-1330kc).
WSM (336.9m-890kc).

1	12	11	10

KFOA (447.5m-670kc).
KGW (491.5m-610kc).
KHQ (370.2m-810kc), Sara Leigh's hour.
KLX (509m-590kc), Martha Lee.
KOIN (319m-940kc).
KPO (422.8m-710kc).
KTNT (256.3m-1170kc), Cook Book.

1:30	12:30	11:30	10:30

KNX (336.9m-890kc), Ex Fri, Sat, Kate Brew.
KOMO (305.9m-980kc), Totem Cooking School.

1:45	12:45	11:45	10:45

KFDY (545.5m-550kc), Wed, Homemaker's hour.
KFI (468.5m-640kc), Betty Crocker, Wed, Fri.

2	1	12	11

KFRC (454m-660kc), Mon, Wed, Fri.
WGHP (277.6m-1080kc), Home hour.

2:05	1:05	12:05	11:05

WJZ (454.2m-660kc), Daily Menus.

2:30	1:30	12:30	11:30

CKLC (356.9m-840kc), Julia Jane, Mon, Wed, Fri.
KFNF (461.3m-650kc), Mon.
WABC (309.1m-970kc), Cook Book, Mon, Wed.
WGY (379.5m-790kc), Tues.
WOR (422.3m-710kc), Tues, Thurs.

3	2	1	12

WHB (340.7m-880kc).

3:30	2:30	1:30	12:30

WLS (344.7m-870kc), Homemaker's hour.

3:45	2:45	1:45	12:45

WBAL (285.5m-1050kc), Cooking lesson, Wed.

4	3	2	1

WOC (374.8m-800kc), Aunt Jane.

4:30	3:30	2:30	1:30

KFOA (447.5m-670kc), Daily ex Sun, Mon.

4:40	3:40	2:40	1:40

WCAU (261m-1150kc), Economics, Fri.

5	4	3	2

CKLC (356.9m-840kc), Julia Jane, Mon, Wed, Fri.
KYW (526m-570kc), Woman's hour; Tue, Fri.

5:35	4:35	3:35	2:35

WNYC (526m-570kc), Home Economics, Wed.

5:30	4:30	3:30	2:30

KOA (325.9m-920kc), Question box, culinary hints, Tues, Fri.

8:20	7:20	6:20	5:20

KUOA (296.9m-1010kc).

8:30	7:30	6:30	5:30

WHA (333.1m-900kc), Home Economics, Mon.

10:45	9:45	8:45	7:45

KOAC (270.1m-1110kc), Tues, Thurs.

"Aunt Sammy"

Eastern	Central	Mountain	Pacific
10 a. m.	9	8	7

WJR (440.7m-680kc), Mon, Wed, Fri.

10:20	9:20	8:20	7:20

WFI (405.2m-740kc).

10:30	9:30	8:30	7:30

WCSH (214.2m-1400kc), WHO (535.4m-560kc).
WEMC (483.6m-620kc), Ex Sat.
WIBX (238m-1260kc).

10:45	9:45	8:45	7:45

WDBO (288.3m-1040kc).

11	10	9	8

WEAO (282.8m-1060kc.
WEW (352.7m-850kc).
WKBH (220.4m-1360kc).
WOS (422.3m-710kc).
WSB (475.9m-630kc).

11:10	10:10	9:10	8:10

KUOA (296.9m-1010kc).

11:30	10:30	9:30	8:30

WEMC (483.6m-620kc).
WOS (422.3m-710kc), Mon, Tues, Wed, Thurs, Fri.

11:45	10:45	9:45	8:45

WBZ (333.1m-900kc), Mon, Fri.

12	11	10	9

KFSD (440.9m-680kc).
KQV (270.1m-1110kc), Mon, Wed, Fri.
WRVA (254.1m-1180kc).

12:15 p. m.	11:15	10:15	9:15

WAMD (222.1m-1350kc).

1	12	11	10

KTHS (384.4m-780kc).

1:30	12:30	11:30	10:30

KFWB (361.2m-830kc).
WAPI (340.7m-880kc), Fri.

1:45	12:45	11:45	10:45

WDAF (370.2m-810kc).
WDAG (263m-1140kc).

2	1	12	11

KFWB (352.7m-850kc).
KUOM (461.3m-650kc).
WASH (256.3m-1170kc).

3:30	2:30	1:30	12:30

KFAU (285.5m-1050kc).
KOIL (319m-940kc).
WHK (265.3m-1130kc).

4	3	2	1

WOC (374.8m-800kc).

4:10	3:10	2:10	1:10

WFBG (267.7m-1120kc).

4:15	3:15	2:15	1:15

WDAY (545.1m-550kc).

4:30	3:30	2:30	1:30

KOIL (319m-940kc).
WOS (422.3m-710kc), Thurs.

6:30	5:30	4:30	3:30

KMA (394.5m-760kc).

9	8	7	6

KQW (296.9m-1010kc).

Fashions and Sewing

Eastern	Central	Mountain	Pacific
11:15	10:15	9:15	8:15

WOR (422.3m-710kc), Fashions, Mon.

11:30 a. m.	10:30	9:30	8:30

WCAE (461.3m-650kc), Styles, Tues, Fri.

11:45	10:45	9:45	8:45

WEAF (491.5m-610kc), WLIT (405.2m-740kc), WRC (468.5m-640kc), Fashionable Dress.

1:30 p. m.	12:30	11:30	10:30

KFWI (267.7m-1120kc), Fashion hints, Mon, Thurs.

1:35	12:35	11:35	10:35

KPO (422.3m-710kc), Fashion critic, Fri.
WGBS (349m-860kc), Dressmaking lessons, Fri.

2:45	1:45	12:45	11:45

WOR (422.3m-710kc), Wed, Fashion letter.

5	4	3	2

WOS (422.3m-710kc), Wed.

Health and Beauty

Eastern	Central	Mountain	Pacific
9:15	8:15	7:15	6:15

WOW (508.2m-590kc), Y. W. C. A. health period, Wed.

10:15	9:15	8:15	7:15

WCAE (461.3m-650kc), Health talk.

11	10	9	8

WOR (422.3m-710kc), Lessons on Loveliness, Mon.

11:35	10:35	9:35	8:35

WBZ (333.1m-900kc), Tues, Joyce Gilbert.

1 p. m.	12	11	10

KMTR (526m-570kc), Beauty talks, Tues.

1:30	12:30	11:30	10:30

KFON (241.8m-1240kc), Physiology of beauty.
KFWI (267.7m-1120kc), Beauty hints, Tues, Fri.
KYA (309.1m-970kc), Diet and Health, Tues.

2:20	1:20	12:20	11:20

WJZ (454.3m-660kc), Tues, Beauty talk.

2:30	1:30	12:30	11:30

KJR (348.6m-860kc), Health talk.

3:40	2:40	1:40	12:40

KGA (260.7m-1150kc), Dietetic talk, Wed.

9:20	8:20	7:20	6:20

KFRC (454.3m-660kc), Thurs, Madame Marie.

10:45	9:45	8:45	7:45

KNX (336.9m-890kc), Dr. Robert T. Williams, Tues.

Gardening

Eastern	Central	Mountain	Pacific
9:50	8:50	7:50	6:50

WWJ (352.7m-850kc), Wed.

11:40	10:40	9:40	8:40

WEMC (483.6m-620kc), Thurs.

2:45	1:45	12:45	11:45

WOR (422.3m-710kc), Garden talk, Mon.

3:45	2:45	1:45	12:45

WHAM (280.2m-1070kc), Woodlawn landscape service.

WHO'S WHO IN BROADCASTING



ABAS String Quartet, Nathan Abas, Violinist; Julian Brodetzky, Violinist; Michel Penha, Cellist; Roman Joseph Verney, Violaist, KPO.
Abercrombie, Mrs. C. W., Organist, Pianist, KMA.
Adams, Mrs. J. Homer, Contralto, WBAP.
Ago, Edward M., Public Relations, WNAC.
Akdar Chanters, Harry Clarkson, Director, KVOD.
Albert, Maud, Contralto, WBAL.
Albright, Eddie, Town Crier of the Day Watch, KNX.
Aleshin, Viacha, Balalaika Artist, National Broadcasting Company.
Alexander, Mrs. Robert L., Pianist, WSM.
Allen, Bob, Piano Novelties, KPO.
Allen Sister, KNX.
Allen, Emily, Pianist, WSM.
Allen, Taylor, Announcer, Daytime, KMOX.
Alley, Shelly Lee, Tenor, WFAA.
Allie Mae Huitt, Pianist, Organist, KFDM.
Allison, Mary B., Pianist, WSM.
Alvarez, Joe, Tenor, KVOO.
Ambler, Frena, Announcer, Associate Program Director, KMA.
Ammerman, Muriel, Violinist, WOC.
Anchors, Don, "Poet of the Common Folks," WHB.
Anderson, Gordon A., Chief Engineer, KOIL.
Andrew Male Quartet, WCCO.
Anthony, Earle C., Owner, KFI.
Anthony, Ida May, Pianist, WOC.
Apollo Club, Robert Boice Carson, Director, KVOO.
Apollo Male Quartet, KYW.
"Appleblossom" and "Moonshine" (Blackface), WBAP.
Apple Sauce Twins, KMA.
Archibald, Vernon, Baritone, Columbia Broadcasting System.
Arledge, Mrs. Irene, Contralto, KFDM.
Arlington Concert Ensemble, KTHS.
Armbruster, Joe, Orchestra, WMAK.
Arnheim, Gus, Cocoanut Grove Orchestra, KNX.
Arnold, Ethel, Studio Director, KMOX.
Arnoux, G. C., Director and Announcer, KTHS.
Arnoux, Natalie, Violinist, KTHS.
Arnold's Seven Aces, WWNC.
Aster, Alex, Pianist, Former Concert Pianist of the Royal Orchestra at St. Petersburg, KTHS.
Aunt Jane, WOC.
Avery, Ann Matheson, Contralto, KOIN.
Avey, Mrs. Thomas, Soprano, KTHS.
Avey, Thomas, Organist, KTHS.
Aylesworth, Merlin Hall, President, National Broadcasting Company.

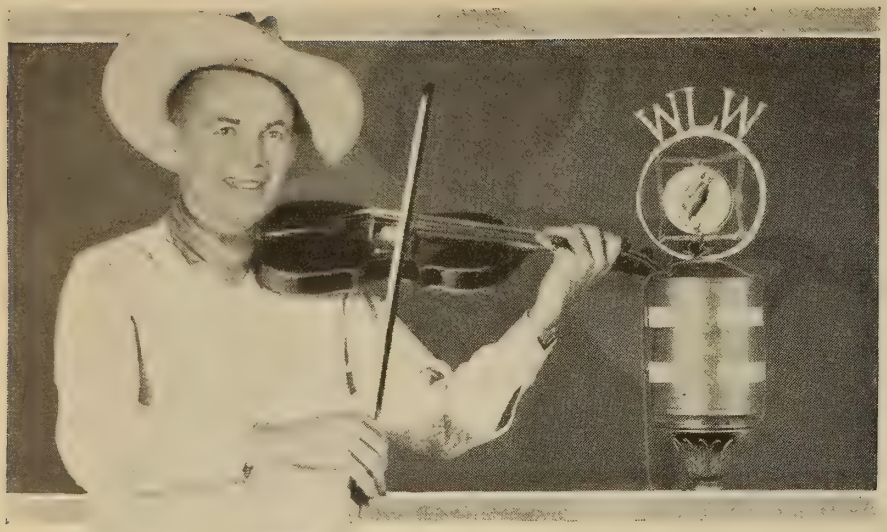
BAB'S Lady Orchestra, KJR.
Baber, Mrs. R. E., Harpist, WSM.
Backer, Les, Entertainer, WCCO.
Bagwill, Gladys, Blues Singer, KTHS.
Bailey, DeFord, Harmonica Wizard, WSM.
Bailey, Ray, Musical Director, KFWB.
Bailey, William J., Announcer, WCAU.
Bair, Stewart, Baritone, KYW.
Baker, Florence, Pianist, Children's Songs, 9 Years Old, KOIL.
Baker, Harry, Percussion, Columbia Broadcasting System Symphony Orchestra.
Baker, W. M., Fiddle, Barn Dance Entertainer, WSM.
Balcomb, Carl, Conducts Poet's Corner, WOC.
Baldwin, Birdie, Soprano, KMA.
Baldwin, J. Gordon, Organist, WHAM.
Baldwin, Philip, Operator, WEEI.
Balhatchet, William, Tenor, WHT.
Ball, Joe, Concert Director, WMAK.
Balladiers, KYW, Quartet, KYW.
Ballard, Robbye, Soprano, WSM.
Bandell, Gail, Frank Chiddix, Harmony Team, WHT.
Banjo Harmony Team, Inky Henneberg, Joe Sherman, KOIN.
Bankey, Jack, Guitar, Banjo, Voice, WMAK.
Barborka, J. V., Bohemian Harpist, KMA.
Barlow, Howard, Conductor, Columbia Symphony Orchestra.
Barn Dance Group, Tom Dandurand, Claudia Parker, R. L. Tronson, Sam Mack, Ed Goodreau.
Barnes, Edith F., Secretary to Superintendent, WEEI.
Barnes, Pat, Announcer of WHT, Gold Cup Winner of 1927. Mr. Barnes was interested in motion picture productions before he went to war and only studied voice accidentally. When he came back from France, he produced "A Buck on Leave," which was very popular and which toured the United States. He tried to get big producers interested in it for the motion pictures but it was too soon after the war. As director and announcer of WHT he has won a large following. In fact, Al and Pat constitute one of the most popular teams on the air. Pat has that Irish sense of humor which always adds spice to any program he may be directing. He even announces market reports in a droll way.



Barnett, Stanley, W., Announcer, WBAL.
Barnick, Carl, Trumpeter, Columbia Broadcasting System Symphony Orchestra.
Barnyard Twins, Walter Stohlman, Ray Denham, KOIL.
Barr, Helen, Soprano, Queen in Salicon Vanities, WEEI.
Barr, Mrs. J. Victor, Pianist, WSM.
Barry, Edward, Pianist, Conductor of Piano Lessons, WGN.
Bartholomew, Marshall, Tenor, National Broadcasting Company.
Bartimus, Bernice, Pianist, WMAK.
Barton, George, Jr., Saxophonist, WCCO.
Baskerville, Nancy, Soprano, WSM.
Bastianelli Trio, Helen Bastianelli, Cellist; Hazel May, Violinist; Louise Woodruff, Pianist, WHAM.
Battey, Bess Beatrice, Pianist, KOIL.
Batton, V. S., Assistant Announcer, WDAF.
Baum, Oscar, Violinist, Director of Capitol Orchestra, WCCO.
Bay, Victor, Violinist, Columbia Broadcasting System Symphony Orchestra.
Beach, Dorothy, Soprano, WHT.
Beadles, J. Robert, Studio Announcer, Accompanist, WRVA.
Beardsley, Harry, Sport Announcer, WMAQ.
Beattie, Dorothy, Soprano, KVOO.
Beck, Alma, Contralto, WLWL.
Beck, Martha Bond, Mezzo-Soprano, WOC.
Becker, H. J., Bass, KMA.
Beckman, Harvey, Tenor, WWJ.
Beckman, Meredith, C., Tenor, KMOX.
Behm, Bernice, Soprano, KMA.
Bel Canto Quartet, Male Quartet, WFAA.
Belding, Mrs. Violet, Contralto, KTHS.
Bellamy, Doc, One of the Apple Sauce Twins, KMA.
Bellinger, Fred, Saxophonist, WMAK.
Bellows, H. A., Announcer, Manager, WCCO.
Belshaw, Florence, Pianist, KFAB.
Belshaw, George, Guitarist, Director of Buick Studio Orchestra, Master Six Orchestra, KFAB.
Benedetto, Guiseppi Di, Lyric Tenor, National Broadcasting Company.
Bender, Myra, Soprano, WSM.
Bennett, Oscar, Baritone, KFAB.
Bennet, Mrs. Caldwell, WSM.
Bennett, Mrs. R. B., WSM.
Bentley, Stanley, Organist, KNX.
Bercovitz, Abe, Violinist and Concert Master, KGW.
Berentsen, Organist, WHAM.
Berger, C. A., Announcer, KHQ.
Berton, Vic, Drums, Tympani, Columbia Broadcasting System Dance Band.
Berwin, Bernice, KGO Players, KGO.
Besrodny, Gregory, Concertmaster, Columbia Broadcasting Symphony Orchestra.
Beuder, Bert, Staff Soloist, WHB.
Biddick, Walter, Announcer, KFWB.
Bill, Edgar L., Announcer, WLS.
Billy and Helen, Harold Marshall, Helen Wilson, KOIL.
Billy's Hawaiian Trio, KOIN.
Biltmore Hotel Orchestra, KNX.
Binkley Brothers Barn Dance Orchestra, WSM.
Binns, Dr. Frazier, Tenor, WSM.
Birder, Cecil, Tenor, WCCO.
Birkenholz, Arcadie, Violinist, National Broadcasting Company.
Birnbach, Meta Ashwin, Soprano, WCCO.
Birnbaum, Emil, Orchestra Leader, Violinist, KOMO.
Blackwood, Mrs. H. O., WSM.
Blank, Hulda, Soprano, WHT.
Bliss, Beryl Brown, Soprano, KVOO.
Bliven, Leona, Popular Pianist, WOC.
Boland, D. W., Cornetist, WCCO.
Bolek, George, Pianist, WBAL.
Boltz, Irene, Vocalist, KVOO.
Bonaldi, Mimo, Baritone, WHAM.
Boneil, Bob, Announcer, WEBH.
Boots and His Buddies, KVOO.
Borden Brothers, WMBB-WOK.
Bories, Merton, Novelty Piano Programs, KPO.
Borman, Frances, Soprano, WDAF.
Borroff, Edward, Manager, KYW.
Borrosso, Senor, Cellist, KOMO.
Bostwick, Dr. Arthur E., Library Talks, KMOX.
Bourdon, Rosario, Conductor of Cities Service Concert Orchestra, National Broadcasting Company.
Boult, Reber, Baritone, WSM.
Bowes, Major Edward, Director of Capitol Theater Family, National Broadcasting Company.
Boyd, Nelle, Pianist, WSM.
Boyer, Emmeline, Soprano, WSM.
Boyle, Gertrude Hess, Contralto, WPG.
Brace, Celia, Violinist, of Trio, WBAL.
Bradford, Anne, Home Service Features, WEEI.
Brainerd, Bertha, Manager, National Broadcasting Company.
Branch, W. E., Radio Engineer, WBAP.
Brandborg, Gustav, Baritone, KVOO.
Brannigan, Gertrude, Organist, WOC.
Breen, Edwin, Baritone, WLWL.
Breene, Elizabeth, Pianist, WSM.
Breidenstein, Grace, Mezzo-Soprano, Program Arranger, KOMO.
Brehm, C. M., Violinist, KVOO.
Bridges, J. E., Operator, Announcer WBAP.
Bristow Lions Club Quartet, KVOO.
Broemer, Helen, Cellist of Trio, WBAL.
Brose, Bob and His Orchestra, WCCO.
Brown, Gene, Publicity Representative, WBAL.
Brown, Grace, Ukulele Lady, KTHS.
Brown, Richard Rolland, Announcer, KOA.
Brown, Mrs. Barton, Contralto, WSM.
Brown, Mrs. Thompson, WSM.
Brown, W. C., Baritone, KTHS.
Brown, Rev. R. R., Radio Pastor, WOW.
Browne, Harry C., Senior Announcer, Columbia Broadcasting System.
Bruhl, Martin, Pianist, WOC.
Bryan, Claflin, Pianist, KVOO.
Bryan, Irene, Pianist, KVOO.
Brzinsky, Frank, Accompanist, WCCO.
Buick Little Symphony, KFAB.
Buick Orchestra, KFAB.
Bugg, Eugene, Bass, WSM.
Bunchuk, Yascha, Cellist, National Broadcasting Company.
Burbank, Marie Keber, Contralto, WHAM.
Burke, Lucille, Soprano, WJR.
Burleigh, Wilbur C., Studio Accompanist of Houghton and Dutton, WEEI.



LEO FITZPATRICK, Vice-President, WJR. The Merry Old Chief, as he was always called at WDAF when he announced the Nighthawk frolics, is one of the pioneer announcers. He ranks with Bill and George Hay, Lambdin Kay and the Hired Hand.





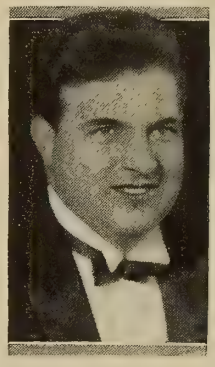
BILL STONEHAMMER is first violinist with the McGinty Oklahoma Cowboy band at WLW, Cincinnati. Bill's no drug store cowboy, either. He claims to be the champion all 'round broncho bustin' fiddler of the world and backs it up with $1,000 for the man that can beat him.

Burlen, Robert, Continuity Writer, Announcer, WEEI.
Burling, Lamar, Pianist, KFAB.
Burnham, Charles E., Concert Soloist, WWNC.
Burns, Jane, Soprano, KGW.
Burton, Charles W., Superintendent, WEEI.
Butler Hotel Orchestra, KJR.
Byron, Arthur, Occasional Announcer, Old Theatrical Man. Takes part in many of the delicious dialogues that are featuring the station's late evening programs as a welcome rest from not "too much mustard" but—too much music!

CABOT, Caroline, Shopping Reporter, WEEI.
Cafarelli, Mme. Helen, Dramatic Soprano, KYW.
Caffey, Rudolf, Tenor, Classics, WFAA.
Caldwell, Mrs. Charles, Contralto, KTHS.
Caldwell, Nate, Chief Announcer, WBBM.
Cameron, Jane Holland, Contralto, WCCO.
Campbell, Mrs. Blanche, Contralto, WSM.
Campbell, Walter N., Director-Announcer, WLAC.
Campbell's Serenaders, KVOO.
Campus Flirts, Harmony Trio, WLS.
Canova, Anna, Pianist, WJAX.
Card, Mrs. G. W., Pianist, WSM.
Card, Mrs. Harper, Whistler, WSM.
Cargill, S. H., Marimba Soloist, WCCO.
Carlin, Phillips, Announcer. He is a product of New York City and showed his gift for oratory early by carrying off the stellar honors in elocution at Public School 65 and later in the debating contests at DeWitt Clinton High School. At the New York University he continued oratory, winning high honors at that subject. He also served in the World War. His is the voice with a smile. National Broadcasting company.



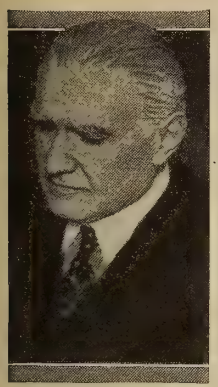
Carman, Wilton, Baritone, Announcer, WBAL.
Carmean, Ormah, Announcer, KMA.
Carney, Al, Organist, WHT.
Carr, Bessie Ruth, Pianist, WSM.
Carroll, Martha, Violinist, WSM.
Carter, Helen, One of the Cornhusker Trio, KMA.
Carter, Jack, the Boy from London, KMX.
Carter, John E., Tenor, WSM.
Carter, Margaret, One of the Cornhusker Trio, KMA.
Carter, Murray, Tenor, KOIN.
Cartwright, Paul, Reeds, Columbia Broadcasting System Dance Band.
Case, J. Fred, Studio Director, KVOO.
Caskey, Dr. John F., Inspirational Talks, KMOX.
Cason, Bob, Pianist, WSM.
Cassin, Marigold, Monologist, WOC.
Castilian Orchestra, Mexican String Band, WFAA.
Castleman, Gladys, WSM.
Cathryn and Caroline, Ukulele Girls, KVOO.
Caughey Trio, KVOO.
Caughlin, Patricia, Shopping Counsellor, KOIL.
Causey, Grace Parker, Reader, KVOO.
Cavanaugh, Eddie and Fannie, Gaelic Twins, KYW.
Century Orchestra, WMAK.
Chambers, Dudley, Tenor, Organizer and Arranger of The Rounders, National Broadcasting Company, Pacific Coast Network.
Chapman, Jack, Leader of Orchestra, WMAQ.
Chapman, I. W., Commercial Director, KHQ.
Chappell, Ernest E., Announcer, WHAM.
Charlton, Frederick, Musical Hand Saw, WFLA.
Cheney, Mary Alice, Children's Hour, WSAI.
Chenoweth, Wilbur, Pianist, Pipe Organist, KFAB.
Cheskin, Dave, Concert Director, WMAK.
Chicago Philharmonic Trio, Theodore Katz, Violinist; Lois Colburn Richl, Cellist; Doris Wittich, Pianist, WHT.
Christensen, Paul, Orchestra, WHO.
Christine Parsons Trio, KVOO.
Chuck and Ray, Harmony Team, WMBB-WOK.
Chlupsa, Karl, Horn, Columbia Broadcasting System Symphony Orchestra.
Cimers, Jaroslav, Trombonist Ace, KYW.
Cinderella from Georgia, a "Crooner," WFAA.
Clark, Bob, Organist, WWJ.
Clark, Donald H., Announcer, WHAM.
Clark, Helen, Contralto, Royal Hour, National Broadcasting Company.
Clark, John, Announcer, Continuity Writer, WBZ.
Clark, Norman, and his South Sea Islanders, National Broadcasting Company.
Clark, Robert T., Tenor, WSM.
Clarkson, Harry Irving, Bass, KVOO.
Cleveland String Band, KVOO.
Clyborne, Mildred, Contralto, WCCO.
Clyde Spencer's Orchestra, WWNC.
Coates, Tommy, Announcer-Baritone, WGN.
Cochel, W. A., Editor of Weekly Kansas City Star, Speaker, WDAF.
Cock a Doodle Do Orchestra, Floyd Taylor, Director, KTHS.
Coe, Winn, Pianist, KHQ.
Colhoun, Adams, The Voice of WFAA, WFAA.
Collegians, Charles M. Riadon, Director, WSM.
Collier's, June, Orchestra, KVOO.
Collins, C. B., Director of "Hiram and the Hired Hands," WEEI.
Collins, Juanita, Accompanist, WDAF.
Collins, Tom, String Trio, WFAA.
Collins, Ovid, Baritone, WSM.
Colorado Theater Orchestra, KOA.
Columbia Broadcasting System's All Soloist Radio Symphony Orchestra.
Colyar, Mrs. George, Pianist, WSM.
Combs, Hance and Vance, Old Time Music, KMA.
Combs, Joe, Tenor, WSM.
Compton, Homer, Tenor, KFAB.
Condon and Rogers, Harmony Pair, WGN.
Congdon, Kenyon, Baritone, WWJ.
Connet, Paul, Announcer, KOIN.
Cook, Doc, Orchestra, WLS.
Cook, Edmund, Violist, WBAL.
Cook, I. Milton, WSM.
Cook, Mrs. I. Milton, Violinist, WSM.
Cook Painters, WDAF.
Cooke, Betty, Better Homes Girl, KGA.
Cooke, Eric Russell, Baritone, WHT.
Cooper, Peggy, Story Lady, WFAA.
Corelli, Alfonso, Director of Vienna Concert Orchestra, KNX.
Cornhusker Trio, KMA.
Corwine, Tom, Imitations, Dog Fights, Farm Animals, WLS.
Cossacks, William Stace, Director, WLW.
Cowie, Ralph, Operator, WEEI.
Cox, Joe, Farm Hands, KFH.
Coykendall, Frank, Iowa Farm Speaker, KMA.
Crandon, Fred, WCSH.
Craig, Francis and his Orchestra, WSM.
Crandell, Ervin, Operator, WCSH.
Crawford, Claire, Director, WBIS.
Crinoline Trio, WCCO.
Criterion Quartet, WCCO.
Cronshaw, Jack, Concert Director, KFWB.
Crook Brothers Barn Dance Orchestra, WSM.
Crosby, Earnest, Tenor, KOIN.
Crosley Burnt Corker, WLW.
Crosley Ensemble, Emil Heermann, Director, WLW.
Crosley, Jr., Powell, Owner, WLW.
Cross, Gladys, Hostess, Pacific Coast Network, National Broadcasting Company.
Cross, Milton J., Chief Announcer, WJZ. Completed the music supervisors course of the Damrosch Institute of Musical Art. After completing his musical education, he toured for several seasons with the Paulist Choristers covering the entire eastern portion of the United States. After this Mr. Cross devoted himself to church and concert work. As a member of the quartet of the Progressive Synagogue of Brooklyn, he was one of the pioneer broadcasters. He is, at the present time, oldest announcer in years of service with WJZ, and is considered one of the foremost announcers in the country today. When any difficult classical announcing must be done, Mr. Cross is called upon. Remember his "Good Evening, Ladies and Gentlemen?"



Croxton, Charles, Program Director, Baritone, WBAP.
Croxton, Frank, Bass-Baritone, Columbia Broadcasting System.
Croxton, Olive, Soprano, WBAP.
Cruise, Harriett, Oriole of the Air, KFAB.
Cummings, Ira, Member of Ruby Trio, KMA.
Cunningham, Roy, Baritone, KVOO.
Curtis, Virginia, Vocalist, WPG.
Cusich, Jack, and His Uke, WMBB-WOK.

DAHL, Arnold, Tenor, WCCO.
Dahm, Frank, at WGN since August, 1925. Sports Announcer at both pro football and baseball games, WGN.
Daly, John, Tenor, WWJ.
Daly, John, Irish Tenor, WJR.
Damski, Henri, Director of Orchestra, KJR.
Danforth, Harold Potter, Announcer-Director, WDBO.
Daniel, John P., Announcer, WRC.
Dann, Arnold, Organist, WWNC.
Daugherty, Doc, Director of Hotel Traymore Dance Orchestra, WPG.
Daulton, Jack and His Orchestra, KVOO.
Dave and Evelyn, Dave Morris, Evelyn Kitts, KOIL.

Damrosch, Walter, Musical Director, National Broadcasting Company. Born in Breslau, Silesia, January 30, 1862. Long director of New York Symphony, he now directs this group in Saturday night programs. Mr. Damrosch is working on educational musical programs which will eventually be important in every school room. When the children hear his voice they will be listening to a man who remembers Liszt, Wagner, Von Bulow, Clara Schumann, Tausig, Joachim, Auer, Haenselt, Rubinstein and many moderns besides. Mr. Damrosch has composed operas, symphonies and even music for Greek plays. Probably his favorite composers were Beethoven, Mozart and Brahms. No man in America today has done so much for the appreciation of music and he continues to do his work, using Radio as an aid.



Davenport Hotel Dance Orchestra, KHQ.
Davies, Edward A., Director-Announcer, WIP.
Davis, Bert, "The Clown of the Air," WSBC.
Davis, Clyde, Popular Singer, Violinist, KFAB.
Davis, Mildred, Cooking School, KDKA.
Day, Collett, Violinist, KVOO.
Day, Francis, Violinist, KVOO.
Dawson, Stuart, Announcer, WIBO.
Dayton, Eddie, Ukulele Soloist, WMAK.
Dawley, Walter, Organist, WTIC.
De Babary, Joska, Violinist, KYW.
DeBoer, H. O., Tenor, WOC.
De Leath, Vaughn, Soloist, National Broadcasting Company.
De Loca, Adelaide, Contralto, with Roxy and His Gang, WJZ, National Broadcasting Company.
DeLue, Willard, Director of Boston Globe Studio, WEEI.
De Moss, Lyle, Baritone, KFAB.
De Pasca, Signor, Marimba Artist, WOC.
De Sylva, Richard, Violinist, WHAM.
Detroit Symphony Orchestra, WWJ.
Dhossche, Flute, Piccolo, KFDM.
Dicker, Martin, Tenor, KMOX.
Dickerman, Carlton H., Announcer, WEEI.
Dillon, Zita, Pianist-Xylophonist, KOMO.
Dirks, Dietrich, Program Director, Baritone, KFAB.
DiRocco, Vic, Operator, KFRC.
Diskay, Joseph, Hungarian Tenor, KNX.
D'Isere, Guy, Clarinetist, Columbia Broadcasting System Symphony Orchestra.
Dixie Girls, Alta and Opal, KMA.
Dixon, Sydney, Lyric Tenor, KOMO.
Dodds, Everett, Singer of Scotch Songs, WOW.
Dodge, J. Smith, Chief Field Operator, WNAC.
Dodge, William, Leader of Pilgrims, WHEI.
Doerr, Clyde, Director of White Rock Saxophone Orchestra, National Broadcasting Company.
Donaldson, Barton, Baritone, WDAF.
Doolittle, Mabel, Contralto, WHT.
Doran, Morrell, Banjoist, KFAB.
Dowd, John, Baritone, WSM.
Downing, James, Tenor, KHQ.
Downs, Vera, Orchestra Pianist, KOMO.
Dolin, Max, Musical Director, Pacific Coast Network, National Broadcasting Company.
Dragonette, Jessica, Member of Light Opera Group, National Broadcasting Company.
Duke, Elmer, Baritone, WSM.
Dumont, Paul, Announcer, National Broadcasting Company.
Dunbar Quartet, KVOO.
Dunham, E. Lewis, Pilot Juvenile Smilers, Organist, WNAC.
Dunaway Sisters, Harmony Team, WHT.
Dunn's Orchestra, WWNC.
Dunstedter, Eddie, Organist, WCCO.
Duva, Marion Bennett, Soprano, KOIN.
Dyer, Pearl, "The Rhythm Girl," Staff Pianist, Organist, KFJF.

EAST, Grace Adams, Cornetist, KGO.
Eastman, Morgan L., General Manager, WENR-WBCN.
Eclipse Clippers, Dance Orchestra, WBAP.
Edelson, Dynamo Dave, Director and Announcer of Motorist Studio, WSBC.
Edelstein, Walter, Second Violinist, Columbia Broadcasting System Symphony Orchestra.
Edes, Arthur F., Program Director, Chief Announcer, WEEI.
Edison, Harry, Vibraphone Soloist, National Broadcasting Company.
Edison String Trio, Jack Baus, Violinist; Sterra Feigen, Cellist; Sallie Menkes, Pianist and Director, WENR-WBCN.
Edward, Erle Emery, Tenor, KVOO.
Edward, Hulda Helen, Soprano, Director of Afternoon Programs, KOA.
Eken, Ann, Girl Baritone, WSBC.
Elks Municipal Band, KMA.
Elliott, Hazel, Organist, WOC.
Elliott, John, Xylophonist, WMAK.
Ellis, Roger, Operator, WEEI.
Elysian Symphony Orchestra, KMA.
Emerson, Ralph, Organist, WLS.
Epstein, Pauline, Continuity Writer, KMOX.
Erckenbrach, Bernice, Soprano, KVOO.

Emery, Bob, Big Brother of WEEI, is one of those early Radio stars who has made a place for himself in this ethereal world by doing what he liked best. He began his Radio work in the old days at WGI, Medford Hillside, playing the ukulele and singing a few songs. In fact, he managed the station. He began to appeal to the children through the title of Big Brother Bob. The children in this portion of Massachusetts liked him so much better as a Big Brother than they did the various uncles and aunts on the air that he became their leader. When they had Boy Scout programs he broadcast them. This last winter he made spelling bees popular through the state.



Erickson, Wallie, Orchestra Leader, WCCO.
Evans, Le Roy, Pianist of Ensemble, WBAL.
Evans, Mildred, Soprano, WMBB-WOK.
Evans, Tommy, Tenor, WJR.
Everett, Gladys, Contralto, KFOA.
Ewart, Russell, Tenor, WOC.
Ewer, Mabel Swint, Women's Club Program, WFI.

Erisman, A. J. "Al," was known for his tenor voice and his well planned Radio programs at WGR, Buffalo, for several years. Within the last two years he has become director of WMAK. He has made this station one of the best in the United States. The Columbia Chain broadcasts over this station. In the morning expert cooking chats are given by the best expert in Buffalo. Many popular features have been added and many program continuities keep listeners interested. Mr. Erisman is chiefly interested in giving the Radio public variety. The Three Musketeers is only an example of one of the popular features. George F. McGarret, and Robert Strigl are two members of the staff who aid Mr. Erisman in making up the continuities.



FARMER, Johnny, Voice and Piano, WWNC.
Faassen, Joe, Announcer, Silver Cup Announcer of 1927, KSO.
Faerber, Joseph, Violinist, KMOX.
Fanning, John J., Sales Manager, WNAC.
Fearless Four, KVOO.
Fentress, Aline, Violinist, WSM.
Fentress, Mrs. Daisy, WSM.
Feringer, Fred C., Musical Director, KFOA.
Ferguson, Marion, Violinist, KOMO.
Fidelity Accordion Man, KMA.
Field, Henry, Official Announcer, KFNF.

Fay, William. Announcer WMAK. Mr. Fay was announcer director of the light opera company, one of harmony twins, member of the Radio Four male quartet, bass fiddler in the WGY orchestra and baritone soloist at WGY. No wonder the Buffalo station took him away from Schenectady. At the present time he is one of the three Musketeers at WMAK, announces, directs and does a little of everything.



Fifield, Dr. James W., World Traveler, WHB.
Fifield, Georgia, Director of KNX Playlets, KNX.
Fifield, Marie, Accompanist on Big Brother Club Program, WEEI.
Finstein, Paul, Director of Orchestra, KNX.
Finzel's Dance Band, WWJ.
Fiorito and Gordy, Harmony Team, WCCO.
Fisch, Viola Jean, Soprano.
Fisk University Student Quartet, WSM.
Fitzer, H. Dean, Chief Announcer, WDAF.
Fitzgerald, E., Publicity Director, KFOA.
Fitzpatrick, Leo, Vice-President, YJR.
Fitzsimons, Mrs. W. E., Contralto, WCCO.
Fjelde, Astrid, Soprano, National Broadcasting Company.
Flagler, Robert, Assistant Announcer, KOMO.
Flake, Eileen, Hostess, WBAP.
Flanagan, Pat, Physical Director, WOC.
Flautt, Mrs. Meredith, Contralto, WSM.
Fletcher, Mrs. Vera, Soprano, KTHS.
Flick, C. Roland, Violinist, WSM.
Flynn, George "Skipper," Brunswick Artist, Tenor, WGES.
Foley, Elsa Zelinda, Coloratura Soprano, KNX.
Folger Serenaders, WDAF.
Fonteyn, J. L., Oboe, English Horn Soloist, Columbia Broadcasting System Symphony Orchestra.
Ford and Glenn, the Lullaby Boys, WLS, WFAA.
Ford, Gilbert, Tenor, who, in combination with Love, Pontius and Talbot, composes the WGN Male Quartet, WGN.
Fordham, Howard and Jimmie White, Singing Serenaders, KFH.
Fordham, Louise, Ballad Girl, KGO.
Fort Worth Club Stringed Orchestra, WBAP.
Forte, Grady, One of the Apple Sauce Twins, KMA.
Fortier, Anselmo, Bass, Columbia Broadcasting System Symphony Orchestra.
Foss, William L., Manager, WCSH.
Foster, J. R., Director, CKLC.
Four Legionnaires, Male Quartet, WLS.
Four Kings of Harmony, Arthur Thomas, Clair Marshall, Renus Lytle, Ben Jordan, WHO.
Fowler, Lucile, Contralto, KOA.
Fowler, Ethel Rattay, Publicity Director, WPG.
Fox, J. Leslie, Chief Announcer, KFH.
Franham Trio, KMA.
Frank, Leon, Pianist, WSM.
Franklin, Dorothy, Assistant Shopping Reporter, WEEI.
Franklin, Leon, and his Orchestra, WSM.
Franz, Jack, Michigan Theater Organist, WJR.
Frazetto, Joseph, Silver Slipper Supper Club Dance Orchestra, Director, WPG.
Fredlund, Myrtle, Girl Baritone, KOIN.
Freeland, Carroll, Operator, KFRC.
Frenkel, John, Director, WCOA.
Frick, Leslie, Contralto, National Broadcasting Company.
Fritzland, Frances, Pianist, KFH.
Fruit Jar Drinkers, G. W. Wilkerson, Director, WSM.
Frye, Rosalie Barker, Contralto, KNX.
Freese, Ralph, Announcer, Tenor, KOA.
Fuller, Georgia M., Program Director, Hostess, WSUN.
Fuller, R. W., Bass, KFDM.
Fulton, Sue, Contralto, KFH.

GABRIEL, Jr., Charles H., Program Director, Pacific Coast Network, National Broadcasting Company.
Gage Brewer's Hawaiians, KFH.
Gage, Frank, Announcer, Assistant Program Director, Pacific Coast Network, National Broadcasting Company.



HARMONY FOUR, familiar to listeners over KPO, San Francisco. All are individually well known as concert artists. Their names are: Eva Dell Chamlee (left), contralto; Frances Minton, contralto and piano accompanist; Hortense McKee, soprano; Helen Starks, soprano.

Gainsborg, Lolita Cabera, Pianist, National Broadcasting Company.
Gallagher, Harold, Midnight Announcer, WTAM.
Gale, P. B., Director, KFOA.
Gallicchio, Joe, Leader of Hotel Stevens Symphony Orchestra, WMAQ.
Gammons, E. H., Business Manager, WCCO.
Ganley, Gertrude O'Neill, Impersonator, WCCO.
Gardiner, Jean, Blues Singer, KOIN.
Gardner, Ouita Johnston, Soprano, KVOO.
Garland, Charley, Director of Nutty Club, Tomahawk Club, Old Grey Mare Club, WBBM.
Garland, Elbert, Pianist, KVOO.
Garland, Mrs. E. V., Pianist, KVOO.
Garrett, Zola, Contralto, KVOO.
Gaylord, Stephen, Baritone, Chief Announcer, KGW.
Gegna, Misha, Cellist, KNX.
Gaylord, Chester, Announcer of WTAG., is an accomplished musician and so can "pinch hit" when artists fail him. His saxophon selections are well known along the eastern coast. When he was leading in the Gold Cup contest in 1926, three newspapers, one mayor, a postmaster and several other civic leaders were campaigning for his victory. The only reason he lost was because there were more people in Iowa. If you like to hear Mr. Gaylord over the Radio, you can get records which he has made.



Geise, Harry, Announcer, WMAQ.
Gerhard, Romona and Geraldine, Violin and Piano, WCCO.
Giddings, Natalie, Publicity, Woman's Hour, WLW.
Gill, Ernest, Violinist, KOMO.
Gillespie, Courtney Waggoner, Pianist, WSM.
Gillispie, William, "Feature Director," The Highest Unpaid Director in America, KFJF.
Gilman, Don E., Manager, Pacific Coast Division, National Broadcasting Company.
Gilmore, Iris Ruth, Dramatic Director, KOA.
Gisburne, Edward, Announcer, WEEI.
Giskin, Ossip, Cellist, Columbia Broadcasting System Symphony Orchestra.
Glantz, Harry, Trumpeter, Columbia Broadcasting System Symphony Orchestra.
Glanville, Roberta, Soprano, Former Member of the Metropolitan, WBAL.
Glass, Margaret, Organist, KTHS.
Gleason, Philip, Reeds, Columbia Broadcasting System Dance Band.
Gleemen, Harry Evans, Conductor, KVOO.
Glenn, Irma, Feature Organist, WENR-WBCN.
Glenn, Ivo B., Tenor, WSM.
Glorch, George, Announcer, WMBB-WOK.
Glover, Al, Banjo, WMAK.
Gardner, Ouita Johnston, Soprano, KVOO.
Golden Echo Quartet, WSM.
Golden, Marie, Pianist, KNX.
Goldenberg, H. E., Announcer, WHB.
Goldkette, Jean, Pla-Mor Ballroom Orchestra, WDAF.
Goldkette, Jean, Venetian Room Orchestra, Joseph Gorner, Director, WJR.
Goldschein, Mrs. H. H., Soprano, WSM.
Goodheart, Myrtle, Blues Singer, WBAP.
Goodman, Lawrence, Pianist, WSM.
Goodrich, Bill, Pianist, KOIL.
Goodwin, Hugo Philler, Organist, WCCO.
Goodwin, Jerry, Pianist, WMAK.
Gordon, Mary, Air News, Household Hints, Fashions, KFOA.
Gough, L. B., Announcer, KFDM.
Graham, Ross, Bass, KTHS.
Gramlich, George, Tenor, KNX.
Granger, Florence, Contralto, KFDM.
Grannatt, Harry, Concert Pianist, KOIN.
Grant, Herman, Violinist, WOC.
Graves, Preston, Manager, Pianist, WMBB-WOK.
Graves, Ted, Pianist, WBAP.
Gray, G. Donald, Baritone, Drama, KOMO.
Gray, Stanley, Croon Baritone, KOIN.
Gray, Walter, Director of Dramatic Club, WFI.
Great Lakes Mixed Quartet, Charlotte Cowan, Soprano; Lucile Long, Contralto; Oscar Heather, Tenor; Marthin Provensen, Bass; WENR-WBCN.
Green, Joe and His Marimba Band, National Broadcasting Company.
Green, Punch, Popular Songs and Piano Numbers, KGW.
Greenlee, Fred, KMA Poultry Man, KMA.
Grella, Rocco, Director of Scarlet Guards Band, WFLA.
Grenell, Lloyd, Popular Songs, KHQ.
Griffin, Beatrice, Violinist, WWJ.
Griffin, Bobby, Director-Announcer, WJBT.
Grimes, Bera Meade, Pianist of "Breakfast Hour," WFAA.
Grisez, Georges, Clarinetist, WCCO.
Gross, Mrs. E. W., Soprano, KFDM.
Grosse, Johanna, Organist, WLW.
Grubb, Gayle, Director-Announcer, KFAB.
Guill, Mary White, Soprano, WSM.
Gullans, Florence, Mezzo-Soprano, WJAZ.
Gully Jumpers, Paul Womack, Director, WSM.
Gussman, Mrs. Frank, Soprano, WSM.
Gutting, Raymond, Announces Market Report, KMOX.
Gypsy and Marta, Harmony Team, KPO.

HADFIELD, Ben, Presentation Directors, WNAC.
Hageman, Gertrude, Hostess, KFOA.
Hain, William, Tenor, National Broadcasting Company.
Hale and Derry, "Ike and Mike," WDAF.
Hale, Theron and Daughters, Fiddle, Banjo, Piano, Barn Dance Entertainers, WSM.
Haleys Hawaiian Trio, WHB.
Halk, John, Violinist, KMOX.
Hall, Mrs. Gilbert, Soprano, KVOO.
Hall, Mrs. William, Jr., Contralto, WSM.
Haller, Richard V., Director, KGW.
Hallroom Boys, Leroy Kullberg, Tom Breneman, KNX.
Ham, Ray, Fred Sommer, Instrumental Duets, Banjo, Guitar, WHB.
Hamilton, Wade, Organist, KVOO.
Hamp, Charles W. Hamp, Saturday Night "30 Minutes of Sunshine," Comes by Airplane from San Francisco, KNX.
Hampton, E. R., Announcer, WABC.
Hannemann, Jacob, Pianist, WJAZ.
Hansen, Emil, Drums, Tympani, KOMO.
Hansen, Jack, Bass Tuba, Columbia Broadcasting System Dance Band.
Happiness Girls, Popular Trio, WWNC.
Hardison, Roy, Banjoist, Barn Dance Entertainer. WSM.
Harger, Lucille Atherton, Contralto, Singer of Heart Songs and How! Has IT in her voice, KFRC.
Harkreader, Sid, Fiddler, Barn Dance Entertainer, WSM.
Harlow, LeRoy, Director of Salicon Vanities, Miniature Musical Comedies, WEEI.
Harmony Girls, Grace Ingram, Edith Carpenter, WLS.
Harmony Hounds, Stanley Gray, Stanley Bacon, KOIN.
Harned, Mrs. Gladys, Violinist, KFDM.
Harness Makers, Gus Swanson, Fritz Carlson, Frank Peterson, KMA.
Harper, Clarence, Tenor, WMBB-WOK.
Harris, Elmer, Piano, Accordion, WMAK.
Harris, Paul, Director of Symphony Orchestra, WFAA.
Harrison, Charles, Tenor, Columbia Broadcasting System.
Harrison, Henriette K., Contralto, Storylogue Girl, WCAU.
Hart, W. E., Harmonica Soloist, KVOO.
Hartrick, George, Baritone, WWNC.
Harvey, H. Clay, Shakespeare Lectures, WDAF.
Hasenbalg, Roy, Announcer, Studio Announcer, WMAQ.
Hatfield, Ruth, Blues Singer, Pianist, WHB.
Hauptmann, Liborious, Musical Director, KGW.
Havrilla, Alois, Announcer. He was born in the foothills of a Czecho-Slovakian Mountain range and came to Bridgeport, Conn. at an early age. Graham McNamee was announcing a program from Carnegie Hall when he heard Havrilla's voice and was so impressed by it that he invited him to come to WDAF, New York, for an audition. National Broadcasting Company.
Hawaiian Trio, Minyan, Coral, Samuel Haliole, KMA.
Hawkins, Frederick E., Announcer, WEEI.
Haworth, Carl, The Singing Banjoist, KHQ.
Hay, Bill, Chief Announcer. Started with radio at KFKX, Hastings, Neb., back in 1924. Been with WGN since December, 1926. Known as the announcer who "puts the English language in a dress suit." Announces majority of important evening programs. Born in Scotland. Married, WGN.
Hay George, Director-Announcer WSM. "Solemn Old Judge." Gold Cup Announcer of 1924. He began his Radio career as a newspaper man. When the Memphis Commercial Appeal started WMC, it fell to George Hay to put on the programs incidental to his Radio page. His announcing was so individual and had such an appeal for the public that it soon became his real job. George Hay was the announcer who introduced the Mississippi river boat whistle. When he left WMC for WLS, Chicago, they substituted a steam whistle for the river whistle. From WLS he went to WSM where he is still presiding at the microphone. Not only has Mr. Hay won fame as an announcer, he has written a book called "Howdy, Judge."



Haynes, Tina May, Organist, WHT.
Haynes, Zola, Pianist, Organist, KYW.
Heath, Mrs. Julian, Home Economics Expert, National Broadcasting Company.
Heather, Oscar, Assistant Announcer, Publicity, WENR-WBCN.
Heinrichs, Hilda, Cellist, WMBB-WOK.
Heiny, Capt. J. D., Announcer, WOS.
Hello Girls, Flo and Eda, Popular Numbers, WJR.
Hemming, Robert, WHAM.
Hemminghaus, Paula, Contralto, National Broadcasting Company.
Hendry, Bob, Scotch Songs, WLS.
Henion, R. W., Tenor, WFLA.
Henningsen, Walter, Director of Orchestra, Flutist, KOMO.
Helpler, Morris, Director of Publicity, Announcer, KOA.
Hemingway, Lee, Violin, Viola, KFAB.
Herbert, Mrs. T. L., Pianist, WSM.
Hewitt, Ray, Announcer, KFWB.
Heyn, Hugo, Marimbaphonist, WOW.
High Twelve Male Trio, W. Vance McCune, W. J. Schoenfeld, A. E. Wright, WHB.
Hine, Marie M., Organist, KVOO.
Hiner, Al, Pianist, KFH.
Hines, Ken, Tenor, WMAK.
Hinton, Elizabeth Ranson, Coloratura Soprano, WHB.
Hobart, Henry, Tenor Extra-Ordinary, WFLA.
Hobbs, Catherine, Women Director, WCSH.
Hoelzle, Elmer G., "The Radio Voice from Virginia," Studio Director, Program Manager, Senior Announcer, WRVA.
Hoff, Billie Allen, Blues Singer, KYW.
Hoffman, Mrs. Daisy, Pianist, WSM.
Hollinshead, Tenor, Columbia Broadcasting System.
Hollinstead, Waldemar, Baritone, KOIN.
Hollingsworth, Tenor, KFAB.
Holliway, Harrison, Manager, Chief Announcer, KFRC.
Hollowell, Frank, Pianist, WSM.
Hollywood Sunnybrook Orchestra, WWJ.
Homesteaders Orchestra, Joe Justiana, Leader; Ben Paul, Reeds; Don La Sclala, Reeds, Violin; Larry Marsala, Banjo, Violin, Guitar; Henry Collins, Piano; Ernest Finley, Drum, Xylophone, Piano; Frank Pulsmo, Bass, Guitar; Jack McWhirter, Trumpet, Melophone; Joe Justiana, Trumpet, Trombone, Baritone, WHAM.
Honeychurch, Dick, Pianist, WSM.
Hood, Elmo C., Pianist, WSM.
Hood, Ina Harrison, Popular Contralto, KGW.
Hoover, Mrs. J. Webster, Program Director, KJR.
Hopper, John, Pianist, KJR.
Horn, Eleanor, Pianist, WSM.
Horwitz, Edward, Horn, Columbia Broadcasting System Symphony Orchestra.
Hotel Lowry Orchestra, Morris Jeffry, Leader, WCCO.
Hotel President String Ensemble, WDAF.
Houdek, Mrs. Carl, Whistler, WOC.
Hough, Harold V., is simply another name for Hired Hand, director of help at WBAF. He is an entertaining announcer with much original wit. His club, "Why Tell the Truth," is overflowing with members and bids fair to be the largest organization on the air; that is, if Congress does not legislate against it. When he is not announcing, the Hired Hand grows one or two little watermelons which, he claims, will have the names of the recipient inside. Sometimes the wrong name appears and causes a lot of trouble. Last year his watermelons were smaller than usual, only occupying one wash tub apiece. We would like to see what Texas could really do. The Hired Hand is also famous for his announcing of the Sunflower Girl. By the way, you can get records of her voice.



Houle, Juliette, Studio Accompanist, WEEI.
House, Marguerite, Cellist, KVOO.
Houston, Stanley, Chief Announcer, Curley Blond, KFKX.
Howdy Boys, Harry Geise, Joe Allabough, WMAQ.
Howe, Nancy, Reporter, WBIS.
Howell, Charlie, Golden Tenor, KMA.
Howland, Nellie, Harp, Pianist, KFDM.
Hoyle, Dorothy, Trio, National Broadcasting Company.
Hudson, Harvey, Tenor, KOIN.
Huebel, Gladys, Contralto, WCCO.
Hughes, Bess McLennan, Contralto, KVOO.
Hughes, James, Tenor, WLWL.
Hugo Heyn, Vibraphone, Xylophone Artist, KMA.
Hulbert, Ray, Saxophonist, Clarinetist, KGW.
Hunt, Hamlin, Organist, WCCO.
Hunter, Eva, Violinist, KVOO.
Hunter, George W., Announcer, WRVA.
Hurd, Robert, Program Manager, KFI.
Hurt, Jerry, Ukulele, KVOO.
Husing, Edward B., Junior Announcer, Columbia Broadcasting System.
Husted, K. W., Announcer, WCCO.
Hutchison, Burt, Guitarist, Barn Dance Entertainers, WSM.

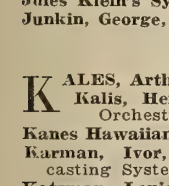
IATONE, Leone, Pianist, KTHS.
Illinois Four, Male Quartet, WHT.
Ireland, Ward, Assistant Announcer, KFOA.
Irene Buchners Trio, KVOO.
Irmalee, Campbell, Soprano, KNX.
Isbel, Harold, Town Crier of the Night Watch, KNX.
Israel, Florence, Home Service, KFWB.

JACK and Jean, Harmony Team, WLS.
Jack and Jill, WDAF.
Jack and Jill, Harmony Boys, WOC.
Jackson, Frank, Voice and Piano, WWNC.
Jackson's Society Orchestra, KVOO.
Jackson, Mrs. William Henry, Pianist, WSM.
Jarecki, Tadeusz, Special Orchestrator, National Broadcasting Company.
Jayhawker Girl, Popular Songs, KFH.
Jellison, Otto J., Tenor, WCCO.
Jencks, E. W., Announcer, Baritone, WWJ.
Jendrek, Edward, Tenor, WBAL.
Jenkins, Dr. Burris A., Radio Preacher, WHB.
Jensen and Lettow, Harmony Boys, WHB.
Jeske, Fred, Announcer-Director WGES, Chicago. In his short Radio life, which really only constitutes two years, Mr. Jeske has done some traveling around. For a year he was with WBBM. The next thing Radio fans found him at WTMJ, Milwaukee. But when he discovered that Milwaukee had lost its flavor he consented to return to WGES where he is now. He has a fine Radio personality and a nice voice and has many friends. He is planning to use many new features at WGES. He is always good as an entertainer himself and has a very pleasing voice, and doubtless will be one of the leading voices of the future.



Johnson, Clarence, Tenor, WOC.
Johnson, Connie, Accompanist, WDAF.
Johnson, Ethel, Pianist, WMAK.
Johnson, George, Organist, WOW.
Johnson, Gladys, Cellist, Assists Musical Director, KGW.
Johnson, Gladys Lee, Second Violinist, KGW.
Johnson, Harrison Wall, Pianist, WCCO.
Johnson, J. Howard, Tenor, KNX.
Johnson, Joe, Orchestra Leader of Coronadians, KMOX.
Johnson, Mott, Announcer, KMMJ.
Johnson, Paul, Announcer, WCCO.
Johnson Sisters, Piano, Uke, Voices, WMAK.
Johnson, Stute, Announcer, KMMJ.
Johnson, Walter, Announcer, WTIC.
Johnstone, G. W., Manager Press Relations, National Broadcasting Company.
Johnston, Gertrude, Pianist, WWNC.
Johnston, Patti, Pianist, KVOO.
Jolley, Marge, Continuity Writer, KMOX.
Jones, Daniel Boone, Fiddler, WOS.
Jones, Eva, Hostess, Programs, WFLA.
Jones, Gwymfi, Tenor, Pacific Coast Network, National Broadcasting Company.
Jones, Ivan, Announcer, Bass, KYW.
Jones, Mrs. Eva Thompson, Contralto, WSM.
Jones, Mrs. Harry, KTHS.
Jordan, Corinne, Announcer, Contralto, Pianist, WCCO.
Jorgenson, Phil, Pianist, KFAB.
Jospe Wood-wind Ensemble, National Broadcasting Company.
Joung, Jessie, KMA Sewing Circle, KMA.
Judges, Fred, Spokesman for Auto Club of Washington, KFOA.
Jules, Jacquinot, Organist, KMOX.
Jules Klein's Symphonic Ensemble, WWJ.
Junkin, George, Director, Announcer, KMOX.

KALES, Arthur, Manager, KFI.
Kalis, Henry, Director of Lido Venice Orchestra, WEEI.
Kanes Hawaiians, KPO.
Karman, Ivor, Violinist, Columbia Broadcasting System Symphony Orchestra.
Katzman, Louis, Director of Whittall Anglo Persians, National Broadcasting Company.
Kaufmann, Harry J., Violinist, WDAF.
Kaufman's Aladdin Hotel Merrymakers, WDAF.
Kay, Lambdin, Little Colonel, Announcer of WSB. No one who has ever heard Lambdin Kay say Atlanta, Georgia, has ever forgotton it. In fact these two words coming over the loudspeaker or ear phones have thrilled more than one fan seeking distant stations. Lambdin Kay belongs to the early and select group of announcers who lured the DX fan to late hours. Whenever a Radio station has a birthday party, Mr. Kay is one of the guests. The rumor is that he got married this last summer, but he refuses to make any statement. At least he does not deny it.



Kean, Harold, Baritone, WJR.
Keefe, Jack, Associate Announcer, WSM.
Keele, Hester, Pianist, WSM.
Keener, Marion, Soprano, National Broadcasting Company.
Keim, Dr. A. S., Physical Director, WLAC.
Keithley, E. Clinton, Tenor, WMBB-WOK.
Kellogg, Ester, Violinist, WFLA.
Kelly, Earl, Engineer, KOIL.
Kemp, Evelyn, Pianist, KNX.
Kendrick, James, Announcer, KFRC.
Kephart, Victor and Marjorie, Harmony Team, WHT.
Kerk, Loretta, Accompanist, WFI.
Kessel, Harry, Popular Singer, WHB.
Keulander, Edith, Soprano, WMBB-WOK.
KFAB Symphony, KFAB.
Kidder, Walter, Baritone, King in Salicon Vanities, WEEI.
Kincaid, Bradley, "Mountain Boy," Sings Mountain Songs with Guitar, WLS.
King, Charles, Tenor, KNX.
King, Dr. O. H., Baritone, KTHS.
King, Gerald, Manager, KFWB.
King, Mildred, Pianist, WSM.
King, Mrs. William, Organist, WOC.
Kings of Rhythm, WWJ.
Kinman's Melody Boys, KGA.
Kirtley, Lucille, Soprano, KGW.
Klier, Bob, Zither-player. "Bob" is a monument in the cafe life of San Francisco, a tradition for 21 years. "Bob," incidentally, is also an artist at Hungarian goulash, which, unfortunately, he can't cook over the air, KFRC.
Kline, Ted, Tenor, WCCO.
KMA String Trio, Bernice Currier, Birdie Baldwin, Doc Bellamy, KMA.
Kneisel, Jack and his Gypsy Barons Orchestra, WWJ.
Kneiss, Professor Henry, Violinist, Director of Lincoln Salon Orchestra and KFAB Symphony, KFAB.
Knickerbocker Quartet, WEEI.
KNX Concert Orchestra, KNX.
Knutson, Erling, Violinist, WDAF.
KOA Mixed Quartet, Bernice W. Doughty, Soprano; Lucille Fowler, Contralto; Ralph Freese, Tenor; Everett E. Foster, Baritone; Freeman H. Talbot, Director, KOA.
KOA Orchestra, KOA.
Koehne, Freida, Violinist, KYW.
KOIN Male Quartet, Emil Brahms, bass; Bud Abbot, Baritone; Denton Denman, Tenor; Lloyd Warren, Tenor.
KOIN Radio Players, KOIN.
Konecky, Eugene, Grand Champion Staller, WOW. He is well remembered for his Blah club which ceased to operate because Dizzy Izzy, none other than our hero, was too busy to blah. Mr. Konecky has been with the Omaha station since it began as WOAW. Among his other duties he sends out all the station's publicity. In his spare time Mr. Konecky writes poetry, some of which has been published.



Kopec, Mike, Pianist, Piano-Accordianist, KFAB.
Kooker, Ethel, Book Reviews, WFI.
Kornstein, Egon, Violaist, Columbia Broadcasting System Symphony Orchestra.
Kraft, Vincent, L., President, KJR.
Kramer, L. J., Guitarist, KVOO.
Kresge, S. S., Quartet, WJR.
Krueger, Florence, Soprano, WOC.
Kuhn, Eddie, Kansas City Athletic Club Orchestra, WDAF.
Kuhn, Vincent, Baritone, WSM.
Kyle, Muriel Magerl, Soprano, WJR.
Kynett, Mrs. Xenophen, Contralto, KOIL.

LACEY, Olive June, Coloratura Soprano, WGN.
Laderoute, Joseph, Boy Soprano, WLWL.
Lady Baltimore, Sandman Circle, WBAL.
La Ferrara, Vincent, Violinist, Director of "The Trocadrans," Pacific Coast Network, National Broadcasting Company.
LaGue, Charles J., Transmission Engineer, KOA.
Laidley, Isobel, Cellist, WIBO.
Lamb, Christine, Contralto, WSM.
Lamborn, Betty, Woman's Hour, WGHP.
La Mother, Gertrude, "Mrs." of Universal Radio Features, WEEI.
LaMotte, George, Bass, KVOO.
Lampe, J. B., Director, WMBB-WOK.
Lancey, Loraine, Accompanist, WJR.
Lane, Frank, Announcer-Director of WDOD. One of the younger announcers who began his Radio work at KFRU, Bristow, and stayed with the station until the call letters were changed to KVOO. Last June he went to Chattanooga. As Frank is only twenty-two years old, he is getting along rather rapidly, and, as his is one of the favorite voices of the South, he will, no doubt, be heard from in the future. However, he is interested in a fruit and poultry farm in Oklahoma and may leave his announcing for a farmer's life.



Lang, Harry, Orchestra Leader of Arcadians, KMOX.
Lange, Verne, Tenor, KFAB.
Lantry, C. C., Announcer, KHQ.
Largent, Mrs. D. W., Soprano, KFDM.
LaRowe, Phillip, Central High School Organist, KVOO.
Larsen, Dorothy, Pianist, WSM.
Laughton Family Orchestra, KVOO.
Laux, J. Francis, Assistant Announcer, Sports, KVOO.



SAM PICKARD, one of the more recent and aggressive members of the federal Radio commission. He organized the Radio department of the bureau of Agriculture, Washington.

Lavery, Don, Assistant Director-Announcer, Pianist, "Jiggs" of "Maggie and Jiggs," WGES.
Lawrence, Harry, Uncle Harry and Clarence, WENR-WBCN.
Lawrence, Mrs. May F., Pianist, WSM.
Lawrie, Justin, Tenor, National Broadcasting Company.
Leaska, Mme. Leah, Operatic and Concert Soprano, KGW.
LeBow, Dan, Violinist, Conductor of Orchestra, KTHS.
Lederer, John, Conductor of Marylanders, WBAL.
Lee, Virginia, Soprano, WOC.
LeMon, Mel, Announcer, KFWB.
Lennox, Elizabeth, Contralto, Columbia Broadcasting System.
Leon, Frank, Orchestra Pianist, KOMO.
Léotta, Mme., Reader, KOIN.
Levienne, Mischa, Violinist, KJR.
Levine, Shepard, Tenor, WJAZ.
Levine, Walter, Baritone, WJAZ.
Levienne, Kola, Cellist, KJR.
Lewis, C. M., Spokesman for Washington Manufacturers Association, KFOA.
Lewis, Dorothy, Contralto, KGW.
Lewis, Ednyfed, Tenor, Director, WFI.
Light and Power Concert Orchestra, WDAF.
Lighthall, Mrs. Ray, Soprano, KFDM.
Lincoln Salon Orchestra, KFAB.
Lind, George, Baritone, KFDM.
Lindhe, Vin, Pianist, Reader, WFAA.
Lindsay, Art, Announcer, KFOA.
Lingeman, Caspar J., Minstrels, WJR.
Lingeman, Johann, European Cellist, WGN.
Linick, Arthur, Dutch Comedian, Presides at Dunkers Club, KYW.
Link Bolines Cowboy Band, KVOO.
Linn, Martha, Daytime Announcer, WHT.
Linthicum, Walter N., Baritone, Announcer, WBAL.
Litterer, Dr. Henry, Guitarist, WSM.
Little Brown Church Quartet, Lucille Magill, Soprano; Bernice Ozmun, Contralto; Eugene Leonardson, Baritone; Wililam O'Connor, Tenor, WLS.
Livingston, Charles, Baritone, WHT.
Locke, Mrs. Iona Towne, Soprano; KFDM.
Loder, Kenneth, Cellist, KFAB.
Lombards, Lela and Harry, Comedy and Musical Sketches, WLS.
Long, Dick, Orchestra Leader, Violinist, WCCO.
Long, Emmet, Orchestra Leader, WCCO.
Long, Fiddlin' Sam, Old Time Tunes, KVOO.
Lopez, Joseph, Presentation Directors, WNAC.
Loring, August. Tenor, WCCO.
Loyet, Paul, Announcer, WOC.
Love, Mark, Basso, Director of vocal group. A popular favorite with thousands of listeners, and a well known concert singer outside radio. Even his deepest bass notes have a singing quality that make them superb on the radio. He is to sing this year with the Minneapolis Symphony Orchestra, WGN.
Loveless, Wendell P., Director, WMBI.
Loving, Refuge Ray, Soprano, KFDM.
Lowry Male Quartet, WCCO.
Lubovisky, Calmon, Violinist, KNX.
Lucus, Mrs. Lucian L., Pianist, WFLA.
Lucy, C. T., Announcer of Special Features, WRVA.

Ludlow, Godfrey, Violinist, National Broadcasting Company.
Ludwig, Preston, Percussionist, KGW.
Lugeska Trio, WMAK.
Luhken, Mrs. Albert, Contralto, KVOO.
Lynch, Fred, Popular Tenor, KOMO.
Lynch, Montgomery, Baritone, General Director, KOMO.
Lynch, William S., Junior WOR Announcer, Columbia Broadcasting System.
Lyon, Hartzell J., Baritone, KMOX.
Lyon, Ruth, Soprano, WMBB-WOK.
Lyons, William, Harmonicist, WOC.

MAC ARTHUR, Peter, Announcer, WOC.
MacFerran, J. D., "Radio Mac." Publicity, Assistant Announcer, WMBB-WOK.
MacDonald, Avis, Vibraphone Player, KYW.
MacKown, Marjorie Truelove, Pianist, WHAM.
McArt, W. J., Tenor, KVOO.
McCampbell, Ursula, Violinist,, WSM.
McConville, Leo, Trumpeter, Columbia Broadcasting System Dance Band.
McCormick, Peggy, Contralto, KVOO.
McCracken, Hal, Popular Pianist, KOIN.
McDonough, Dick, Banjo, Guitar Soloist, Columbia Broadcasting System Dance Band.
McElwain, George, Announcer, Drafted from Technical Department for late program, KGO.
McFadden, Frances, Pianist, WSM.
McGann, Hugh, Baritone, KOIL.
McGinty Cowboy Band, WLW.
McGowan, Grace, Office Director, Coloratura Soprano, KMOX.
McGlone, Louise, Organist, KMA.
McGrath, Frank, Director Parker House Concert Orchestra, WEEI.
McGee, Beulah, Contralto, WOC.
McGee, Sam, Fiddler, Barn Dance Entertainer, WSM
McIntire, Kathryne, Violinist, Contralto, Monologues, KMOX
McInturf, Lucille, Organist, WWNC.
McKee, Edna, Popular Songs, KVOO.
McKenzie, Rev. J. A. Weekly Bible School Lesson, KMA.
McKinney's Cotton Pickers, Dance Orchestra, WJR.
McLaughlin, Frances, Secretary to Big Brother Club, WEEI.
MacLean, Alice, Lyric Soprano, KOMO.
McMillin, Mrs Benton, Reader, WSM.
McNamee, Graham, Announcer. Began work at WEAF in 1923. Has described the World Series, the Presidential Inauguration, the Democratic National Convention, Football games. He is also remembered for his announcing of the Sharkey-Dempsey and the Tunney-Dempsey Fights. He is known by his "Good Evening Ladies and Gentlemen of the Radio Audience." National Broadcasting Company.



MAC, Children's Hour Entertainer; a Favorite with "Youngsters from 9 to 90"; has probably wrecked the old "97" more times than anyone else, KFRC.
Mace, Alice, Pianist, KMOX
Macon, Uncle Dave, Banjoist, Singer, WSM.
Maggio, Agie, Crystal Beach Orchestra, WMAK.
Mahon, William, Announcer, KOIN.
Mahoney, Bill, Announcer, KOIL.
Male Quartet, WWNC.
Malin, Donald F., Announcer, WLS.
Mallory, Walter, Tenor, WCCO.
Malone, Mary Cornelia, Soprano, WSM.
Man, L. R., Operator, WBAP.
Mandolin Musicians, KMA.
Manuel Cigar Girls, Popular Numbers Singers, WJR.
Maple City Four, Male Quartet, WLS.
Marcoux, Henri, Baritone, WLWL.
Marlan, Edith, Soprano, National Broadcasting Company.
Marsh, Francis B., Manager Vocal Personnel, Columbia Broadcasting System.
Marshall, Rhena, Mezzo-Soprano, KOMO.
Martin, Browne, Violinist, WSM.
Martin, Howie, Announcer, KOIL.
Martin, Marion, Accompanist, Hostess, WWJ.
Marylin Trio, Helen Bennett, Violinist; Marion Matthews, Cellist; Mildred Carroll, Pianist and Soprano; KNX.
Maslin, Alice G., Program Director, Pianist, Continuity Writer, Organist, KMOX.
Massengales, Clyde and Florence, WBAP.
Massey, Mrs. Guinn, Pianist, KTHS.
Master Six Orchestra, KFAB.
Mather, Donald, Operator, WEEI.
Mathew Sisters, WHT.
Mathewson, Ralph W., Chief Operator, WEEI.
Matteson, E. E., Director, KFKX.
Matthews, Alice, Pianist, WNAC.
Matthews, Blanche Moore, Pianist, WSM.
Matthews, C. J., Commercial Representative in Chicago Office, National Broadcasting Company.
Matthew, E. B., Announcer and Director of the Farmers' Radio Chautauqua, KTHS.
Matthews Sisters, Harmony and Uke Players, KYW.
Maurie Sherman and his All Star College Inn Orchestra, WLS.
May, Earl E., Owner, Announcer, Station Director, KMA.
May, Mrs. Earl, Solist, KMA.
May and June, Harmony Team, WMBB-WOK.
Mays, Esmeralda Berry, Violinist, KMOX.
Maytire Orchestra, KMA.
Mecker, Louise, Weekly Book Reviews, WDAF.
Meek, Sandy, Scotch Tenor, WSBC.
Meeker, Bobby, Director Drake Hotel Dance Orchestra, WGN.
Melaney, Howard, Tenor, WLS.
Mellonino, Claire, Pianist, KNX.
Melodians, Laurie, Eddie, Bennie, Male Trio, WGES.
Melodians, Quartet, WSM.
Melody Trio, Sid Lippman, Dale Imes, Sally Farnsworth, KNX.
Melody Twins, Dorothy Maddox, Vera Trueblood, WHB.
Menkes, Sallie, Accompanist, WENR-WBCN.
Menzer, Carl, Announcer, WSUI.
Mercer, Harry Yeazell, Tenor, WOC.
Miles, Mrs. T. E., Contralto, WSM.
Millrood, George B., Violinist, WJR.
Mills, Byron, Announcer. Learned to sing touring country towns with his father who was a circuit rider. It is also rumored he reads all the fan mail, KGO.
Mineo, Sam, Pianist, WMAK.
Minneapolis Symphony Orchestra, Henri Verbrugghen, Conductor, WCCO.
Missouri Ramblers, Dance Orchestra, WHB.
Mitchell, Everett, Popular Announcer, WENR-WBCN.
Moffit, Star's Photoplay Editor, WDAF.
Mole, Miff, Trombonist, Columbia Broadcasting System Dance Band.
Mona Motor Oil Orchestra, KOIL.
Mona Motor Oil Twins, John Wolfe, Ned Tollinger, KOIL.
Montanus, Mrs. Agnes, and her Friendly House Dramatic Players, WOC.
Monroe Jockers' Orchestra, KNX.
Montgomerie, Angie, Contralto, WHT.
Mooney, Tom, Baritone, WSM.
Moore, Homer, Operatic Baritone, WFLA.
Moore, Morrill, Organist, WHB.
Merrick, Mahlon, Director of Concert Orchestra, KHQ.
Mertens, Louis, Violinist, WSM.
Metropolitan Male Quartet, KVOO.
Meyer, Mrs. Eugene, Pianist, WSM.
Meyer, Vic, Leader of Butler Hotel Orchestra, KJR.
Meyers, Charlotte, Member of Team with Miss Tudor, WLW.
Michael, Milton, Tenor, KFDM.
Micklin, Harold, Violinist, Conductor of Orchestra, WFI.
Mignolet, Jeanne, Member of Roxy's Gang, National Broadcasting Company.
Mike and Herman, Comedians, Arthur Wellington and James Murray, WENR-WBCN.
Milholland, Howard I., Studio Manager, Chief Announcer, Program Director, Famous for his Radio Vaudeville. He is also a reader, impersonator and singer, KGO.
Miller, Dick, Tenor, WMAK.
Miller, George, WSBC.
Miller, Hugh, Bass, KFDM.
Miller, Lou, Uncle Jack, KOIL.
Miller, Mamie, Domestic Science Lady, KMA.
Moosman, Beal, Dramatic Player, Control Operator, KOMO.
Moran, Nellie Lee, Soprano, WSM.
Morehouse, Marguerite, Organist, KOIL.
Morgan, Arthur, Violinist, WBAL.
Morgan, Madge, Soprano, KVOO.
Morelli, Whitfield, Pianist, WSM.
Morrey, Grace Hamilton, Pianist, WAIU.
Morris, Margaret Messer, Soprano, KNX.
Morrison, Clair E., Manager of KYA. Mr. Morrison received his early training as director of KPO, San Francisco. For the past year and a half he has been piloting KYA into national prominence. The reason he is not on the air now as much as formerly is because he is too busy looking after all the details which go toward making a smooth broadcast.



Morrison, Edris, Director, KOIN Players.
Morrow, Fred, Reeds, Columbia Broadcasting System Dance Band.
Morton, Dorothy, Pianist, WSM.
"Mose and Charlie," Harold Hughes, Jose Simonson, KOIL.
Moses, Eva, Hostess, KFON.
Moss, Frank, Musical Director of KFRC and WFRC Concert Orchestra; a concert pianist of distinction; has co-starred throughout America with Alice Gentle, Marjory Maxwell, Tina Lerner, Louis Persinger, Lawrence Strauss and others. He is an Ampico recording artist and former director of music at the University of Hawaii, KFRC.
Moss, Nora La Mar, Contralto, WHB.
Munn, Frank, Tenor, Former, One of Rudd Light Opera Group, National Broadcasting Company.
Murphy, Ella, Weekly Book Reviews, KMA.
Murphy, Russell, Tenor, WCCO.
Murray, Norine, Irish Songs, WOC.
Murray, Rachel Neil, Guitarist, WSM.
Music Masters, Twenty-Piece Concert Orchestra, WBAP.
Musical Chefs, Don Travline, Max Freedman, WCAU.
Myatt, Mrs. Herman, Soprano, WSM.
Myers, Walter, "Mr." of Universal Radio Features, WEEI.
Mystery Three, WEBH.

NADWORNEY, Devore, Contralto, National Broadcasting Company.
Neatrour, Harold, Announcer, WRVA.
Nellums, Mrs. M. E., Soprano, WSM.
Nelson, George, Chief Announcer, Bass, KOMO.
Nelson, William Warvelle, Orchestra Leader, WCCO.
Neumiller, Howard, Musical Director, WENR-WBCN.
Nevins, George, Tenor, WSM.
Newman, John W., Chief Operator.
Nicholls, John N., Announcer, Staff Pianist, Baritone, KOIN.
Nichols, G. B., Spanish Announcer, KFDM.
Nichols, Marvin, Tenor, WSM.
Nichols, Red, Trumpeter, Columbia Broadcasting System Dance Band.
Nichols, Robert, Associate Announcer, Baritone, KOMO.
Nicholson, James, Chief Operator, WCSH.
Nicholson, Williams B., Tenor, WSM.
Nightingale, Helen, Soprano, KOIL.
Noel, Harold, Announcer, Publicity, WGES.
Novak, Frank, Tenor, WCCO.

OAKLEY, Iris Martinson, Contralto, KOIN.
Oakley, John, Bass, National Broadcasting Company.
Oakley, Victor Dale, Announcer, WFAA.
O'Brien, George, Tenor, National Broadcasting Company.
Ochi-Albi, Nicholas, Cellist, KNX.
O'Connor, Stanley, Baritone, KOIN.
O'Grady, William, Tenor, WCCO.
O'Kane, Dick, Popular Singer, WHB.
Oldre, Ferd, Banjoist, WCCO.
Olds, E. L., Technical Director, KTHS.
Olds, Dorothy, Pianist, KVOO.
O'Leary, Joseph, Leader of O'Leary's Irish Minstrels, WEEI.
Oliver, Altheda, Mezzo-Soprano, KNX.
Olsen, Al, and his Whispering Guitar, WBAP.
Olsen, Robert, Tenor, Graduated from the try-out programs six months ago and is now one of the Radio sensations of the West, KFRC.
Olson, Clarence, Orchestra Leader, Violinist, WCCO.
Olson, Mrs. Clara, Soprano, WCCO.
Olson, Mrs. H. O., Cellist, WSM.
O'Neill, Helen, Program Director, KFRC.
O'Neil, Lucille, Soprano, WJAZ.
O'Neill, Peggy, Studio Director, Singer, Accompanist, "Maggie" of "Maggie and Jiggs," WGES.
Optimistic Do-Nuts, KNX.
Oriental Male Quartet, WLS.
Orowitz, Eli M., Weekly Movie Broadcasts, WPG.
Osina, Sophia, Pianist, KVOO.
Otey, Florence Walden, Member of Trio, WBAL.
Owen, Delos, Theatrical man of long experience with many musical shows and a host of popular tunes to his credit. In charge of WGN'S popular programs. Came to WGN January 1, 1928. This is his first radio work.
Owen, Robert, Chief Engineer, KOA.

PAGLIARA, Nicholas, Tenor, WHAM.
Palmer, Harold, Announcer, WOW.
Palmer, Lester, Announcer, WOW.
Palmer, W. G., "Bill," WCOA.
Pam, Anita, Household Advisor, WPAP.
Parnassus Trio, National Broadcasting Company.
Patrick, Frances, Pianist, WSM.
Patt, John F., Program Director, WJR.
Paulist Choristers, WLWL.



OLD time Radio listeners will remember Doc Reynolds (above) way back when KLZ at Denver was just plain 9ZAF. He has been with the station through thick and thin and his saxophone is the most familiar Radio instrument in the West.



AMERICAN broadcasting stations furnish the greatest variety and the best quality of music in the world, declares Edward A. Davies, director of WIP, Philadelphia, as the result of a European tour.

Payne, George, Tenor, WHAM.
Pedroza, Alfonso and Sophia P., Spanish Bass, Soprano, WGN.
Peery, Harold G., Technical Director, KFRC.
Pellettieri, Vito, and his Orchestra, WSM.
Perfetto, John J., Trombone, Baritone, Columbia Broadcasting System Symphony Orchestra.
Perkins, Omar, Director Playmate, Popular Orchestra, WHB.
Perkins, Mrs., KMA Poultry Lady.
Perkins, Rev. J. R., Station Chaplain, KOIL.
Pernin, Father Claude J., S. J., "Twenty Minutes of Good Reading," KYW.
Perry, Jr., William, Tenor, WSM.
Personality Twins, Mildred McKinley, Ruth McKinley, KOIN.
Peterman, H. J., Conductor of the U. S. Naval Academy Band, WBAL.
Peterson, Curt, Announcer. Born in Albert Lea, Minn., February 12, 1898. He graduated from the University Oregon with the degree of Bachelor of Science in 1920, after serving in the World War as a lieutenant of infantry. Before entering the field of Radio he was a singer and a teacher of voice at Miss Mason's Castle School for Girls. National Broadcasting Company.
Peterson, Walter, "Kentucky Wonderbean," Harmonica, Guitar, WLS.
Petty, Fred, Farm Program Announcer, WLS.
Peyer, Joe, Orchestra Leader, WCCO.
Phelan, Charles W., Director of Co-operative Broadcasts, WNAC.
Phelps, G. Allison, Announcer, KMTR.
Philips, Phil, Director of Springtime Serenaders, WFLA.
Phillips, Pete, Tenor, KTHS.
Phillips, Ronald, Clarinetist, KOMO.
Piano Twins, National Broadcasting Company.
Pickard, Obed, One-Man Orchestra, WSM.
Pierce, Jennings, Announcer, National Broadcasting Company Pacific Network.
Piggot, Eileen, Soprano, National Broadcasting Company, Pacific Coast Network.
Pine, Joseph, Clarinetist, Saxophonist, KOMO.
Pinney, Katherine, Accompanist, KOMO.
Pironi, Ruth, Soprano, KOIN.
Pitcher, J. Leslie, Tenor, KJR.
Pitman, Linwood T., Announcer, WCSH.
Pittenger, Theodore, Violinist, KVOO.
Gerwe, John, Tenor, WOC.
Plasencia, Flavio, Young Mexican Baritone. In eight months on WGN, where he began as an unknown, he has won himself vaudeville honors and a place on the phonograph records, WGN.
Polk, Marshall, Tenor, WSM.
Polokoff, Eva, Violinist, WIBO.
Pontius, Walter, Tenor.
Pool, R. S., Director, WFAA.
Pop Twins, Dorothy Drakeley, Soprano; Rose Quigley, Contralto; WHAM.
Portal Players, WCCO.
Posselt, Marjorie, Leader of the Friendly Maids, Instrumental Quintet, WEEI.
Powell, Verne, Saxophonist, KFAB.
Possum Hunters, Dr. Humphrey Bate, Director, WSM.
Pratt, Russell, Originator of Topsy Turvey Time and Potpourri, WMAQ.
Pregg, Herbert, Orchestra Leader, Violin, KOMO.
Preston, Walter J., Director, WIBO.
Provensen, Marthin, Assistant Announcer, WENR-WBCN.
Pulley, Guy and Katherine, Ukulele, Banjo, Guitar, WLS.

QUILLIAN, H. J., Assistant Announcer, KOMO.
Quinby, Dan, Reader, KOIN.
Quisenberry, T. E., Poultry Lectures, WDAF.

RADER, C. B., Market Announcer, KFH.
Radley, Verne, Orchestra, KTHS.
Randall, Art, Director of Royal Fontenelle Orchestra, WOW.
Randell, Harlan, Baritone, WHT.
Rankel, John, Baritone, WHT.
Rapp, J. C., Announcer, Operator, KMA.
Raul, Helen, Pianist, WIBO.
Ray, Bill, Chief Announcer, KFWB.
Raymond, Joseph, Violinist, Columbia Broadcasting System Dance Band.
Reddy, Laurence, Baritone, WCCO.
Redfern, Gene, and Barney Breene, Harmony Team, KVOO.
Redmond, Aidan, Chief Announcer, WBZ.
Red Peppers, Frank Silsby, Director, KVOO.
Reedy, Dorothy Heywood, Pianist, KVOO.
Reep, Philip, Tenor, WHAM.
Rehberg, Lillian, Violon-cellist, KYW.
Reinmuth Trio, Vocalists, WCCO.
Renard, Jacques, Director of Cocoanut Grove Orchestra, WEEI.
Rendina, S. F., Pianist, Director of K. C. Artist Trio, Director of Concert Orchestra, WHB.
Renier, Tiny, Solist, WDAF.
Resta, Francis, Director of the 17th U. S. Infantry Band, WOW.
Reymer's R. V. B. Trio, Jack Thompson, Comedian; Ed Ricks, Bass; Edgar Sprague, Tenor; KDKA.
Reynolds, Al, Comedian, Dialect Stories, KTHS.
Reynolds, F. W., Announcer, WHAM.
Rhies, Frank, Pianist, KVOO.
Rhys-Herbert Male Quartet, WCCO.
Rhythm Kings, Charles Fitz-Gerald, Director, WJR.
Rice, Gladys, Character Singer, Roxy's Gang, National Broadcasting Company.
Rice, Glen, Assistant Manager, KNX.
Richardson, Mrs. Henry E., Contralto, WSM.
Richie, George T., Announcer, Station Accompanist, KOA.
Richison and Sons, Old Time Fiddlin' Music, KVOO.
Richter, Michael, Flutist of Ensemble, WBAL.
Ridley and Adkins, Guitars, KVOO.
Ridley, Bob, Steel Guitarist, KVOO.
Rideout, E. B., Meteorologist, WEEI.
Riesinger, Hazle, "The Sooner Girl," Staff Singer, Assistant Director, KFJF.
Rines, Joe, and his Elks Hotel Orchestra, WEEI.
Risinger, J. L., Announcer, KFDM.
Ritchie, Albany, Violinist, KFOA.
Roberts, Albert, Baritone, WSM.
Roberts, Helen Buster, Organist, WBAP.
Robinson, C. C., Old-Time Fiddler, WOC.
Robinson, Irving B., Technical Director, WNAC.
Robinson, Lloyd, Bass, KFAB.
Rochester String Quartet, Allison MacKown, Cellist; Carl Van Hosen, 1st Violinist; Abram Boone, 2nd Violinist; Arthur Stillman, Violinist; WHAM.
Rock, Vincent, Solist, WDAF.
Rodgers, Mrs. R. L., Coloratura Soprano, Soprano, WFIA.
Roe, Thelma, Violinist, KVOO.
Roelofsma, E., Clarinetist, Columbia Broadcasting System Symphony Orchestra.
Roentgen, Engelbert, Cellist, WCCO.
Rogers, Ellen, Jass Pianist, Blues Singer, KGW.
Rogers, Ralph, Universal Radio Features, Director of "Mr. and Mrs. Skits," WEEI.
Roger Williams' Club Quartet, KVOO.
Rogers, Naylor, Manager, KNX.
Ronayne, Mary C., Assistant Program Director, WEEI.
Ronning, Russell, Saxophonist, WCCO.
Rose, Hazel Coate, Pianist, WSM.
Rose, Kenneth, Violinist, WSM.
Rose, Toney, and his Orchestra, WSM.
Rosenthal, Frances, Bass, WCCO.
Roth, Marcella, Twilight Story Girl of WSMB.



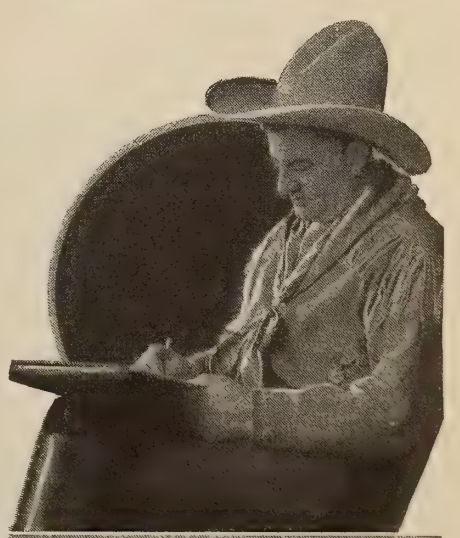
This little actress takes children's parts in the Saenger Stock companies and has also taken charge of the children of this Southern station for several years. She is a little red-haired, freckle-faced child who tries to meet her Radio audience as informally as she would her other friends. Not only does she broadcast but she also answers a large correspondence. When she grows up she wants to be an actress.

Rothermel, Charles, Banjoist, WGES.
Rounders, Myron Neisley, 3rd Tenor; Dick Hartt, Baritone; Armond Girard, Bass; Dudley Chambers, 1st Tenor; Bill Cowles, Pianist; Ben McLaughlin, 2nd Tenor; Pacific Coast Network; National Broadcasting Company.
Rouse, Gene, Announcer, WJJD.
Rowell, Glenn, of Ford and Glenn, WLS, WFAA.
Ruby, Bernard, Member of Ruby Trio, KMA.
Ruby, Floyd, Member of Ruby Trio, KMA.
Ruby Trio, KMA.
Rucker, Stanley, One of the Cornhusker Trio, KMA.
Rudolph, Joe, Member of Potpourri Time, WMAQ.
Ruff, Olga, Soprano, KOIN.
Rupple, Vera, Soprano, WMAK.
Rush, Ford, of the Ford and Glenn, WLS, WFAA.
Russell, Jack, WMBB-WOK.
Russian Native Orchestra and Art Troupe, WCCO.
Russo's String Quintet, WDAF.
Ruth Snyder, Indigo Blues Singer, WSBC.
Ryan, Frank, Sports Announcer, WEEI.
Ryan, Kathleen, Contralto, at WGN since early in 1925. A fixture in the WGN Mixed Quartet, WGN.
Ryan, Quin, Director of Feature Broadcasts, Feature Announcer. "Been at it" in Radio since 1923. One of original directors of WLS and heard before that in special broadcasts over WMAQ. Came to WGN in middle of 1924. Known to thousands as one of the most vividly graphic and entertaining of the country's sports announcers. Has broadcast everything from a senatorial debate and an evolution trial to a high school football game. His stories of Army vs. Navy (1926), the Dayton Evolution Trial, Chicago vs. Illinois (Red Grange), 1925, are regarded as classics in radio reporting, WGN.



Ryan, Russell, Assistant Announcer, WDAF.

SACHSE, Alice Warren, Program Director, WPG.
Safford, Harold A., WLS.
Sagamore Hotel Orchestra, Hughie Barrett, Leader; Mort Adams, Johnnie Wade, Freddie Menzner, Saxophones; Charles Jacobs, 1st Trumpet; Fred Wagner, 2nd Trumpet; Norman Booth, Trombone; Frank Smith, Banjo; Fred Kay, Bass; "Prep" Ward, Percussion; Frank Skultety, Piano; Bob Hemming, Piano; WHAM.
Salernos. Out of Italy by way of Madison, Wis., Lawrence, Baritone Member; Frank, Virtuoso Accordionist; WGN.
Sam and Petunia, KFOA.
Sampson, H. P., Announcer, WABC.
Samson, Dewey J., Tenor, WCCO.
Samelle, Andy, Saxophonist of the Ipana Troubadours, National Broadcasting Company.
Sargent, Jean, Program Manager, WNAC.
Sartain, Daisy, Pianist, WSM.
Satley, Mac, Impresario of Popular Shows, Singer, An Occasional Announcer, WGN.



IF you haven't heard Jim Wilt yet over KMA, Shenandoah, you've got a treat coming. Jim's vocation is government hunter and game warden in Glacier National park. His avocation is broadcasting and poetry. Audiences are thrilled with stories of capturing wild animals alive and tricks of handling them—"once you got a bear by the tail."

Sawyer Saxophone Group, WJR.
Static Girls, Gladys, Ivah, Popular Numbers, WJR.
Satterfield, Thelma, Story Lady.
Saumenig, Dudley, Announcer, Studio Director, WSUN.
Sax, Sol, Pianist, WBAL.
Schaetgen Trio, Instrumental, WCCO.
Scheurer, Karl, Violinist, WCCO.
Schilling, John T., Announcer, Director, has been with WHB since it went on the air in 1922. Kansas City fans have never tired of his voice which is a compliment in itself. This is no doubt due to the fact that he is thinking of his invisible audience rather than himself. Mr. Schilling has always stood high in any announcers' contest. He maintains the same high standard of programs.



Schindler, Willard, Baritone, National Broadcasting Company.
Schlagle, George, Announcer, Operator, WSUN.
Schoggen, Walter, Tenor, KVOO.
Schroeder, Leon, Baritone, KVOO.
Schutt, Arthur, Pianist, Columbia Broadcasting System Dance Band.
Schoop, Dorothea, Rehearsal Accompanist, KGW.
Schwertzler, Ethel, Violinist, WMBB-WOK.
Scott, Ivy, Soprano, National Broadcasting Company.
Scott, Jose, WSBC.
Scull, Fern, Staff Accompanist, WGN.
Seale, Walter B., Baritone, WOAN.
Searle, Don, Announcer, Station Manager, KOIL.
Sebel, Frances, Soprano, National Broadcasting Company.
Seeley, Margaret Calhoun, Pianist, WSM.
Seixas, Dr. P. M., Setting Up Exercises, KNX.
Selinger, Henry. Program director of Station WGN and manager-in-chief of its numerous musical activities. His Drake Concert ensemble is a pioneer radio orchestra, having broadcast over WDAP (later WGN) back in 1923. He is known as the Phantom Violin, WGN.
Selph, Orris M., Chief Operator, Announcer on Sunday Service, WRVA.
Semmler, Alexander, Assistant Conductor, Columbia Symphony Orchestra.
Serafino, Bertha, Popular Pianist, KFDM.
Seven Aces, "All Eleven of 'Em," WBAP.
Seymour, L. J., Announcer, WCCO.
Shadwick, E. Joseph, Violinist, WCCO.
Shaffer, George, Saxophonist, KVOO.
Shaffer, Rachel Watson, Soprano, KVOO.
Shannon, John Finley, Pianist, WSM.
Shannon, Mrs. Marguerite, Pianist, WSM.
Shannon, Ray, Tenor, WDAF.
Shaver's Jubilee Singers, WLS.
Shaw, Dudley, "The Tired Hand," Director, Chief Announcer, KFJF.
Shaw, R. M., "Father Time," Office Manager, KFJF.
Shean, Jack, Tenor, National Broadcasting Company.
Shea's Stage Band, Alex Hyde, Director, WMAK.
Shea's Symphony Orchestra, WMAK.
Sheehan, Bartholomew, Announcer, WLWL.
Shelden, Chet, Orchestra, KFH.
Shell, Fred, Cellist, KOMO.
Shepard, Jr., John, President, Treasurer, WNAC.
Shepard, John, 3rd, Executive in Charge, WNAC.
Sheridan, Maude, Contralto, WFLA.
Sherman, Joe, Banjoist, KGW.
Sherman, Ransom, Member of Potpourri Time, WMAQ.
Sherr, Norm. Pianist, WGES.
Sherris, Marley R., Announcer. Born in Toronto, Canada, June 23, 1884. Studied piano and singing in the Toronto Conservatory of Music and in Chicago. He made appearances all through Canada and the Western States. Finally studied in London, England, and returned to New York, National Broadcasting Company.
Shields, Louise, Pianist, WSM.
Shields, Mrs. E. P., Contralto, KTHS.
Shippee, Max E., Ballad Singer, WBAP.
Shirk, Kenneth, Engineer, KOIL.
Shoffner, Charles P., Weekly Talks, WFI.
Shope, Henry, Tenor, National Broadcasting Company.
Shriner, Patti Adams, Pianist, KVOO.
Shroeder, Leon, Baritone, KVOO.
Shumate Brothers, KMA.
Shurtz, E. Judson, Baritone, WOC.
Sicilians, Male Quartet, WOC.
Silberstein, Herbert, Violinist, WOC.
Simmons, Bertha, Popular Singer, KFDM.
Simon, Harry, Director of the KFRC Dance Orchestra, Formerly Director at The Ambassador, Ltd., Melbourne, Australia, KFRC.
Simonds, Harold, Baritone and Announcer, WFI.
Simonds, Raymond, Leader of Whiting's Quintet, Male, WEEI.
Simons, George, Announcer, WMAQ-WQJ.
Simons, Mildred, Announcer, WCCO.
Simpleton Fitts, Conducts the Early Bird program from 7-8 a. m. daily. When "Simpy" wears his other uniform he is known as Munroe Upton, Announcer par excellence, KFRC.
Singleton, Harold, Baritone, WHAM.
Skultety, Frank, Pianist, WHAM.
Slimmon, Wesley, Baritone, KFOA.
Sloan, George R., Operator, WBAP.
Smiley, Robert, Announcer, KFRC.
Smith, Anna Mary, Soprano, KVOO.
Smith, Arthur, Fiddle, Barn Dance Entertainer, WSM.
Smith, Beasley, and his Orchestra, WSM.
Smith, Fred, Announcer-Director, WLW. Mr. Smith has done more research work on continuity programs than any other announcer. He developed a Radio play called the Radarie which was favorably received by Cincinnati fans. He was first to adapt a mystery story called "The Step on the Stairs" into a Radio play which was played from week to week. Two years ago Mr. Smith made a tour of European stations and came back with many new ideas. Before he went into Radio work Mr. Smith studied music and so comes to the microphone with a good background. He is married to Marjorie Garrigus Smith, the pianist.



Smith, George, Announcer, Director, WJAZ.
Smith, Harold Osbourn, Organist, WHAM.
Smith, Lee O., Announcer, Director, KFDM
Smith, Madge, Hawaiian Music, WHB.
Smith, M. G., Fiddle, Barn Dance Entertainer, WSM.
Sni-A-Bar Gardens Orchestra, WDAF.
Snyder, G. M., Assistant Operator, KHQ.
Snyder, Reed, Announcer, WOC.
Sobey, Roy, Vocalist, KYA.
Sodero, Cesare, Maestro, Opera Presentations, National Broadcasting Company.



GUY LOMBARDO and his orchestra are now playing over WBBM-WJBT, Chicago. For four years they were heard from WTAM, Cleveland. The orchestra with the exception of one member, was recruited from Canada.

TAGGART, Dorothy, Soprano, Office Assistant, KOMO.
Talbot, Freeman, Announcer-Director KOA. The friendly atmosphere at KOA, Denver, is for the most part due to the genial disposition of Mr. Talbot, the Director. He is, also, one of those announcers who has broadcast everything and from every place. He has broadcast from the depths of mines and from the tops of mountains. He also directs the KOA Minstrels which have been winning so many Radio laurels the last two years. The Radio Rodeo Radio, one of the biggest Radio productions in the last few years, was also directed by Mr. Talbot. He manages to infuse some of the western atmosphere into the station. All the programs have a distinct individuality.



Talbot, Bryce, Baritone, Character Singer. Known for his Gilbert & Sullivan and musical comedy programs, WGN.
Taylor, Bernice, Dramatic Soprano, KYW.
Taylor, Frank, Popular Pianist, KOIN.
Taylor, Rose, Accompanist, WDAF.
Ted Weems, Victor Recording Orchestra, WDAF.
Teget, Leona, Flower and Domestic Science Talks, KMA.
Teel, Icey, Dramatic Reader, WOC.
Teeter, Kenneth, Baritone, KOIN.
Temple, O. D., Tenor, WOW.
Tennyson, Juanita, Soprano, the Original "all-around musical athlete." She has had an excellent musical education, is an experienced concert and operatic singer, but is not reluctant to do a popular number now and then.
Tepley, John, Bass, KOMO.
Thaden, Zona Gale, Staff Pianist, WFLA.
Thiede, Elsie, Soprano, Columbia Broadcasting System.
Thomas, Dolph, Chief Announcer, Studio Director, Baritone, KOIN.
Thompson, Billy, Baritone, KVOO.
Thompson, C. R., Announcer, WAIU.
Thompson, Mae, Soprano, KFRC.
Thorgersen, Edward, Announcer, Pianist, Engineer, National Broadcasting Company.
Thornton, Henry, Organist, WOW.
Thorwald, John, Director-Announcer, WRR.
Tison, James B., Operator.
Tison, W. Walter, Director-Announcer, WFLA; Director of Operations, WFLA-WSUN.
Todd, Rev. John, Sunday Morning Service, WMA.
Tofalli, John, Accordionist, Pacific Coast Network, National Broadcasting Company.
Tom and Jerry, Bob Lee, Ethel Warner, WHB.
Tom, Joe and Jack, Minstrel Men, WSM.
Tone, William, Trombonist, Melophonist, Columbia Broadcasting System Dance Band.
Topping, John D., Publicity Director, WWNC.
Torrey, Mrs. J. D., Pianist, WSM.
Totten, Hal, Sport Announcer. When the football season or the baseball comes around, the Daily News station, WMAQ, calls upon Hal Totten to do the announcing and for the season he leaves his editorial desk. Fans think no one can announce these two sports like Hal. As most of his five years of newspaper work has been spent writing sport copy, it is not queer that he should qualify in this capacity. He remembers football announcing when the Radio reporter faced a mike exposed to all sorts of weather and often the reception was spoiled by rain. Of course, now the announcers sit tranquilly behind glass and report each play undisturbed by the weather.



Totty, W. L., Banjoist, Barn Dance Entertainer, WSM.
Third Infantry Band, Carl Dillon, Conductor, WCCO.
Trabond, Mrs. Clifford, Soprano, KVOO.
Thur, Paul H., Announcer, WCCO.
Tucker, Bobby, Juvenile Concert Pianist, WFLA.
Tudor, Mary, Formerly at WJR, WLW.
Tulley, Marie, Popular Accompanist, Singer, WENR-WBCN.
Tulsa Community Chorus, KVOO.
Tulsa Male Quartet, KVOO.
Tulsa Symphony Orchestra, KVOO.
Tulsa Symphony Male Quartet, KVOO.
Turney, Alta, Dramatic Soprano, WFLA.
Turrill, Celia, Mezzo-Soprano, National Broadcasting Company.
Twamley, Edgar, Announcer, WOC.
Tweed, Grandpa, with Uncle Bob, Guitarist, Mouth Harpist, KYW.
Tyson, E. L., "Ty," Station Manager, Chief Announcer, six years, WWJ.
Tyson, John Reed, Morning Announcer. His "entertainment for shut-ins" and readings have made him the popular announcer with thousands of unfortunate listeners, WGN.



Tyson, E. L., Announcer-Director WWJ. Mr. Tyson is one of the real pioneers of Radio. When the DX fan was searching through the ether for the sound of a distant voice, listeners East, West, North and South heard E. L. announcing. He was also on the air when stations were fewer and all the announcers knew each other. Mr. Tyson has been six years with the same station, which is remarkable. Before Radio was, he went to the Pennsylvania State College and finished his education traveling with the A. E. F. in France and Belgium. He served with the Pennsylvania National Guards (103d Trench Mortar Battery). After the war he was content to travel via the ether and return every night. He has a quiet, unaffected way of announcing which never grows tiresome.

UKULELE Larry, Popular Songster with Ukulele, WHB.
Uncle Wip, WIP.
Underwood, C. P., Studio Director and Chief Announcer, KHQ.
Underwood, Daisy Maude, Soprano, KVOO.
Underwood, Loyal, Feature Announcer, KNX.
University of Minnesota Band, Michael Jalma, Conductor, WCCO.
Upton, Munroe, Announcer, Continuity Writer, Simpleton Fittz, KFRC.
Utica Jubilee Singers, National Broadcasting Company.

VAGABOND Male Quartet, Harold Singleton, Baritone, Leader; Albert Newcomb, 1st Tenor; Philip Reep, 2nd Tenor; Benjamin Weaver, Bass; WHAM.
Vanatta, Mrs. L. L., Iowa Farm Housewife, KMA.
Vance, Margaret, Pianist, WSM.
Vandersloot, John, Bass, Announcer, WFI.
Vannini, Augusto, Director of La Touraine Coffee Concert Orchestra, WEEI.
Van Praag, Henry, Cellist, Columbia Broadcasting System Symphony Orchestra.
Van Praag, Maurice, Manager, Columbia Broadcasting System Symphony Orchestra.
Van Vaulkenburg, Lucie, Violinist, WSM.
Varnum, Girard, Safety Council Program, KMOX.
Vaughan, G. Kieffer, Tenor, WOAN.
Vaughan, James D., Owner, WOAN.
Vaughan Trio, L. E. Gilbert, 1st Tenor; Eiland Scarbrough; 2nd Tenor; Z. H. Lester, Baritone, WOAN.
Vaughn, Kate Brew, Economics Department; KNX.
Vaughn Radio Quartet, Hilman Barbard, Tenor; Otis L. McCoy, Tenor; W. B. Walbert, Baritone; A. M. Pace, Bass; WOAN.
Ventre, G. W., Leader of Weymouth Post No. 79 American Legion Band, WEEI.
Vierk, Evelyn, Soprano, WHT.
Vienna Concert Orchestra, KNX.
Vincent, Margaret, Director of Women's Activities, KGW.
Vita and Zita, Harmony Sisters, WFAA.
Voorhees, Don, Conductor, Columbia Broadcasting System Dance Band.
Voris, Mrs. Clifton, Contralto, KVOO.
Voss Vagabonds, Herb Heuer, Director, WOC.
Vouville, Harold, Pianist, WSM.

WADE, Mrs. William, Soprano, WSM.
Waggoner, Aleda, Soprano, WSM.
Wagoner Hawaiian Trio, WBAP.
Waldner, Fred, Tenor, WDAF.
Waldorf-Astoria Dinner Music, National Broadcasting Company.
Wahlstedt, John, Tenor, WDAF.
Wales, William S., Announcer, WWAE.
Wallace, E. P., Assistant Announcer, WWJ.
Wallace, Eddie, Sunshine, Tenor, WMBB-WOK.
Waller, Judith, Director of WQJ, WMAQ.
Walter, Elsie, Pianist, WHAM.
Walter, Julius, Jazz Pianist and Orchestra Manager, KGW.
Walter, Mrs. Clyde, Pianist, Program Director, WLAC.
Walther, Oscar, 2nd Violinist, Columbia Broadcasting System Symphony Orchestra.
Walton, Hugh, Tenor, Announcer, KGW.
Wambe, Sam, Pianist, WMAK.
Ward, Cecil and Esther, Hawaiian Guitars, WLS.
Ward, Maude, Librarian, KFRC.
Warner, Ann, Domestic Economist, KPO.
Warner, Don, Popular Musical Director, KFWB.
Warner, Ted, Cellist, KVOO.
Warner Trio, KVOO.
Warren, F. H., Announcer, WHAM.
Warrington, John, Saxophonist, WPG.
Wasmer, Louis, Manager, KHQ.
Wasmer, Mrs. Louis, Program Director, KHQ.
Wathall, Alfred G., Composer, Arranger, Conductor, WGN.
Watt, Charlee, Southern Crooner (Miss) KYW.
Way, James, Ace Tenor, WPG.
Weaver, Frederick D., Organist, WBAL.
Webb, Paul, Baritone, WSM.
Webb, M., Organist, KOIL.
Webber, Blanche, Hostess, WOW.



UNCLE JOE FAASSEN of KSO, Clarinda, Iowa, is the announcer with smiling voice who won second place in the last Radio Digest gold cup contest. He lives the station slogan, "Keep serving others."

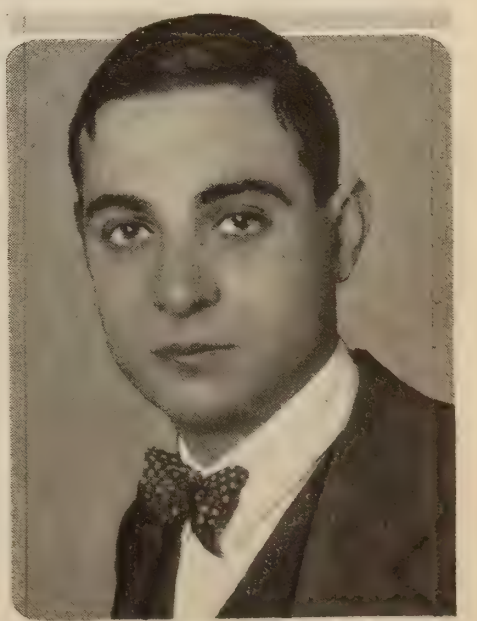
Weber, Julian P., Announcer, Operator, WSUN.
Webster, J. Oscar, Tenor, WBAP.
Weedin Brothers, Guitars, KVOO.
Weems, Ted, and his Band, KTHS.
Weiss, Adolph, Bassoon, Columbia Broadcasting System Symphony Orchestra.
Weiner, Michael, Violinist, WBAL.
Wellington, Arthur, Classical Announcer, WENR-WBCN.
Welsh, Fred, Tenor, KVOO.
Wenige, Arthur, Pianist, WWNC.
Wentworth, Ralph, Announcer. Studied music at Sorbonne and the Conservatory of Music in Paris after seeing action in France. When he returned to the United States he appeared in concerts and traveled with a well-known musical comedy. National Broadcasting Company.
Wesson, Marguerite, Soprano, WFAA.
West, Fred, Hawaiian Music, WHB.
West, Grace, Blues Singer, WFAA.
West, Wm. H., Chief Engineer, KMOX.
Westphal, Frank, Director of Studio Orchestra, WENR-WBCN.
Wetzel, Maurice, Chief Announcer of KYW.



Mr. Wetzel is one of the pioneers in the Radio field. For two or three years he directed WOOD, Grand Rapids, and was known for his continuity programs. He used to take down his programs on dictaphone rolls and it is said he has a canned program for almost every occasion. Recently he has been in Chicago announcing at WCFL, but since the first of the year moved over to KYW.
WGES Little Symphony, WGES.
WHAM Studio Mixed Quartet, Lucille Brightman Davis, Soprano; Rae Potter Roberts, Contralto; Herbert Senior, Tenor; George Frank, Baritone; WHAM.
Wheatley, Walter, Tenor, Director of Opera Hour, KFAB.
Whitcomb, Lewis S., Assistant Superintendent, WEEI.
Whilt, Jim, Poet of the Rockies, KMA.
White and MacDonough, Banjoists, WCCO.
White, Jimmie and Howard Fordham, Singing Serenaders, KFH.
White, Josephine Storey, Contralto, KVOO.
White, Major J. Andrew, President, Columbia Broadcasting System.
White, Onalese, Contralto, KYW.
Whitney, Robert, Leader of Whitney Trio, WMAQ.
Wienand, C. Marcus, Dramatic Director, Publicity, KOMO.
Wiener, Jean, Organist, WPG.
Wightman, Florence, Harpist, Roxy's Gang, National Broadcasting Company.
Wilbourn, John, Tenor, Announcer, WBAL.
Wilfahrt's Concertina Orchestra, Old Time Dance Music, WCCO.
Willett, Gertrude, Hostess, WMAK.
Williams, Chuck, Dan Bannister, Harmony Team, KVOO.
Williams, Frank, Old Time Fiddler, WOC.
Williams, Jess, Popular Pianist, Entertainer, KFAB.
Williams, Mary, Blues and Ballad Singer, WGES.
Willson, R. Meredith, Flutist and Piccolo soloist, Columbia Broadcasting Symphony Orchestra.
Wilson, Dr. Walter L., Morning Bible Lesson, WDAF.
Wilson, Ethel, Pianist.
Wilson, Grace, Contralto, WLS.
Wilson, Jimmie, and his Catfish String Band, KVOO.
Wilson, Lillian, English Soprano, KNX.
Wilson, Thelma, Accompanist, WCCO.
Wilson, Walter, Uncle Bob, KYW.
Wing, Henry C., Program Director, Announcer, WCSH.
Winters, Rudolph, Character Impersonator, Baritone, KYW.
Wise, Frank, Reader, KOIN.
Wise, Olive, Popular Pianist, WBAP.
Wishnow, Emmanuel, Violinist, KFAB.
Wisniewska, Soprano, KNX.
Witte, Parvin, Tenor, KFAB.
Witten, Louis A., Senior WOR Announcer, Columbia Broadcasting System.
Wittich, Doris, Pianist, Program Director, WHT.
Wittich, Wolfgang, Tenor, WHT.
WJR String Quartet, Eric Von Myhr, Director, WJR.
WLS Hired Men, Male Harmony Trio, WLS.
WLS Players, John Brown, Pianist; Theodore DuMoulin, Cellist; Herman Felber Jr., Violinist, WLS.
WMAK Male Quartet, WMAK.
Woempner, Heiney, Orchestra Leader, WCCO.
Wolf, Irene, Soprano, WMAK.
Wolfe, Rosalie, Soprano, National Broadcasting Company.
Wommack, Lucille, Popular Songs, KVOO.
Wood, Elsie Miller, Pianist, WSM.
Wood, George, Announcer, News Director, KOIL.
Woolwine, Sam, WSM.
Worthians, Dance Orchestra, WBAP.
Wrigley, Frank, Organist, WWJ.
Wright, Harold, Jazz Genius, WGN.
Wylie, Allister, Orchestra Leader of Pal Lido, KMOX.
Wylie, Mary E., Conductor of the Musical Appreciation Period, KTHS.
Wyllie Walcott, Associate Announcer, WFLA.

YAGEL, Merle, "Big Boy," WSBC.
Yates, Fred L., Tenor, KVOO.
Yoder, Lloyd E., Press Representative and Special Announcer, Pacific Coast Network, National Broadcasting Company.
Young, Floyd, Solist, KMA.
Younge, Ruth, Novelty Pianist, WHB.

ZEHNDER, Charles L., Tenor, WSM.
Zelner, Otto, Bass, WCCO.
Zielinska, Genia, Coloratura Soprano, Prima Donna, National Broadcasting Company.
Zipp, Mr. Another permanent attachment to the WGN staff and one of the most valuable. Plays xylophone, marimba, drums, Chinese blocks, bells, or what have you? WGN.



GARO RAY (above), formerly of Robert College, Constantinople, Turkey, is now chief announcer and member of the engineering staff of WRST, Bay Shore, N. Y. He talks cold Turkey when necessary.



WINNER of the famous Lazer S. Samoiloff scholarship, Miss Miyoshi Sugimachi of Seattle will begin her studies for an operatic career at Milan. She first won recognition over KFOA, Seattle, and later over KGW, Portland, Ore. She was "discovered" by Jacques Jou-Jerville of the Boston opera company. Miss Sugimachi was given a trial in Madame Butterfly and her success in the leading role led to her achieving the Samoiloff scholarship. Her histrionic ability matches her voice, say critics.

Opera Popularized in Air Programs

Various Forms of the Ultra Classic Now Accepted by Many Listeners With New Appreciation

OPERA. The name opera comes from the Italian and indicates generally, a musical work. The art form of opera or "Music-drama" is of ancient origin, having reached a stage of great perfection under the Greeks, but it probably had an even earlier origin.

Opera has several distinct developments, grand opera; simple opera (in which everything is sung), and opera comique (a comic opera with spoken dialogue). An operetta, a light form of opera is generally of short duration with the song and dialogue alternated.

For a while opera was one of the early attractions of Radio broadcasting. Then it was withdrawn by the producers. But now we are not only hearing the old established opera companies but many of the leading broadcasting companies have organized their own opera groups. All of the forms of opera indicated above have been produced for the listener in his home and the community center where loud speakers bring the programs of the air. Following are short sketches of some of the better known productions heard by Radio audiences.

AFRICANA (The African). Opera in five acts. Music by Meyerbeer; text by Scribe. Produced in Paris, 1865; London, 1865; New York, 1865. Story: Vasco di Gama, an explorer, is bethrothed to Inez, daughter of the King of Portugal. The king wishes his daughter to marry Don Pedro and later to gain his end, the king orders Vasco to prison. To save Vasco, Inez marries Don Pedro and they sail away to find a new land. Vasco follows, but through the treachery of Nelusko, his ship is wrecked and most of the crew massacred by Selika's people, the Queen of India. Selika, however, saves Vasco's life and they are to wed when Vasco hears the voice of Inez. Selika then generously allows the lovers to escape regardless of her own sentiments, then kills herself by inhaling the fumes of the blossoms of the poisonous Mancanillo tree.

AIDA. Opera in four acts and seven scenes. Music by Verdi; text by Ghislanzoni. First produced in Cairo, Egypt, 1871; Paris, 1876; London, 1876; New York, 1873.

Story. Aida, daughter of the King Amonasro of Ethiopa is being held captive by the Egyptians at Memphis. She and Radames, a young Egyptian soldier, are in love with each other. Radames departs to lead the Egyptian army against the Ethiopians, and Amneris, daughter of the King of Egypt, who is in love with Radames, learning of the attachments of the young lovers, becomes furious.

The victorious Radames returns in a blaze of glory, with many Ethiopian prisoners, including Aida's father, Amonasro, who is released by the king at the request of the young captain. As a reward for his victory, the king offers Amneris, his daughter, in marriage to Radames.

In the next, the Nile scene, Aida is forced by her father to persuade Radames to turn traitor. Because of his love for Aida, and his unwillingness to go through with the marriage with Amneris, Radames agrees to the plot, but is overheard by Amneris. When the young soldier, true to his love. refuses to forsake Aida, he is denounced as a traitor by Amneris, and condemned to be buried alive in a vault. When he is entombed, he finds concealed there, Aida, who has come to die with him. Here they die in each others arms, while above them the penitent Princess kneels in prayer.

ANDREA CHENIER. Opera in four parts. Music by Umberto Giordano; libretto by Luigi Illica. Presented in Milan, 1896.

Story: Gerard, a servant and revolutionist, is secretly in love with Madeline, who loves Andrea Chenier. Through a letter Madeline and Andrea Chenier arrange a meeting. Gerard interposes just as they are about to flee; Chenier and Gerard duel with swords and Gerard is wounded. The lovers flee but are captured later. Gerard, knowing that Chenier has been captured, writes an indictment against him, despite the pleadings of Madeline. Later Gerard declares that he will save his rival, as Madeline has promised herself to him (Gerard). Gerard then tells the crowd that the charges against Chenier are false, but the mob demands the poet's death. Madeline enters Chenier's cell in the prison of Lazare with Gerard. She has bribed the jailer to allow her to substitute herself for another woman prisoner so that she may die with her lover, Chenier. Together she and Chenier go to the scaffold and to immortality as true lovers.

BARBIERE DI SIVIGLIA (The Barber of Seville). Comic opera in two acts. Music by Rossini; text by Sterbini. First presented in Rome in 1816.

Story: Count Almaviva loves Rosina, the ward of Dr. Bartolo, an old bachelor, who secretly wishes to marry her himself. Almaviva persuades the village barber, Figari, to arrange a meeting for him. and gains entrance to the house disguised as a dragoon, but is arrested by the guardian. Not discouraged, he returns, pretending to be a substitute for Rosina's music teacher, who, he says, is ill. The appearance of the real music teacher, Don Basilio, spoils this plan, and the count retreats for the second time, having, however, arranged a plan for elopement. Bartolo finally arouses Rosina's jealousy by pretending that the count loves another, and she promises to forget him and marry her guardian. When the time for the elopment arrives she meets the count, intending to reproach him, but he convinces her of the base plot of Bartolo, and the lovers are wedded by a notary, just as Bartolo arrives with the officers to arrest the count. The opera, by many, is considered Rosini's masterpiece.

THE BARTERED BRIDE. Comic opera in three acts. Music by Friedrich Smetana; text by Sabina. First performed in Prague, May 30, 1866.

Story: Hans. a servant in the household of Kruschina, has won the love of that rich peasant's daughter, Marie, who is planned, at the instance of a marriage broker, Krezal, to be married by her father to the rich but half-witted Wenzel. Wenzel is the son of Kruschina's friend, Micha. Kezal, the marriage broker, offers Hans 300 crowns to renounce Marie. He agrees if the contract shall contain the words "Marie shall marry only a son of Micha." Marie refuses to believe that Hans has sold his love, but upon meeting him, he seems quite joyous over the affair. Micha and his wife arrive in time to recognize in Hans their long-lost eldest son. The contract remains valid and the marriage broker is out 300 crowns.

LA BOHEME. An opera in four acts. Music by Giacomo Puccini; text by Giuseppe Giacosa and Luigi Illica.

Story: Deals with the life and love in the students' quarters in 1830. The happiness, joys and sorrows of the four inseparable companions, Rudolph, the poet; Marcel, the painter; Colline, the philosopher and Schaunard, the musician, are all vividly shown. They live together in a small garret of the quartier Latin, in a happy-go-lucky and carefree manner that is typical of Bohemians. Rudolph makes the acquaintance of Mimi, a little flower girl; Marcel meets the gay Musetta, who plays at love with him. Alternate quarrels and reconciliations fill the lives of these lovers. but the final separation comes with the sad death of Mimi, at the close of the opera.

THE BOHEMIAN GIRL. A romantic light opera in three acts. Music by Michael William Balfe. First produced at Drury Lane London, 1843.

Story: Arline, the daughter of the Count Arnheim, has been kidnaped by the great gypsy chief, Devilshoof, and is forced to live with them.

Arline, however, falls deeply in love with Thaddeus, who is a young nobleman that has been banished from his own country, and who has joined the gypsy band. Arline has angered the gypsy queen and during a moment of rage, the queen accuses Arline of stealing. Arline is then taken before Count Arnheim who discovers that she is his daughter by a scar on her arm. Arline is restored to her home and position, but, however, continues meeting her lover, Thaddeus, secretly. In a short time Arnheim is informed of the secret courtship by the jealous gypsy queen. At first Count Arnheim is furious, but the pleadings of his daughter and the knowledge that Thaddeus is of noble birth, causes him to give them his blessing.

CARMEN. Opera in four acts. Music by Bizet. Founded on Merimee's novel. Text by Meilhac and Haevy. The story of Carmen is tragic. Don Jose, a brigadier, is bethrothed to the peasant girl, Micaela. He is instructed to arrest Carmen, a reckless and beautiful girl who works in a cigarette factory nearby. She had stabbed a fellow worker. In fulfilling his duty, Jose is fascinated by the alluring Carmen, and allows her to escape. For this he is thrown into jail. He later follows her to the Pastia Inn, where he finds her accepting the attentions of Escamillo, a torreador, and Zuniga, his captain.

Unable to forget Carmen, Jose joins the band with the hopes of winning her, but Carmen soon tires of his attentions and repulses him in favor of Escamillo, the torreador. In a fit of anger, Jose attempts to kill Carmen, but is intercepted by the arrival of his former sweetheart, Micaela, who has a summons from his dying mother. He goes but swears vengeance.

In the last scene Carmen is waiting outside the bull ring for the triumphant Escamillo. She is found there by Jose, who, in a fit of crazed jealousy, kills her.

CAVALLERIA RUSTICANA. An opera in one act. Music by Muscagni. Plot adopted from Verga's short story. First shown in Rome, 1890. The scene is in a Sicilian village square.

Story: Turiddu, is in love with Lola, but returning from the army finds her married to Alfio, the carter. Turiddu then turns to the beautiful peasant girl, Santuzza, to whom he makes ardent love. He soon tires of her, however, and returns to Lola, who accepts his attentions.

Santuzza, in despair, appeals to Turiddu's mother, Lucia, who attempts to help her. Santuzza is scorned, however, and goes to Alfio revealing to him the faithlessness of his wife.

Alfio then challenges Turiddu to a duel. Turiddu bids his mother farewell, asking her to take care of Santuzza, whom he regrets having wronged. The duelists go to the field, and soon peasants rush upon the stage, telling of the death of Turiddu.

CHIMES OF NORMANDY. A comic opera in three acts. Music by Robert Planquette; text by Clairville and Gabet. First produced in Paris, 1877.

Story: Henri, Marquis de Valleroi, is romantic and adventurous. During his absence from home strange things happen. Gaspard, the warden of the estate, has turned miser, and has planned that Germaine, his supposed niece, shall wed the sheriff and ward off detection. Germaine, however, loves Grenicheux, whom she thinks saved her from drowning. Grenicheux seeks her hand, also the supposed wealth she will inherit from her miser uncle. He jilts Serpolette, a girl of unknown parentage, found as a baby in the fields by Gaspard. Villagers, at a fair, try to tease Serpolette, but fail. She claims she is a nobleman's daughter and cares nothing for Grenicheux.

Henri returns in Mexican costume, and is not recognized. It is believed that Corneville castle is "haunted" for chimes ring out mysteriously. Henri decides to investigate. Germaine and Serpolette, with Grenicheux, enter his service, and he reveals his rank. They discover, after blood curdling experiences, that Gaspard is using the castle as a treasure house and ringing the chimes to keep away the curious minded. Gaspard finally reveals that Germaine is the true Marchioness. Henri and Germaine marry, and Grenicheux and Serpolette. The chimes ring out for a double wedding.

CLEOPATRA. Opera in four acts. Music by Jules Massenet; text by Louis Payen. First produced at Monte Carlo, 1914.

Story: Marc Antony, encamped in Asia Minor, receives pledges of fidelity from his de-

feated enemies. Spakos, an Egyptian freedman, arrives to announce Cleopatra. Marc Antony is not pleased, but the queen's beauty impresses him and he falls in love. Despite orders recalling him to Rome, he decides for Egypt with her. They enter the royal barge, to the chagrin of Spakos, himself in love with the queen.

Antony wearies of his prize and returns to Rome to wed his former bethrothed, Octavia. An officer from Egypt arrives at the wedding festivities in the second act, with the intelligence that Cleopatra has consoled herself with Spakos. Antony becomes jealous, leaves his bride and hurries back to Egypt.

In the midst of a riotous scene in Alexandria, Charmian arrives to tell the queen of Marc Antony's arrival. Spakos tries to detain her but she has him arrested and hastens back to the palace to welcome her lover. At a fete in the queen's garden Octavia, Antony's wife, arrives and begs him to return to Rome. He refuses and she returns alone. While he is warring in Egypt Spakos brings word of his death, whereupon Cleopatra, enraged, stabs him.

Anthony returns, vanquished, and dies in the queen's arms. She then, overwhelmed by grief, applies a poisonous asp to her breast and dies.

DON CARLOS. Opera in four acts. Music by Verdi; text by Mery and Du Locle. First produced in Paris, 1867.

Story: Don Carlos, son of Philip II, King of Spain, is in love with Elizabeth de Valois, daughter of Henry II of France. Their love is mutual, but for reasons of state, Elizabeth is married, not to Don Carlos, but to Philip II and the young prince therefore finds himself in love with his own stepmother. He confides in Rodrigo, Marquis de Posa, who entreats him to leave the Spanish court.

Don Carlos has a dangerous admirer in Princess Eboli, who learns that the queen has by no means ceased to love Don Carlos, though married to his father. Moved by jealousy she informs the King of the conditions of affairs, whereupon he orders his son Don Carlos thrown into prison. While his friend Rodrigo visits him there he is shot by the king's friends.

Don Carlos is freed and goes to the monastery of St. Just to keep tryst with the queen. The king surprises them there, and his anger once more aroused he hands over Don Carlos to the officers of the Inquisition, who bear him away to death as the curtain falls.

FAUST. Opera in five acts. Music by Gounod; text founded upon Goethe's tragedy. First produced in Paris, 1859.

Story: Faust, a German philosopher, after a life of meditation, becomes disgusted with the smallness of human knowledge and his own inability to unravel the mysteries of nature. He summons to his aid the Spirit of Evil, who appears to him under the form of Mephistopheles. Through the supernatural power of Mephistopheles, Faust is restored to youth and endowed with personal beauty and luxurious garb.

Mephistopheles, in a vision, reveals to him the village maid, Margaret, with whom the Faust falls in love. Margaret, noted for her loveliness, has been left by her soldier brother, Valentine, under the care of dame Martha, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by the influence of Mephistopheles, urges his suit, and Margaret's resistence is at length overcome.

Later, Valentine, Margaret's brother, who has learned of her betrayal, is killed in a duel with Faust. Overcome by the calamity of which she is the cause, Margaret's reason becomes affected and in a frenzy she kills her infant. She is thrown into prison, and Faust, aided by Mephistopheles, obtains access to the cell in which she is confined. They both eagerly urge her to escape, but Margaret, in whom holier feelings have obtained ascendancy, spurns their proffered aid, and expires. She is borne to heaven by ministering angels.

FRA DIAVOLO. Comic opera in three acts. Music by Daniel Auber; text by Scribe. First produced in Paris, 1830.

Story: Serlina and Lorenzo, her soldier lover, are too poor to marry. The girl's father, Matteo, has a rich suitor all ready, and plans the nupitals for the following day. There is a gay time at the inn. Lord Rocburg and his wife, Lady Pamela, arrive. They have been robbed, and Lorenzo and his men go after the bandits.

Another guest, the suave Marquis of San Marco (Fra Diavolo, the bandit), next comes in —to flirt with Lady Pamela, and to gain access to the noble Lord's money-belt. He is distressed when Lorenzo returns with the jewels and news of the slain robbers. The young man is given a reward which seems to make possible his marriage.

That night, the marquis and two followers, Beppo and Giacomo, conceal themselves in Zerlina's room to rob Rocburg in the night. Lorenzo arrives; discovered, the marquis makes both him and Rocburg believe that he has been conducting affairs with Zerlina and Lady Pamela. Both men challenge him. Next morning Zerlina discovers Beppo and Giacomo were in her room too. Lorenzo arrests them, and they are forced to betray their chief. He is led into a trap and is shot, whereupon it is found that Fra Divaolo and the marquis were one. All ends happily.

FORZA DEL DESTINO (Force of Destiny). (Fort-zah del des-tee-noh.) Opera in four acts by Verdi. First produced in Petrograd, 1862.

A brief summary of the story follows: Alvaro is in love with Leonora, and they are about to elope, when the latter's father, Marquis of Calatrava, enters. The Marquis and Alvaro engage in a conflict in which Alvaro accidentally kills the Marquis. Alvaro and Leonora then flee to an old abandoned hermitage. In the meantime Don Carlo, who is Leonora's brother, swears to avenge his father's death and through strange circumstance, he meets Alvaro and they become good friends. Later Don Carlo discovers his friend's identity and attacks him. In the fight which ensues Don Carlo is wounded. As the fight has taken place just outside Leonora's refuge, she rushes out only to receive the dagger from her brother before he dies. Alvaro's grief is so great that he suddenly becomes insane and leaps to death over a precipice.

JEWELS OF THE MADONNA. By Wolf-Ferrari. First produced in Berlin, 1911. The story is set in Naples.

Story: Maliella scorns the love of her foster brother, Gennaro, and is captivated by the bandit leader, Rafaele, during the celebration of the Madonna's feast day.

In his ardent pledge of love, Rafaele declares that for love of Maliella he will steal the jewels from the statue of the Madonna. She is overcome by his lovemaking and when Gennaro rebukes her for associating with the worst character in Naples she tells him of the Camorra chief's offer to steal the jewels.

Finally in despair Gennaro himself steals away and robs the statue of the valuable and beautiful jewels and lays them at the feet of the girl he loves. She decks herself out with the jewels and thinking only of Rafaele she is unaware that it is Gennaro who embraces her.

She flees to the bandit's lair where she is spurned by the chief. Gennaro follows, Maliella flees, leaving the jewels scattered around the floor. As the angry mob arrives in pursuit of Gennaro for stealing the jewels they find him dead at his own hand with the jewels laid at the foot of the statue where he has prayed for pardon.

LOHENGRIN. Romantic drama in three acts; words and music by Richard Wagner. First produced Weimar, August, 1850, under the direction of Liszt.

Many of Wagner's most beautiful melodies come in the story of the son of Parsifal. Lohengrin, a Knight of the Holy Grail, who is sent to earth to protect Elsa, wickedly accused of the murder of her young brother by Tetramund and his wife, Ortrud. Lohengrin overcomes Telramund and wins Elsa as his bride. Upon her he lays the well known verboten that she shall ask no questions concerning his past. The unfortunate girl, under the influence of the powerful Ortrud, is filled with curiosity, and at last asks Lohengrin the fatal question. He satisfies her curiosity, but is compelled to return at once to Mont Salvat and disappears in the distance in his swan-drawn boat. The motifs in this opera are infinitely beautiful throughout.

LUCIA DI LAMMERMOOR (Loo-chee-ah). (Donizetti.) Opera in three acts. Text by Cammerano. Music by Gaetano Donizetti. First produced in Naples in 1835.

The plot of the story was taken from Sir Walter Scott's novel, "The Bride of Lammermoor." A brief sketch of the story follows:

Lucia has been deeply in love with Edgar of Ravenswood, but her brother, Lord Henry Ashton, who was quite unaware of the love affair between them, has secretly arranged for her marriage to Lord Arthur Bucklaw, a wealthy nobleman. Ashton wishes this marriage as it would aid him in a financial way. Later, he learns of his sister's love for Edgar and in an underhand manner convinces Lucia that Edgar is not true to her. Due to the intense pleadings of her brother she finally, very much against her will, says that she will marry Lord Arthur. Then the wedding scene at which the famous sextette is sung. It is at this time the heartbroken Edgar arrives to denounce Lucia for her unfaithfulness. He is evicted from the castle and Lucia, whose mind has become deranged, suddenly kills her husband and then dies. Edgar's sorrow is more than he can bear, so he stabs himself while in the churchyard at Ravenswood.

MANON LESCAUT (Man-on Les-koh). (Puccini). Sung in Italian. Opera in four acts, the libretto, founded on Abbe Prevost's novel, being mainly the work of the composer. The Abbe Prevost romance has been treated operatically by several composers.

Manon's brother, Lescaut, is escorting his sister to the convent where she is to complete her education. While Lescaut is carousing with companions, Manon meets des Grieux, who chances to be dining at the inn, dressed as a student. School not appealing to the girl, she agrees to elope, thereby spoiling the plans of Geronte, who had planned to abduct her. Manon tires of des Grieux and his poverty, and leaves him for Geronte; but when des Grieux appears again she runs away with him. Geronte denounces Manon as an abandoned woman. She is condemned to be deported to Louisiana. Des Grieux and Lescaut try to rescue her, but the attempt fails and the former begs the commandant to permit him to accompany her. In the final scene the lovers are shown in a "desert" near New Orleans. Des Grieux leaves Manon to search for water, and returns just in time to see her die in his arms.

MARTHA (Flotow). Opera in four acts by Friedrich Von Flotow. Libretto by Wilhelm Friedrich Reese and St. George. First produced in Vienna, 1847.

The story: Lady Harriet, maid of honor to Queen Anne, has tired of the dullness of court life so she and her maid, Nancy, slip away, disguised as servants, to the fair at Richmond. Here, according to the old custom, they are brgained for by the two farmers, Lionel and Plunkett, and are taken away to a farm. They escape, however, in the morning and return to court. Life to Nancy and Lady Harriet is even duller than before, for in their adventure, Dan Cupid short four arrows true to the mark. Plunkett possesses a ring, which Lionel presents to the Queen and is restored to court as the son of the Earl of Denby. Plunkett and Nancy are reunited and they plot to bring Lady Harriet and Lionel together, whom they know love each other. At a re-enactment of the Richmond fair, Lionel hears a sweet voice singing "Last Rose of Summer." He recognizes the owner as Lady Harriet, whom he knows as Martha, and sweeps her into his arms.

MIGNON (Meen-yon). (Paris, 1866.) (Ambroise Thomas.) Opera in three acts; text by Barbier and Carre, based upon Goethe's "Wilhelm Meister;" music by Ambroise Thomas. First production, Paris, 1866; London, 1870; New York, 1872.

The first act opens in the yard of a German inn. A group of actors, including the beautiful Filina, are on their way to the Prince's castle, where they are to give a performance. A strolling band of gypsies arrives, and Mignon, who is with them, is ordered to dance for the entertainment of the guests. The girl is weary, and on her refusal to dance, Giarno, the leader, threatens her. Lothario tries to protect the young girl, and Giarno turns upon the old man.

Wilhelm, a wandering student, appears and rescues both Mignon and the harper, and to save the girl from further persecution engages her as his page. Wilhelm is invited by Filina to join the troupe in their visit to the castle. He consents, and the flirtation which follows arouses the jealousy of Mignon, who, touched by Wilhelm's kindness, has fallen in love with him. In despair she is about to throw herself into the lake when she hears the notes of Lothario's harp. She asks his protection, and rashly tells him she wishes the castle would burn to the ground. The demented old man, thinking only to please her, goes into the castle. Filina and the actors appear, and Filina sends Mignon to the castle for some flowers she has left there. Suddenly flames burst from the windows, and Wilhelm rushes to the burning building and carries out the unconscious Mignon. Wilhelm is soon cured of his infatuation for Filina and discovers Mignon's devoted attachment for him.

The third act takes place in the palace of Lothario, who has instinctively returned to his ancestral home, bringing with him Mignon. They are accompanied by Wilhelm, who now realizes that he loves his youthful ward. The young girl is soon discovered to be the long lost child of Lothario, who suddenly recovers his reason. Father and daughter are reunited, while a blessing is bestowed on the young people by the happy Lothario.

ORFEO ED EURIDICE (Or-feh-oh ayd Ay-oo-ree-dee-cheh). (Orpheus and Eurydice.) (Vienna, October 5, 1762.) (Gluck.)

Book by Ramieri De Calzabigi; music by Christoph Willibald von Gluck. First production in Vienna, October 5, 1762, Gluck conducting. First Paris production, 1774, when the role of Orpheus was transposed for high tenor. First London production at Covent Garden, June 26, 1770. Other revivals were during the Winter Garden season of 1863; in 1885 (in German), by the Metropolitan Opera under Walter Damrosch; the English production in 1886 by the National Opera company; the Abbey revival in Italian in 1892; and the Metropolitan production of 1910, with Homer, Gadski and Gluck.

The opera has had only one adequate American production previous to this Metropolitan revival, and that was during the American Opera company season of 1886—the Abbey revival of 1892 meeting with but indifferent success.

This opera, which has been called "Gluck's incomparable masterpiece," and of which the great Fetis wrote, "it is one of the most beautiful productions of genius," may be properly termed a purely classical music drama. The music is exquisite in its delicacy and grace, while the story is an interesting and affecting one. "Orpheus" may be called the grandfather of grand opera, it being the oldest work of its kind to hold its place on the stage, the first representation occurring over one hundred and fifty years ago.

The story concerns the Greek poet, Orpheus, who grieves deeply over the death of his wife, Euridice, and finally declares he will enter the realms of Pluto and search for her among the spirits of the departed. The goddess Love appears and promises to aid him, on condition that when he has found Euridice he will return to earth without once looking at her.

PAGLIACCI (The Players). (Pahl-yat-chee.) Dramatic opera in two acts by Ruggiero Leoncavallo. First produced in Milan, 1892.

It opens with the world-famous "Prologue" in which Tonio, the clown of the strolling players, parts the curtains and explains that the play is taken from real life; reminds the audience that actors are but men with passions and emotions like our own, and that the author has tried to express the real feelings and sentiments of the characters. The "Prologue" ends when Tonio orders up the curtain.

The first act shows Canio and his band of players returning from parading the village. He announces that the performance will begin at seven that evening and takes leave with Peppe (the Harlequin). Tonio remains behind and makes love to Canio's wife, Nedda, but she scorns him, striking him with her whip for which humiliation he swears to be revenged.

Silvio, a rich young villager, is also in love with Nadda, and begs her to flee with him. She refuses but vows that she loves him. This is all overheard by the spurned Tonio, who immediately tells Canio. Canio comes to kill Nedda's lover but arrives too late. He demands, however, that she tell him the name of her lover. She refuses. They then prepare for the evening performance.

In Act II the audience is assembled and the play begins. A situation is then presented which is very akin to the drama of actual life which we have just recounted. Punchinello (Canio) arrives and surprises the lovers (as the playlet demands), then he loses his head when he hears Columbine (Nedda) repeat the very words he heard her say to her lover. Columbine (Nedda) tries to save the situation by continuing the play. The audience is delighted with such "realistic acting." He again demands the lover's name until Nedda, stung by his taunts, defies him (Canio) and is stabbed by him. She falls, calling for Silvio, who rushes to the stage from the crowd, only to receive in turn the dagger of the enraged husband.

As Canio stands stupified he drops the dagger and cries, "The comedy is ended."

PEARL FISHERS—Pescatori di Perle (Paris, 1863). (Bizet.) (All sung in Italian unless otherwise noted.)

This beautiful opera tells of the love of two Cingalese pearl fishers for Leila, a priestess, and of the generosity of the unsuccessful one, who helps his rival and his love escape at the cost of his own life. Nadir appears to Zurga, a lifelong friend, during a dance of the pearl fishermen. A mysterious veiled lady, who comes once a year to pray for the fisheries, appears and begins her invocation. Despite her veil, she is recognized by Nadir and contrives to let him know that his love is returned. She is reminded later, at a temple, of her vow to renounce love and marriage. The high priest, who reminds her that the penalty is death, then leaves her alone, and Nadir enters. The lovers are surprised by Nourabad, the high priest, and Nadir flees. He is recaptured, and Zurga is brought to pronounce sentence upon the pair. Their funeral pyre is ready when Zurga cries that the camp is on fire; the lovers escape in the melee; Zurga later confesses and is burned to death.

MIKADO (Gilbert and Sullivan). Light Opera in two acts. Text by Gilbert. Music by Sullivan. First produced in London, 1885.

The scene is laid in Japan. Nankipoo, the son of the Japanese Mikado, flees from an undesirable marriage with Katisha. He falls in love with Yum-Yum, the ward of Ko-Ko, who secretly wishes to marry her himself. Because of his ill-luck in this affair Nankipoo starts to kill himself but is intercepted by Ko-Ko's executioners. Later Nankipoo is the hero of a fake execution but is recognized by his father and Ko-Ko is caught in his deception. The deceiving Ko-Ko is then forced to marry Katisha, and Nankipoo gets the girl of his heart.

RIGOLETTO (Ree-goh-let-toh). An opera in three acts by the great Italian composer, Verdi. First presented in Venice, 1851.

The story tells of the young profligate, the Duke of Mantuna, who loves every girl whom he meets. He is aided in his conquests by the deformed jester, Rigoletto. Count Monterone, father of one of the Duke's victims, meets Rigoletto and hurls an awful father's curse upon him, which affects him (Rigoletto) because of his own daughter, Gilda. On his way home Rigoletto meets the assassin, Sparafucile, who offers to kill any enemy he may have. Rigoletto sends him on his way but tells him that he may use him later.

Later, Gilda (Rigoletto's daughter) falls in love with the Duke and is abducted to his palace, with the aid of Rigoletto, who is unaware that it is his daughter.

When Rigoletto learns of what he has done and that he is too late to save his daughter, he swears vengeance and arranges to have Sparafucile murder his master.

Sparafucile has his attractive sister Maddalena lure the Duke to an old tavern. Maddalena, however, falls in love with the Duke and induces her father to murder a substitute. Gilda, who has been taken to the Inn by her father to witness the Duke's "fickleness," overhears the plot and determines to save the Duke at a sacrifice of her own life.

SAMSON ET DALILAH (Sam-sohn-ay-Dah-lee-lah). A biblical opera in three acts. By Saint-Saens. First produced in Weimar in 1877.

Samson is the self-appointed leader of the Hebrews, and after a great battle returns a triumphant victor. His great power had won for the Hebrews. Dalilah, a beautiful woman, came with flowers to pay homage to the warrior and Samson, unwillingly (because he had been warned of her) fell madly in love with Dalilah.

Later, in her own home, Dalilah uses all her charms to induce Samson to reveal the plans of the Hebrews and when he refuses, she calls for the Philistines, who overpower and capture him. They chain him to a heavy mill which is grinding corn for the Philistines and torture him.

Samson is taken before the High Priests, who are celebrating their victory at a banquet in the temple and is made sport of. He prays to God for strength, is answered and pulls the pillars from beneath the roof. The Temple crashes down amid shrieks and groans.

TANNHAUSER (Tahn-hoy-zer) (Wagner). One of Richard Wagner's most notable music dramas. In three acts. Words also by Wagner.

Tannhauser, a brave knight, has been under the evil wiles of Venus, living a life of passion and evil. He tires of such a sordid existence and returns to his home. He is joyously welcomed by Elizabeth, whose love for him is pure and holy.

There is to be a song tournament and the one who wins is to have the hand of Elizabeth as the prize. Tannhauser is urged to compete in the contest, which is to be on individual compositions on "The Nature of Love." Because of his recent experience with Venus, Tannhauser renders a song of such a disgusting passionate appeal that the Minstrels draw their swords to slay him. He is saved, however, by Elizabeth, who pleads for his life.

Tannhauser repents and realizes the greatness of the higher love. He joins a band of pilgrims and starts for Rome to ask forgiveness of the Pope.

Elizabeth has been watching and waiting for the return of Tannhauser, steadfast in her love, but when she finds that he is not among the band of Pilgrims which has passed, she passes away.

Tannhauser appeals to the Pope for forgiveness but is told that it is impossible. He is heart-broken and intends to return to Venusberg and Venus, but he meets his old friend, Wolfram, and tells him of his intentions. Then a band of Pilgrims is heard approaching. They come with the good news that the Pope's staff has blossomed and that Tannhauser was forgiven. Tannhauser kneels in prayer as the body of his beloved Elizabeth is carried by.

TOSCA, LA (Toss-kah) (Puccini). An opera in three acts based on Sardou's novel. Text by Illica and Giacosa. Music by Giacomo Puccini. First produced in Rome, 1900.

Mario Cavaradossi is in love with the beautiful Tosca. Scarpia, the head of the police, has maliciously imprisoned Mario when he is found to be hiding a friend, a state fugitive. In the absence of Mario, Scarpia makes ardent love to Tosca, and threatens to bring about the death of Mario unless she gives herself to him. Because of her great love for Mario she consents to this. Scarpia has told her there have been orders issued to the soldiers to use blank cartridges in their guns. He has, however, secretly instructed them that genuine bullets be used.

Mario has been told, in the meantime, by Tosca, who has stabbed Scarpia, of the plan and he is to feign death after the firing.

When the execution takes place, Mario falls to the ground and it is not until she calls for him to arise does Tosca discover the terrible tragedy. The body of Scarpia has been found and the officials enter to arrest Tosca, who throws herself from the Castle Wall—to death.

TRAVIATA. Opera in three acts; libretto by Piave, based upon Dumas' "Lady of the Camelias"; music by Verdi. First presented in Venice, 1853.

Verdi's opera "Traviata," and Sarah Bernhardt's playing of "Camille," are the two famous adaptions of Dumas' story. The story is simple, but appealing. Violetta is one of the beautiful and spoiled courtesans of Paris. Alfred, her lover, after a long suit has at last persuaded Violetta to give up her gay life and live with him in his humble apartment. Alfred's father, whose aims for his son are of another sort, comes to Violetta and persuades her to release his son from the marriage. Violetta unselfishly agrees, but being left alone seeks comfort in returning to her former gay life. Alfred, who has been made to believe Violetta untrue, goes to Paris and publicly insults her. The heroine gallantly remains by her promise to Alfred's father, and not until too late does the young man discover the truth. He seeks her again only to find her dying.

TROVATORE. Opera in four acts. Words by Cammanaro; music by Verdi. First produced in Rome, 1853.

Before the curtain rises on the first act, it is necessary to know that, many years before, the father of the present Count di Luna had burned the mother of Azucena, an old gypsy, who in revenge had stolen the young brother of the Count, and at the opening of the story had brought up Manrico as her own son, Manrico being quite unconscious of the plot of the gypsy. As a Troubadour he has gained the love of Leonora, also admired by the Count. In the first act Manrico and the Count meet in a duel, their paths having crossed on the way to Leonora. The Count's life is generously spared by Manrico. In the next act Manrico is seen in the gypsy camp under the care of Azucena, recovering from a wound. He hears that Leonora, whose affections are in his favor, believing him dead, is about to take the veil. Also he hears the Count intends to abduct her. He hastens to the Convent in time to rescue Leonora. One tragedy after another darkens the third act. Manrico learns that Azucena is in the power of the Count, condemned to be burned. Still believing her his mother, he flies to the rescue and is in turn captured by the Count. The gloom is even darker in the final act, where Leonora, to save Manrico, agrees to wed the Count, but on the signing of the order swallows poison. In retaliation the Count orders Manrico to instant death, and only learns, when too late, from Azucena that he has killed his own brother.

ZAZA (Tsah-sah.) Opera in four acts. Libretto and music by Ruggiero Leoncavallo. First produced in Milan in 1900.

Zaza, a concert singer loves Milio Dufresne but discovers that Dufresne is wedded to another. She tells him that she has discovered his deception and also that she has told his wife of their intimacy.

This is untrue, but Dufresne curses Zaza and kills her love for him.

Instruments in the Symphony

Now That You Have Heard Symphony Orchestras Here Is Useful Information About Them

THE SYMPHONY: As applied to instrumental music, we find from the time of Peri (1600) that whenever the voices were silent for a time and the orchestra played fragments by itself, that these such portions were called "Symphonies." Thus came into vogue the "Symphonie" as we understand it, a work for Orchestra alone, in several movements (generally four), these movements or parts being a more or less stereotyped order of (a) quick, (b) slow, (c) lively, and (d) quick.—From E. M. Lee's "Story of Symphony."

Instruments of the Symphony

The String Instruments

THE VIOLIN. The violin, sometimes called the "Queen of the Orchestra," is essentially a melodic instrument, though it can be made very effective when several are employed together for the playing of sustained chords, properly divided among them.

THE VIOLA. The tone character of the Viola is sombre and withal, mysterious. It has great charm when used in the middle register, but is more or less at a disadvantage when employed as a solo instrument. It is frequently used to reinforce the 2nd Violins, especially in small orchestras, to obtain a proper balance of tone.

THE VIOLONCELLO. This instrument many times is used to carry the melody of the composition, along with the 1st Violins, and also for improving the tone-color or strength of the Violas. Possessing many different tone contrasts and qualities, having great carrying power, it makes a splendid solo-instrument.

THE CONTRA-BASS OR DOUBLE-BASS. The Double-Bass, so to speak, is the foundation or "base" of the orchestra. It is useless as a solo-instrument, since its long, heavy strings cannot be made to respond quickly to bowing. A poor bass section spoils an orchestra more than any other defect.

The Wood Wind Instruments

THE PICCOLO. Essentially a solo instrument, it is well adapted to illustrating the sounds of Nature, as whistling winds, et cetera. It can be used for bird-songs and as an interpreter of moods, as the martial spirit and jocularity. It is properly used only for these special effects in the symphony orchestra.

THE FLUTE. The lower notes of the Flute are grave and mellow, with a suggestion of the religious spirit; the middle register is soft and dreamy, while the upper one is brilliant but never shrill. The instrument bears some resemblence to the female voice and sometimes, as in "Lakame," is used to alternate with it. In the orchestra proper it is employed to reinforce the 1st Violins and for adding embellishments or imitations of a preceding phrase.

THE OBOE. This instrument has an expressive sadness and complaint, for its tone-color has a nasal quality. Its tonal quality is more penetrating than the Flute and Clarinet. It is the least affected by changes of temperature of all the wind instruments, and is, therefore, depended upon for sounding the "A," or pitch, to the orchestra.

THE ENGLISH HORN. This instrument has many of the tonal qualities peculiar to the Oboe. Its lower register is very sonorous, yet has more power than the Oboe. It is very well adapted to express sad or painful feelings or dramatic situations.

THE CLARINET. The Clarinet is an excellent solo instrument, its three registers being quite unlike each other, the lower one (Chalumeau) being able to interpret sad, dramatic or religous moods. The middle register reflects happy, joyous and tender emotions, while its higher register proclaims joy of a more boisterous character.

THE BASS-CLARINET. Anything written for the ordinary Clarinet can be played upon the Bass-Clarinet (sounding an octave lower), though the nature of the instrument makes it best suited for cantabile passages. Its lower register is of wonderful beauty.

THE BASSOON. The Bassoon is the bass of the wood-wind section. The Bassoon is capable of rendering grave or mysterious effects, or lamentation, and, also, can be easily adapted to humorous situations and can become comical in its depictions.

THE DOUBLE-BASSOON OR CONTRA-BASSOON. It is the Double-Bass of the wood wind section. It is best adapted for sustained notes, its stupendously low B-flat being the lowest tone in the orchestra.

The Brass Wind Instruments

THE FRENCH HORN. The French Horns are the principal and central support of harmony in the orchestra. They cannot be dispensed with. In the complete, modern orchestra four such instruments are employed. It can be made a beautiful and expressive solo instrument. From a distance the tones of the French Horn are always more distinct than those of any other instrument. It is a "tricky" instrument, and the least mechanical of all the wind instruments.

THE TRUMPET. The tone of this instrument blends well with the French Horn, though it has aa more metallic quality than the latter. Its character is essentially martial.

THE CORNET. The Cornet is a brilliantly toned instrument, possessing an exceptionally bright, metallic timbre. It is an important solo instrument in this country. It is seldom employed in a full symphony orchestra, though it is employed in Gounod's "Faust."

THE SLIDE-TROMBONE. This is a good melodic instrument, yet handicapped by not being very flexible in its tone production. In this country, while the instrument is the bass of the brass section, it is also a valuable solo instrument.

THE BASS-TUBA. It is the Double-Bass of the brass section, is capable, with the aid of Trombones, of producing a grandiose effect, and can be imitated by the Double-Bass.

THE HARP. When used as an orchestral instrument, the Harp is best adapted for passage work, arpeggi, glissandi, and large chords. Simple accompaniments written for the Piano may be played fairly well upon the Harp. A Symphony orchestra is not complete without a Harp, and frequently several are employed.

Percussion Instruments

THE TIMPANI OR KETTLE-DRUMS. The Timpani are used to accentuate the rhythm or to give tonal as well as rhythmic emphasis to the bass. There are generally two employed in the orchestra, and modern scores have necessitated the addition of one or two more in the Symphony orchestra.

THE SNARE-DRUM. This Small or Side-Drum is a military rhythmic instrument, and its proper place is in the military band. Its use in the orchestra should be restricted to the compositions of a martial character, or to dance music.

THE BASS-DRUM. Its principal use is in accentuating the force of a climax. For dance music, or in military marches, it is used for practically every "down-beat." A good imitation of a cannon shot can be obtained by its use, and the distant echo well copied (light roll and thump).

THE CYMBALS. They are usually employed together with the Bass-Drum, but certain effects can be obtained with one or more of the Cymbals alone. One Cymbal, struck with a soft Kettle-Drum stick produces the effect of a Tam-Tam. Vigorously clashed together they well depict a stroke of lightning.

THE TRIANGLE. Used for special effects, sometimes with divided Violins, sometimes with the wood winds.

THE BELLS OR GLOCKENSPIEL. Infrequently used, except for responses or answer to a foregoing figure.

THE XYLOPHONE. Many showy soli have been written for this instrument. Its use in the Symphony orchestra is restricted to certain characteristic effects.

From Gaston Borch's **Practical Manual of Instrumentation.**

LEADING AMERICAN SYMPHONY ORCHESTRAS AND CONDUCTORS

Boston Symphony Orch.—Serge Koussevitzky.
Chicago Symphony Orch.—Frederick Stock.
Cincinnati Symphony Orch.—Fritz Reiner.
Cleveland Orchestra—Nikolai Sokoloff.
Detroit Symphony Orch.—Ossip Gabrilowitch.
Los Angeles Philharmonic Orch.—Walter Henry Rothwell.
Minneapolis Symphony Orch.—Henri Verbrugghen.
New York Philharmonic—Guest conductors.
New York Symphony Orch.—Walter Damrosch.
Omaha Symphony Orch.—Sandor Harmati.
Philadelphia Symphony Orch.—Leopold Stokowski.
St. Louis Symphony Orch.—Rudolph Ganz.
San Francisco Symphony Orch.—Alfred Hertz.
State Symphony Orch., New York—Joseph Stransky.
Syracuse Symphony Orch.—Vladimirshavitsch.
Washington Symphony Orch.—Kurt Hetzel.



EDNA LEEDOM and Norman Pierce introducing Mr. Garglesong at WMCA, New York. George Kelting harmonicrowing.

World Celebrities Heard Over Radio

Improved Broadcasting Brings Stars to Microphone to Give Their Best—Brief Biographies

TIMES have changed. Not so long it would have been considered practically an insult to have asked one of the great opera or concert stars to broadcast over the Radio. "The idea! Radio is simply a boy's toy—an electrical plaything to amuse the youngsters of a scientific turn of mind." But all that has been changed. No artist is too rare and superior to "go on the air" in these days. The greater they are the more important it is that they should cultivate their Radio audiences. Today there are thousands familiar with the works of the great stars where there were only scores before.

Some of the most prominent celebrities to be heard over the Radio are represented in the short biographical sketches that follow.

ALDA, FRANCES, Soprano (Ahl-dah). Frances Alda's amazing versatility is one of the most conspicuous of the many gifts bestowed upon her by nature in a prodigal mood. A mere list of the operas in which she has sustained leading soprano roles would fill a paragraph. Since making her debut in "Rigoletto" at the Paris Opera Comique in 1904, she has sung a great number of exacting roles. As the wife of Giulio Gatti-Casazza, general manager and impresario of the Metropolitan Opera, she has long taken a prominent place as a factor in American musical affairs, and her vocal gifts have won her countless friends at the opera and on the concert platform. Perhaps the fact that she was born in Christchurch, New Zealand, has given her a special sympathy with American musical aspirations. Her voice is singularly fresh and sweet, though capable of remarkable color-shading.

AMATO, PASQUALE, Baritone (Ah-mah-toh, Pahs-kwahl-leh). Pasquale Amato was born in Naples, and was not originally destined for a musical career. After his voice developed under the teaching of famous masters, however, it became evident that he was destined for operatic success. One of the most gifted baritones of the day, he has achieved success not only in Italy, but also in London and other European music centers, as well as South America. He made his debut with the Metropolitan Opera house in New York, 1908, in "Traviata."

BACHUS, WILHELM, Pianist (Back-hus, Vil-helm). Wilhelm Bachus has been touring the world, as a concert pianist, at intervals since 1900, when, as a lad of sixteen, fresh from the hands of Eugen d'Albert, he was recognized as an artist of the foremost order—one of the few who reach that goal of perfect artistry so many strive for, and strive for vainly. He was born at Leipzig, the home of so much of the world's really great music. In 1905 he began teaching in England, where he won the Rubinstein prize for piano-playing. He made a notable tour of the United States in 1912-14, and he has repeated this with the highest kind of recognition vouchsafed the artist. His playing is characterized by a brilliant, sound technic with a sutble and delicate sense of tone-color, and a feeling for the musical phrase like that of the poetic phrase in words.

BAUER, HAROLD, Pianist (Bow-urr). Harold Bauer is an artist of intellect fired with emotion. He was born in England, but, as his name indicates, of German, and of Welsh, descent. When only ten years old, he made his debut, in London, as a violinist, and he for nine years toured Great Britain in this capacity. He then met Paderewski, who strongly advised him to study further, in Paris; and while teaching the violin there, he studied and mastered the piano, which he ever since has made his chosen instrument of expression, and which he plays with an art which admits of few rivals. He made his debut as a pianist in 1893, and first appeared in the United States in 1900. He has toured everywhere, has upheld the finest and most robust ideals of music throughout the world, and now, with mature life, has come into that place in the art-life of the world which is given to but very few.

BESANZONI, GABRIELLA. Garbriella Besanzoni is one of the great mezzo-contraltos of the younger generation. She is by birth a Roman, and it was in the Imperial City that she first made her operatic debut at the Costanzi theater. Her fame spread rapidly as she appeared at one Italian opera house after another, including La Scala at Milan. She appeared then with high honors at the Reale of Madrid and the Liceo of Barcelona. Her "Santuzza" in Italy was a triumph, as was her "Carmen" in Spain, where, as a rule, this opera had formerly been received with coldness. South American and Mexican engagements led to her coming to the United States, where she was instantly engaged to sing with the Metropolitan Opera company.

Signorina Besanzoni's voice is remarkable for its range and beauty. She has mastered roles as unlike as Amneris in "Aida," and Norma in the opera of the same name.

BOHNEN, MICHAEL, Baritone, is the possessor of an unusually powerful, rich baritone voice that is capable of negotiating the most difficult operatic roles with that splendid brilliancy and ease which can be acquired only through years of experience and performance.

Bohnen was born in Cologne, and first sang in concert at the age of fifteen. From that time his appearances were one success after another.

His debut in opera was made in Dusseldorf where he rapidly gained recognition and soon became one of the leading members of the company. Then Count Von Hulsen, the intendant of the Berlin Royal opera, heard of his sensational success and obtained his services for Berlin. He has been a member of the Bayreuth Festival since 1910, and was formerly the leading baritone in all the great Wagnerian parts at Covent Garden, London.

He is now a member of the Metropolitan Opera company and of the Vienna Opera company.

BONELLI, RICHARD, Baritone, is the newest of the young Americn musicians to have his name written in capital letters for his successes on the operatic stage. Now, in his second year as a principal baritone of the Chicago Civic Opera, Bonelli is one of the important members of that great organization. For Bonelli has not alone a remarkable voice, he possesses all the other attributes necessary to operatic success—confidence, intelligence, personality, musicianship and dramatic fire. The quality of Bonelli's voice resembles more the Italin timbre than that of the northern voice. It is rich, full, powerful and sonorous, with warmth and range.

Bonelli comes by his musical talents naturally, as several members of his family were accomplished musicians. He was born in Port Byron, N. Y., and his younger days were spent in Syracuse, where he went to the public schools and later became a student of Syracuse university, bent on a career of mechanical engineering. Aside from his college studies, Bonelli took up the study of music, and languages, which interested him so greatly that he determined to give up engineering.

After his graduation from college, Bonelli went abroad to study with the great Jean de Reszke, who told him that he had a great gift of dramatic instinct. The young American artist later completed his studies in America and his debut was made at the Academy of Music in Brooklyn as "Valentine" in "Faust," in which opera he scored a tremendous success in his first year with the Chicago Opera. Returning to Europe, he was engaged with the Monte Carlo Opera. His success was so notable here that Bonelli's services were immediately in demand all over Europe, and he subsequently appeared in important opera houses in Italy, Munich, Hamburg, Dresden, Berlin, Paris and Havana, Cuba, in the leading baritone roles. Bonelli's first appearances with the Chicago Opera were made in 1925 and his success was instantaneous. Bonelli has recently appeared with the Los Angeles and San Francisco Opera companies and in concert.

BORI, LUCREZIA, Soprano (Boh-ree). Lucrezia Bori's real name is Lucrezia Borgia (or Borja, in Spanish), but she prefers to be known as Bori. Though of Italian descent, she is a native of Valencia, Spain. Permited to follow her obvious destiny as a singer, she went to Milan for study, and eventually made her debut in Rome as Micaela in "Carmen." Her first season was very successful, and she followed it up with success in South America. After another European season she was engaged for the Metropolitan Opera company in New York. The memory of her success at our leading opera house is still fresh in the minds of music-lovers, and she needs little further introduction. She is one of the youngest singers ever heard in opera in this country, and her youth and beauty, together with her lovely voice and dramatic ability, make her unique.

CASALS, PABLO, Violoncellist (Kah-sahls, Pahb-loh). Pablo Casals is such a recognized master of the violoncello, that it is common knowledge that whenever he visits a city, its orchestras are likely to be bare of cellists, as they all flock to hear him play. This great artist was born in Vendrell, near Barceiona, Spain, in 1876. He was the son of an organist, from whom he learned to play the violin, flute and piano. At twelve he took up the 'cello, began to win prizes, and in a year or two he began his concert career, which has brought him the highest honors that may come to an artist, including the profound admiration and respect of those of his own craft. His playing is almost unbelievably smooth, finished and elegant.

CHALIAPIN, FEODOR, Bass (Shal-yah-pin, Fed-or). This remarkable Russian basso is not simply a singer but an artist; not merely a personality but a man. Being such, he has had not a "career," but a life. He was born at Kazan, Russia, in 1873. At 7 he was a cobbler's apprentice; he became wood-carver, book-binder, pawn-broker's clerk, novice in a monastery of the Russian church, and longshoreman on the Volga at 17 cents a day. At 17 he was in comic opera at $6 a week—machinist, prompter, stage manager, singer, all in one. Not long afterwards he was singing in Moscow at $6,000 a year. He upset all stage tradition, expanding, not breaking, rules. In Boito's "Mefistofele" he appears with the upper half of his body nude and covered with luminous paint.

CHAMLEE, MARIO, tenor, is an American artist, born in Los Angeles, California. He is one of the youngest of the great artists of today and his musical career has been a rather phenomenal one, inasmuch as he leaped to fame in an amazingly short time.

While a student at the University of California, Chamlee first demonstrated his great vocal ability in a college musical show. He studied under Alberti of Los Angeles. Then his unusual career began. Each appearance seemed to push him further up the ladder of musical fame until now he is recognized as one of the world's greatest living tenors.

His operatic debut was made as "Mario Cavaradossi" in "Tosca," with the Metropolitan Opera company of New York City, and has been a member of this famous organization ever since, and his popularity is ever increasing.

Mario Chamlee's voice is alive with youth, personality and power such as is found in only a few great artists. His great number of admirers is increasing at a rapid rate through his splendid recordings on Brunswick records.

As a foremost member of the New Hall of Fame, Chamlee has achieved a most enviable position.

COATES, ALBERT, Conductor and Symphony Orchestra. Albert Coates, despite his English name, is of Russian birth, although of mixed English and Russian parentage. He has conducted and trained orchestras in almost every country, it would seem, in which the symphony orchestra is known as a type of musical organization. A student of Nikisch's, he began conducting in public at Leipzig itself; thence took charge of various operas throughout Europe. In 1911 he became chief conductor of the old Imperial Opera; later he went to England, and then came to the United States as guest conductor, later as conductor of the Rochester Philharmonic orchestra. He is a composer of pronounced ability; a musician of profound

knowledge, and a conductor of splendid masculine personality.

DALMORES, CHARLES, Tenor (Dahl-mohress). Mr. Dalmores has made a splendid success in America, and has proven one of the best French tenors heard in many years.

Charles Delmores was born at Nancy, France, in 1872, and made his debut at Rouen in 1899 with such success that he was engaged for the Brussels Opera, and his Brussels triumphs were repeated at Covent Garden, where he sang with Calve in "Carmen," and with Melba in "Faust." He was brought to the U. S. in 1906 by Oscar Hammerstein, and his successes at the Manhattan in Don Jose, Hoffmann and other roles are well remembered.

D'ALVAREZ, MARGUERITE, Contralto (Dahl-vahr-ayz). Marguerite d'Alvarez, contralto, comes from the ancient Inca city of Cuzco, in Peru, which even the Indians of today salute with a brief invocation whenever they come in sight of it. She made her European operatic debut as a young girl. She since has sung in the chief opera houses of the world. An artist of strong personality, who gives her own individual stamp to everything she undertakes, d'Alvarez has become something more than a favorite with American audiences. She is a writer as well as a singer; a circumstance of enormous help in considering creatively, her very numerous operatic roles.

DAL MONTE, TOTI, Soprano (Dahl Monteh, Toh-tee). Toti Dal Monte is a name which is borne by one of the greatest coloratura sopranos ever sent here from Italy, the home of song. She is a Venetian, the daughter of Professor Amilcare Dal Monte, a distinguished man of letters, and, like Galli-Curci, she originally intended piano study. While yet at school, she strained a hand practicing, and thus put an end to hope in that direction. Her father took her to Barbara Marchisio, famous teacher, then living in retirement, for whom she sang, in a little-girl voice, the Jewel Song from "Faust." Marchisio became literally her guardian angel; and in 1916 she made her debut, at La Scala, in Milan. Since then she has sung in Europe, South America and Australia, recognized and acclaimed everywhere, and with justice, as one of the greatest of coloratura sopranos.

DANISE, GIUSEPPE, Baritone, is of Italian descent and studied under Colonnesi in the conservatory of Naples. He has sung in the great opera houses of Europe, South America and the United States, appearing for two years at the La Scala Opera house in Milan, Italy, where he endeared himself to all who heard him.

When he came to America he aroused the admiration of New York's critics through his first appearance with the Metropolitan Opera company. Since that time he has been an outstanding figure in the musical world.

DE LUCA, GIUSEPPE, Britone. Giuseppe de Luca is one of the most distinguished members of the Metropolitan Opera company, and no artist has more successfully proven his right to a place of distinction than this young Italian baritone.

A Roman by birth, at the age of thirteen his talent for singing was brought to the attention of Bartolini, the famous baritone and teacher. The boy then showed indications of musical feeling in marked degree, and his voice at that time was of the distinctly baritone quality. Fearing a possible change in the voice, it was not until some two years later that de Luca entered the Conservatory of Santa Cecilia in Rome, where he studied for five years before making his debut in "Faust." He spent eight winter seasons in the famous La Scala and has appeared with most significant success in all the considerable capitals of Europe.

Mr. de Luca's American debut was made as Figaro in the "Barber of Seville" at the Metropolitan Opera house, November 25, 1915, when he won instant favor with press and public alike.

DUX, CLAIRE, Soprano, was born in Poland but her ancestry represents several nationalities. Her parents were musical and she began to sing as a child. At the age of twelve she made her first public appearance as "Gretel" in a school presentation of "Hansel and Gretel."

After a few years of study, she made her debut in Germany and since that time has been one of the leading sopranos with almost all of the great opera companies of the world. She made her debut at the Royal Opera in Berlin, and sang leading roles at La Scala in Milan.

Subsequently, Dux sang at Covent Garden, London, where she gained the sincere praise and admiration of her fellow artists as well as of the public. After singing at the Royal Operas in Stockholm and Copenhagen, she came to America and joined the Chicago Civic Opera Association. Here she won additional fame and her subsequent tours in concert have made her one of the greatest sopranos of today.

EASTON, FLORENCE, Soprano, was born in Middleboro, England. At the age of five she moved with her family to Toronto, Canada, where she started the study of music a year later.

Miss Easton later returned to England and took up the study of voice at the London Royal Academy of Music, later going to Paris to continue her vocal work. She made her debut at Covent Garden, London, and then came to the United States to sing with the Henry W. Savage Company. Her success here gained for her an engagement with the Berlin Opera.

Following this, Easton went to London to create the leading soprano role in the Ricordi prize opera, "The Angelus." Again, she returned to the United States to sing the leading dramatic roles with the Chicago Opera Association and later joining the Metropolitan Opera Company. Since then, her career as a portrayer of leading soprano roles at the Metropolitan has been most successful.

ELMAN, MISCHA, Violinist. Though he has lived for some years in America, and has come to be regarded as one of our own, Mischa Elman was born in South Russia, and owed his musical education to the accident that the great teacher, Leopold Auer, while on tour, heard him play. Owing to racial difficulties, a special permit from the Czar had to be obtained to get Elman and his family out of Moscow and into Petrograd. Once there, however, he made astonishing progress. Overwhelming success in the Russian capital was followed by equally astounding results in London and eventually in Russia. Among violinists the "Elman tone" is spoken of almost with bated breath, as of a thing apart from ordinary experience. It has a fullness of volume, a sensuous richness of quality that make it unique, and it is used with extraordinary nicety of technique and a musicianly understanding.

FARRAR, GERALDINE, Soprano (Fay-rah). Few artists are so dear to the heart of the American public as Geraldine Farrar. Her wonderful voice, her histrionic gifts, her personal beauty, count for much, but above all her courage, her spirit and enterprise, are peculiarly appealing to the American point of view. She was born in Melrose, Mass., and began her musical studies at the age of twelve, under Miss Long, of Boston. Later she studied with Emma Thursby in New York, at the same time learning dramatic action from Capoul. In 1899 she went to Paris to study with Trabadello, but being desirous of achieving the highest development wisely went to Mme. Lilli Lehmann. Operatic successes in Europe of the most brilliant kind made her engagement by the Metropolitan inevitable. Among American music-lovers, especially opera-goers, the name of Geraldine Farrar has become a household word. The number of roles she has successfully created is astonishing, and to every one she has brought the same care, the same intelligence, the same superb artistry. More especially, perhaps, we think of her as Tosca, as Carmen, Marguerite, or Madame Butterfly, but to these may be added Mimi, (an unforgetable achievement), Zerlina, Juliet, Cherubino, Gilda, Violetta, Nedda and many others. Nor can we omit reference to the charm with which she sings the old American and other folk songs, and established favorites of the concert room.

FLETA, MIGUEL, Tenor (Flet-ah, Mig-ell). Miguel Fleta, who made his Metropolitan debut during the season of 1922-23, is of Spanish birth. Almost by accident it was discovered he could sing—when a disciple of the famous singer Manuel Azo heard him and offered instruction. He studied in Barcelona, but made his debut in Trieste, passing thence to Rome, Bologna, Milan, Vienna, Madrid, and the Colon at Buenos Aires. When he first sang in Madrid, he was recognized as one of the greatest of Spanish tenors. He has been chosen to create important roles by modern composers. Fleta's voice is a pure fresh tenor, clear and bell-like in quality, and he especially delights in music and in musical phrases which exhibit his unusual power of coloring a single long note. This, however, is only one detail of many.

GABRILOWITSCH, OSSIP, Pianist (Ga-brillov-vitch, Ohs-sip). Ossip Gabrilowitsch is one of the greatest living tone-poets of the piano. Composer, virtuoso and orchestral conductor, his is one of the most significant names in contemporary music. In listening to his several records one is impressed by the feeling that every individual tone has its own special and separate life,—and yet how marvelously each is fused into an organic whole like a separate cell into its parent organism! Gabrilowitsch is of Russian birth, and he studied with Liadow, Glazounow, Leschetitzky and Navratil,—all of them geniuses. Concertizing, touring, composing, working quietly but incessantly since his debut at Berlin in 1896, he several years ago was called to the conductorship of the Detroit Symphony Orchestra.

GALLI-CURCI, AMELITA, Soprano (Gal-lee Koor-chee, Ah-may-lee-tah). Galli-Curci first came to the United States unheralded. Her debut with the Chicago Opera Company in November, 1916, however, was such a triumph as has rarely been experienced in recent times. As soon as her operatic engagements permitted she visited other important music centres in America, where similar fortune awaited her. Not until January, 1918, did she make her formal debut in opera in New York. Her singing at once created the wildest enthusiasm, and her conquest of the United States was complete. Galli-Curci is an Italian by birth and training, but is something of a cosmopolitan by nature. Her voice is one that haunts the memory; wonderfully pure in quality, amazingly flexible, and of even quality throughout its entire wide compass.

GARDEN, MARY, Soprano. Mary Garden is a unique figure in music. Singer, actress, critic, manager, there is no phase of operatic art which she has not conquered and made her own. She was born in Scotland, coming to the United States as a child. When only twelve, she played the violin in public. A few years later she went to Paris to study singing; and when Charpentier's "Louise" was first put on at the Opera Comique, she substituted in the third act. Paris went wild and she was compelled to sing the role for 100 successive nights. She has created many famous operatic roles, and many an opera has been written with the image of Mary Garden in the brain of the composer.

GIANNINI, DUSOLINA, Soprano (Jahnee-nee, Doo-so-lee-nah). Dusolina Giannini is an American soprano who startled conservative London into placing her with the greatest recent names in song. She was born in Philadelphia, and as the daughter of Ferruccio Giannini, a distinguished tenor who made some records in the very early days of the Victor, she comes honestly by her fine natural powers. Though, like very perfectly trained singer, she can "sing everything," some of her loveliest achievements have been in the domain of pure lyric song—in simple legato melodies of the type where the utmost correctness of intonation is the very first demand upon the artist. A woman of gentle and winning personality, of almost Olympian simplicity and dignity of presence, she steps by natural right into the company of the great.

GIGLI, BENIAMINO, Tenor (Jeel-yee, Benyah-mee-noh). Beniamino Gigli is of Italian birth and training, and by right of those things is fitted to carry on the great traditions of the art of bel canto. Coming to the United States almost unknown, he was engaged practically offhand, by the Metropolitan Opera Company, for which he sang a number of important roles.

Gigli was born at Recanati in Italy, March 20, 1890. His musical studies began in childhood. His father was sexton of the largest church in his native town, and for ten years the boy sang in its choir, soon rising to be chief soloist. His voice attracted crowds, even then. He was sent to the Conservatory at Rome, where he studied under Rosati, and his operatic debut was made at Rovigo, in 1914, in La Gioconda. His success was instant. He soon became one of the most celebrated Italian tenors of the day.

GLUCK, ALMA, Soprano (Glook). Although born in Bucharest, Roumania, Mme. Gluck is essentially American, as she came to this country at the age of six, and most of her musical education was received here. The public knew very little of this fine artist until one morning, several years ago, when, after making her first appearance as Sophie in "Werther" at the New Theatre, she awoke to find herself famous. After several seasons at the Metropolitan, Alma Gluck entered the concert field, in which she has made a phenomenal success. There are few singers today who can turn so readily from the heavier operatic arias to to the simple songs which find an echo in every heart, and it would be difficult to say in which province this brilliant artist is best appreciated. Her concert seasons have been among the most successful ever enjoyed by any singer.

GODOWSKY, LEOPOLD, Pianist, was born in the ancient town of Vilna, in the Lithuanian province of Russian Poland. From early childhood he showed an extraordinary aptitude for music, making his first public appearance at the age of nine at a concert in his native town. Four years later, he was enrolled at the Berlin-Hoch-

schule, and soon afterwards the young pianist left for America.

Godowsky toured in concerts for two years and later returned to Europe to study under Liszt at Weimar. This, his greatest ambition, was never realized, for Liszt had died before Godowsky reached him. He studied under Saint-Saens, the great composer, but the latter's restless nature and incessant activities made continuous work impossible, and Godowsky became practically his own teacher. That he was his best instructor, time and his great reputation today have proven.

A master pianist of singular depth, celebrated for his wondrous and perfect technique, Godowsky is a thorough musician and the composer of several fine compositions.

GORDON, JEANNE, Contralto. Jeanne Gordon, contralto, is one of the growing family of New World singers who have not found it necessary either to study, or to seek first critical approval, abroad. She was born in Canada, and took up the study of music under Dr. Albert Ham, of Toronto. Her first public appearances were in New York film theatres. She then went to the Metropolitan Opera Company, the great goal of all singers in America, singing with it for nine seasons and going thence into the still larger field of concert work. Her voice is of lovely rich quality, and she employs it with great skill and expressiveness.

GRAINGER, PERCY, Pianist-Composer, has been called "The Playboy of the Musical World" and in his playing there is certainly a buoyant, joyous virility entirely his own. Grainger is an "outdoor" man, keenly athletic and actually took muscular rhythmic exercise from Muldoon to develop the surety and strength necessary for his dynamic playing. Grainger was born in Australia, his mother was his first instructor and his first London appearance, at the age of ten, secured his fame. In 1906 Grieg heard Grainger play and so admired the young man and his art that he asked him to spend the summer with him. Just before his death Grieg had selected Grainger to play his concerto under his own conductorship at the Leeds festival. During the war Grainger became a naturalized American and entered the service of our country. In camp as on the concert stage the pianist was a favorite. Grainger's American concert seasons during the last few years and his appearances with the various Symphony Orchestras have always been sensational.

HACKETT, CHARLES, Tenor. One of the greatest achievements of all musical history is the sweeping, meteoric rise of "Charlie" Hackett through the most varied international career ever accorded an American tenor to the secured fame of a leading star of the great Metropolitan Opera.

Mr. Hackett studied music as a boy in Worcester, Mass. He went abroad at twenty, made his first sensation in Florence and established himself with incredible swiftness in Italy's foremost Opera Houses. In Buenos Aires, where musical discrimination is cultivated to the highest point, Hackett swept all before him.

Northward to the Metropolitan, in 1919, was Hackett's next step, where, in one of the most florid and faultless interpretations of the tenor role of Il Barbiere di Siviglia ever heard from the famous boards, Hackett was acclaimed by musicians and music lovers, artists, impressarios, singers and critics—"a tenor in a class by himself!"

HEIFETZ, JASCHA, Violinist (High-fetz, Yahsh-ah). To few it is given while still on the threshold of life to achieve the success which comes ordinarily—if it comes at all—only after maturity and experience. Yet that is what Jascha Heifetz accomplished. He commenced playing the violin at three, completed the course at the Royal Music School in Vilna, Poland, at the age of seven, and, after study with Professor Leopold Auer in Petrograd, was a mature artist at the age of ten. His tour through Russia was a triumph; the keenest critics of Europe had nothing but praise for him. And after a leisurely trip from Russia to the United States, by way of Vladivostock and California, he swiftly conquered America. Though his years can be counted, the measure of his genius knows no bounds. His technique is flawless; the intonation is perfect, the quality of tone superb and utterly individual, complete mastery over bow and violin having been vouchsafed him in childhood by a Nature bent upon a perfect model.

HOFMANN, JOSEF, Pianist, was born in Cracow, Poland, in 1877, of musical parents. His father was a professor at the Warsaw Conservatory and conductor of the Warsaw opera, and his mother was a distinguished singer. After studying the piano with his father until 1892, Josef Hofmann spent two years as a pupil of Anton Rubinstein, who predicted a brilliant career for the young boy—a prophecy which has been marvelously fulfilled. As a boy prodigy, Hofmann was a sensation in the musical world, and when, after retirement for study, he emerged in 1894 to make his debut in Dresden, he had gained strength, maturity and a more solid musicianship. Again, he toured Europe and America, coming to the United States in 1898, and making his home in Aiken, South Carolina. Today, Hofmann is considered among the greatest pianists now before the public. He has no superior in technical mastery of his instrument, interpretative power and in musicianship. He is also a composer, inventor and an American citizen.

HOMER, LOUISE, Contralto. The popular American contralto comes from Pittsburgh, Pa., where she was Louise Delworth Beatty, daughter of a well-known clergyman. She is now the wife of Sidney Homer, American composer and one of her earlier teachers, known as the composer of many fine and original songs. Louise Homer laid the foundations of her musical education in the United States, with Alice Groff in Philadelphia, and with W. L. Whitney. Her unusual talent was recognized by George W. Chadwick and Arthur Foote, who with her husband, then in Boston, encouraged her to study and advised her to seek the operatic stage. Taking this advice she went abroad, and two years in Paris atmosphere and training accomplished wonders for her voice and her stage experience. She made her debut as Leonara in "Favorita" in 1898.

JERITZA, MARIA, Soprano (Yeh-ritzah, Mah-ree-ah). Maria Jeritza is in private life the Baroness Popper. She is of Moravian birth, having been born in the little town of Brun. Her debut was at Almitz, and she came thence to Vienna in 1912. The Metropolitan forces had her in mind for New York as early as 1914, but the war interrupted all, and her debut here did not take place until 1921, when she sang in Erich Korngold's "Dead City," in New York, in its first American presentation. Mme. Jeritza has a fine large voice, a commanding presence, and dramatic powers of a high order, especially fitting her for the roles of the Northern opera—though indeed she sings with facility, and with splendid intelligence, in those of the Italian and French schools. She is an artist who still is young, whose sympathies are keen, vivid and inclusive, and whose work will probably grow even richer and finer as years advance.

JOURNET, MARCEL, Bass (Zhoor-nay). Journet was born at Nice, France. He studied under Seghettini and made his debut at Bezieres, Belgium, in 1891, where M. Calabresi, manager of the Brussels La Monnaie, heard him and promptly engaged him for three years. In 1897 he made his first appearance in London and has since been a prime favorite there.

Journet is possessed of a magnificent voice, full and resonant, and has a fine stage presence. He is perfectly at home in an unusually varied repertoire, speaking the languages as a native.

His records cover a great range of compositions, from the splendid rolling bass numbers of the great operas to the patriotic and popular songs of various countries.

This sterling artist is well known to opera-goers in America, as he was a member of the Metropolitan Opera Company for many years. In 1908 M. Journet was engaged by the Paris Opera, and has since been one of the important members of that great company, returning to America only at intervals.

JOHNSON, EDWARD, Tenor. Edward Johnson, the great Canadian tenor, is one of the greatest operatic artists developed within recent years. As with so many singers born in the New World, his first triumphs came to him in Italy. He was a born singer. He began as a choir boy in New York, passed thence into comic opera, then went abroad, translated his name into Italian, and, as "Edoardo di Giovanni," toured Europe for seven years. He created a number of important roles, including those in "Il Tabarro" and "Gianni Schicchi," and he first introduced Wagnerian roles into a number of Italian cities. In July, 1920, King Victor Emanuel II conferred upon him the Cross of Officer of the Order of the Crown of Italy. Mr. Johnson's reappearance in the New World, last season with the Chicago Opera Company, was one of the events of the musical year. His voice is fine, fresh, powerful and with a certain quality altogether its own.

KREISLER, FRITZ, Violinist, (Krice-ler). Kreisler was born in 1875, the son of a distinguished physician and musical amateur. He was a healthy and sane boy, full of life, who at first thought nothing of his natural powers, and who would rather be a "trolley conductor" than a violinist.

At the age of ten young Fritz won the first prize at the Vienna Conservatory; and in his twelfth year astonished the professors at the Conservatoire in Paris by winning the Prix de Rome, an unprecedented occurrence. As a boy prodigy, he toured America with Rosenthal, returning to Austria to enter other fields. Although during these four years he abandoned violin practice entirely, on his reappearance in 1899 his bow was as true and his technique as flawless as ever. Since then he had toured and concertized, interpreting in the terms of his own experience all that has come within the range of his genial, broad, and sympathetic mind.

LASHANSKA, HULDA, Soprano (Lah-shan-skah). Hulda Lashanska possesses that rare gift, a pure lyric soprano voice, developed to the utmost fluency by coloratura training. She is an American, born in New York City, and reared among surroundings conducive to her artistic development. At eighteen she was a pianist of enviable powers. Then her voice was discovered. She studied with Frieda Ashforth and with Marcella Sembrich, and was encouraged, in moments of self-doubt, by Sophie Braslau. She has appeared with practically every symphony organization of importance in the United States since her debut in New York under Walter Damrosch. She sings with rare evenness, self-possession, and with quite extraordinary beauty of tone.

LAUDER, SIR HARRY, Comedian (Law-der). Sir Harry Lauder began life as a miner. He lightened the labors of his fellows by singing to them, at odd times, his now world-famous songs of humor and sentiment. He sought the music-halls of London; at first was received coldly, but in a short while was singing at three or four every night, being whirled from one to the other in taxicabs. It has been said of him that in national crises, he possibly did more than any single individual to raise the spirits of London; his appearance anywhere was the signal for laughter and cheers. The World War, which brought him the loss of his only son, brought also the honor of knighthood.

LAZARO, HIPPOLITO, Tenor (Lah-thah-roh). This promising young tenor, who is a native of Spain, has made considerable success in Europe and South America, and recently appeared at the Metropolitan Opera House. However, it was not necessary to wait for his actual appearance here, as the Victor had already made some records of his voice. In the recording of this singer the Victor has followed its usual policy of endeavoring to exhibit the beauty of the voice rather than its extreme power, and the records are therefore doubly attractive ones.

LEWIS, MARY, Soprano. Mary Lewis was born in Arkansas. Step-child of a Methodist minister, when eight years old she sang in the local choir. Ten years later she virtually "ran away" with a theatrical troupe that stranded on the Pacific Coast. She became a "bathing beauty," then a cabaret singer in Greenwich Village, then, by virtue of her unusual voice and beautiful presence, won first place in the "Follies." Her ambitions, however, were made of sterner stuff than so often goes to the uplifting of Follies celebrity, and she went abroad to study singing. She won a place in smaller operatic companies, then came back to America for a Metropolitan debut. Applauded, recognized and accepted, she there came into her true and high place among the singers of the New World.

MACBETH, FLORENCE, Soprano. The King and Queen of England were in their box when little "Flossie" Macbeth of Mankato, Minnesota, aged nineteen, was making her debut in London. As a tribute the Queen threw her bouquet toward the stage and Florence Macbeth, who had played many a game of baseball with the boys back home, caught it and fame in a single night.

Florence Macbeth, the American coloratura soprano, is known as the "Minnesota Nightingale." Many a critic has said of her, "Another Patti, flawless in tone from lower G to F sharp in alt." Miss Macbeth has a brilliant, clear, even range through three octaves. Her professional debut was made in Holland in 1912, followed by appearances in London, Dresden, Liverpool and Manchester. In 1914 Miss Macbeth joined the Chicago Opera Company forces and since that time has appeared with that Company and in concerts throughout America.

MARTINELLI, GIOVANNI, Tenor. This brilliant singer has made a notable success at the Metropolitan, and is one of the best Italian tenors ever heard in America. He was born in Montagnana. His father, a cabinetmaker, was not able to give his son a musical education, but he managed to learn the clarinet and finally joined the regimental band, where the director discovered the young player's remarkable voice. He was sent to Professor Mandolini, and soon made his debut at the Dal Verme as Ernani. A Covent Garden engagement soon followed, and as America eventually gets the best singers, Martinelli soon came to the Metropolitan.

MASON, EDITH, Soprano. The soprano voice of Edith Mason, of the Chicago Civic Opera, has

no superior, and few equals, among the lyric voices of the day. High, brilliant, flexible, her voice has the shimmering quality which makes it seem, at times, to float. And with such a voice, combined with keen musical intelligence, Mme. Mason has gone far in the fields of concert and opera.

Edith Mason was born in St. Louis, and attended the Ogontz and the Miss White schools in Philadelphia. This training was supplemented with courses at the National Cathedral School of Washington, D. C., and with collegiate work at Bryn Mawr. During this period, every obstacle that could possibly restrain a gifted and ambitious young woman from planning and preparing for a professional career, was brought to influence the naturally susceptible "sub-deb," whose mother strenuously opposed the exploitation of her daughter's talent, while the young woman let no opportunity slip which gave her a chance to exercise the same.

Mme. Mason, who in private life, is the wife of Giorgio Polacco, the distinguished musical director of the Chicago Civic Opera, has appeared with the Metropolitan and Ravinia Park Opera Companies, at the famous La Scala in Milan and other European Opera houses. She is equally at home in concert and has appeared extensively in this field.

MATZENAUER, MARGARETE, Mezzo-Soprano (Maht-zen-our). Mme. Matzenauer made her American debut as Amneris in "Aida," soon afterward attaining other successes. She has impressed lovers of Italian opera as well as German with her splendid voice, her musical intelligence and her dramatic power. The artist was born in Hungary. She made her debut in 1901, in Strasburg, in Weber's "Oberon." After some years in continental Europe, she came to the United States, where she sang for some years with the Metropolitan Opera Company. She has sung at the Wagner festivals in Bayreuth. Her roles are very numerous, and they include all schools of opera. Her voice, generally characterized as a "mezzo-soprano," is of great range, and she has sung soprano roles with ease. She has received medals and orders from various European countries. She has made many concert tours in both the Old and the New Worlds, where she is equally well known.

McCORMACK, JOHN, Tenor. Born in Athlone, Ireland, John McCormack early learned to sing the songs of his native land, but he had no reason to suspect that the voice he loved to use was exceptional. Induced to compete at the Dublin Musical Festival, however, he met with such success as enabled him, with the proceeds of a few other concerts, to go to Italy to study. After a successful debut, followed with numerous other operatic appearances in Italy, he was engaged for Covent Garden, London, on October 15, 1907. His succeeding triumphs in America are well within memory. He has traveled the length and breadth of the land, and is everywhere received with tumultuous enthusiasm. Now an American citizen, John McCormack has come to be something of an "institution" in America, and he undoubtedly interprets in song the heart of the American people in a way peculiarly his own. Gifted with a voice of superb beauty, he can turn lightly from the most exacting of operatic airs to simple, haunting melodies that linger in the memory with the most treasured experiences of a lifetime.

MELBA, DAME NELLIE, Soprano. No prima donna of the present day has ever been more beloved in three continents than has this Australian artist.

Melba was born at Burnley, near Melbourne, Australia. Her father was a Scotch contractor who had been in Australia some years. He was proud of his daughter's musical talent, but objected to her following it as a profession, and it was not until her marriage to Captain Charles Armstrong that she finally decided on a musical career. The singer went to Europe in 1886, and began to study under Mme. Marchesi, making such rapid progress that her debut was made in Brussels in 1887 under the name of Melba (derived, of course, from her native city), and her success was immediate.

In England, where she sang in opera in 1923, she received the title of Dame, the most recent of distinctions conferred upon women of intellect. Her formal retirement, a year or two later, was a national event.

MELIUS, LUELLA, Soprano (May-lee-us, Looell-lah). Luella Melius, friend and protege of the De Reszkes, and one of the foremost singers of France, is an American, born in Chicago. She began music study as a little girl, in Chicago, and was amazed when her teachers presented her with a special diamond medal. A few years later, when she went to France, she was fortunate enough to meet Jean de Reszke, who told her she must study with him three years, and that he would accept from her no fees for her tuition. Her debut was made in Vienna, under Felix Weingartner. Called again to America through a family illness, she was invited to sing, in Chicago, as a guest artist in "Rigoletto," and her American reputation at once was made.

MERO, YOLANDA, Pianist (Mehr-ro). Yolando Mero, pianist, is of Hungarian birth and a natural inheritor of Franz Liszt's great tradition. She was born at Budapesth, where, as a little girl, she took up the study of music at the Evangelique School, under her father and Augusta Rennebaum. She made her debut in 1903, with the Dresden Philharmonic Orchestra, and six years later, she first was heard in America at Carnegie Hall, New York. She has played with almost every orchestra of note in the United States and Europe. In recognition of her work she was elected Professor at the National Conservatory in Budapesth.

MURPHY, LAMBERT, Tenor. Lambert Murphy comes from New England, having been born at Springfield, Massachusetts. His career as a singer began as a choir-boy; in which occupation, as an alto, he was greatly outshone by his brother, went to Harvard, where, under the fantastic tests of his classmates, he "made" the Glee Club. Not so long afterward, at the instance of Riccardo Martin, he was heard by, and taken into, the who had a soprano voice. He "grew up" and Metropolitan Opera Company. Since leaving there, he has sung at concerts, festivals, and with symphony and other important organizations everywhere in America.

PADEREWSKI, IGNACE JAN, Pianist (Pad er-eff-skee, Een-yahss Yahn). The world today knows the history of Ignace Jan Paderewski—as an artist, a patriot, an administrator in troublous times, and now, at the crown of his life, an artist again, in everything the term recognizes and implies. He is of Polish birth, and it will always be remembered that he was the first Premier of new Poland.

Paderewski, for all his superb mechanical skill, is a tonalist—an artist who can overlay the silvery and at times cool tones of the piano with coruscating iridescences of color. The key once struck, the pianist, unlike the singer, or the player of almost any other instrument, has no control whatsoever in this matter of tone—all must be done beforehand, while the finger descends.

PAPI, GENNARO, is one of the most distinguished of Italian Operatic conductors. Operatic conducting, like that of the symphony orchestra, requires a special and a most comprehensive technique. The duties of a conductor of opera are not what appears to many to be simply to beat time for the body of musicians in the orchestra pit, but it requires something far more difficult. The operatic conductor must prepare the temperamental artists and the chorus on the stage, as well as to drill the orchestra in interpreting the musical score of the composer. The successful operatic conductor thus must hold together all forces of the production—the artists, the chorus, the ballet and the orchestra—and at the same time inspire his associates to artistic performance through his own musically sensitive personality. This is no easy task, and the power to attain complete musical success is given to but few. Toscanini, the late Companini, Polacco, Marinuzzi have risen to prominence among the hosts of operatic conductors, and to this list must necessarily be added the name of Gennaro Papi.

Born in Italy, Papi came to the United States thirteen years ago and for ten of these years, has been a leading conductor of the Metropolitan Opera House. For nearly as long, he has been the Italian conductor of the remarkable summer opera seasons of the famous Ravinia Park in Chicago. Signor Papi has the genius and the temperament of the perfect opera conductor, and has the rare quality of knowing his work so well that he conducts from memory.

PATTIERA, TINO, Tenor, was born in Ragusa-Vecchia, Dalmatia, and there he attended college, taking up the study of law with the intentions of making that his career. He possessed a naturally beautiful voice, however, and each time he sang for his friends they enthusiastically urged him to take up music, seriously. In the end, his inherent love for music compelled him to abandon the study of law and concentrate his every effort and talent in the study of music.

After a thorough study, Pattiera made his very successful operatic debut in Dresden and earned a place among the tenors of Europe. After gaining commendable praise from the critics of Europe, he came to this country and made his American debut as "Cavaradossi" in Tosca with the Chicago Civic Opera Company, earning the same complete success. He has youth, splendid physique, education and a true tenor voice of the finest lyric quality.

PINZA, EZIO, Basso (Peen-tsah, Ay-tsee-oh). This wonderful artist is a Roman. His career, begun at Spezia, in Italy, was interrupted by the World War, in which he served in the artillery. Practically all of the important bass roles in modern opera have been sung by Ezio Pinza; in "Aida," in "I Puritani" and "Mefistofele" he has been especially singled out for praise by European critics. His engagement by the Metropolitan Opera Company in New York, the best tribute America might pay to any artist's powers, soon led to the realization that Pinza was one of the great race of singers who stand hopelessly separate and apart from the common average. His voice is of noble quality, and he employs it in the grand manner of Italian operatic tradition.

PONSELLE, ROSA, Soprano (Pon-zell). Rosa Ponselle is of Italian blood but American birth, and a singer by divine right. She began life in Meriden, Conn., with an enormous handicap, but a handicap over others; for hers is a voice of such beauty and power that it is difficult to see how an artist could develop within any distance of her without a similarly great natural gift. She began as a very young girl, singing in public in all sorts of minor engagements. It was impossible, however, to keep such powers long in obscurity, and still at an age when most singers consider themselves hardly advanced students, she was singing at the Metropolitan with Caruso. Her voice is always sympathetic, and in great moments it reaches qualities of grandeur. She is an actress of such power that if she were to give up singing tomorrow, she still would rank high with her contemporaries of the spoken drama.

RETHBERG, ELISABETH, Soprano, is one of the brightest spots of the Metropolitan Opera and possesses one of the most beautiful soprano voices in the world. The witchery of her voice can reveal the most dramatic intensity as well as the most alluring tenderness, and as one famous critic wrote of it: "It is like milk and honey." There is no finer musician, no artist better equipped among the singers appearing before the American public today.

Mme. Rethberg was born in the Swartzenberg in the Erz mountains, of devotedly musical parents. At five, she started to play the piano after a fashion, and was so happy at hearing the little tunes which responded to her fingers that she soon commenced to study music. The songs which her mother used to sing when she was a girl interested her also, and she would divide her time playing the piano and singing these songs and some of those by Schubert, which especially interested her.

It was not until she heard her first performance of opera on the stage of the Dresden Opera House, however, that she decided upon a career as a singer. After long and arduous preparation, she made her debut as Agatha in "Der Freischutz," followed by her appearance as Micaela in "Carmen." Her success was so notable that Richard Strauss wanted to engage her for the Vienna Opera, and her services from then on were greatly in demand. Mme. Rethberg has concertized in all the important musical centers of northern Europe and the United States. Her appearances in opera have been just as extensive, and in addition to the Metropolitan Opera House, she has appeared in the United States also at the famous Ravinia Park Opera during the summer seasons. She sings the lyric and dramatic roles of both the French and Italian repertoire as well as her native German operas.

ROMAINE, MARGARET, Soprano. Not so many years ago out in Utah a little seven-year-old girl was playing the 'cello and singing to herself. Dreams of being a world-renowned 'cellist floated through the youthful musician's mind. But it was her singing which discovered a voice, today one of the prides of the Metropolitan Opera House.

Miss Romaine first studied in London, then Paris, where she appeared in the opera at the Opera Comique. Returning to America her concert appearances and light opera tour brought her to the attention of Gatti-Casazza, who realized that America had produced another sensational soprano and engaged her for the Metropolitan.

ROSEN, MAX, Violinist, the son of a poor Roumanian musician, came to America with his father when less than a year old. He lived in New York's East Side. His first lessons in violin were received from his father. Later he was brought to the attention of the late Edward de Coupet. Through his interest and generosity, Max Rosen went to Europe to study under Leopold Auer. From this point on, his career was assured.

At the age of fifteen, Rosen made a phenomenal debut with the Philharmonic Orchestra in Dresden. There followed a series of European triumphs, including a concert tour of Norway and Sweden, where he was literally idolized by the

people and applauded by royalty. His first public appearance upon his return to America was made with the New York Philharmonic Orchestra at Carnegie Hall. Max Rosen's success in America, really his native country, was immediate, and his further appearances with orchestra and in recital in this country have added laurels to his fame.

SALVI, ALBERTO, Harpist (Sahl-vee). Alberto Salvi, harpist, was born at Vigiano, Italy, not far from Naples. His father was a maker of harps and pianos at Venice, who thought he might "carry on" the industry. The lad, however, exhibited extraordinary talent for playing the instruments, and it was decided to send him to the Conservatory at Naples. His studies matured just at a time when war conditions made it impossible to begin, in Italy, the career of a virtuoso, and in 1919 he came to the United States, where one of his first acts was to apply to become a citizen. Since then he has lived and concertized in America. Like every master of an instrument, he has expanded the technique of his own.

SCHIPA, TITO, Tenor (Skee-pah Tee-to). Tito Schipa was born at Lecce, in 1889, and made his debut at the Costanzi Theatre, in Rome, in "La Traviata." Ten years later, he made his first American appearance in Chicago, as the Duke in "Rigoletto." His fine voice, distinguished stage presence, and his most intelligent singing, brought him quickly into recognition, and into favor, in the new world. He is a tenor of natural gifts, accomplishing with ease what so many strive for, and so vainly, through the whole of a lifetime, without success. His voice has a wholesome, robust, manly quality for all its lyric smoothness and its ease of production. He has those attributes, as an artist, which seem to appeal most powerfully to the general American public.

SCHUMANN-HEINK, ERNESTINE, Contralto (Shoo-mahn-Hynk). Mme. Schumann-Heink has been long in America, and has been long and closely identified with American life. At the age of ten she was sent to the Convent of the Ursuline Nuns in Prague, where she sang in the choir, but entirely by ear. Her father was afterward transferred to Graz, where a teacher named Marietta von Le Clair, who had recognized the signs, offered to give the budding genius her efforts without pay. The girl's voice at that time was a deep contralto, with no high notes. The wise teacher kept her on nothing but exercises for two years before she gave her songs by Mendelssohn, Schubert and other composers. In 1878 she made her first appearance at the Dresden Opera House at Azucena in "Il Trovatore," and in the early '90s she achieved fame in Berlin. In 1896 she appeared at Bayreuth and in 1898 created a sensation in London. Her first appearance in New York was in 1898. American audiences refused to allow her to return to Europe. Since then, for almost a generation she has been a great presence among us.

SEIDEL, TOSCHA Violinist. "Small, compact, fiery, the boy fiddled like a very demon, but a frank, healthy little demon, charged with a message from the gods." So spoke the critics on that March day in 1918 when Toscha Seidel made his American reputation in one hour. Seidel is the youngest and many think the greatest pupil of Auer. Seidel was born in Odessa in 1900. His mother was a school teacher, his father a business man, his uncle a violinist and Toscha at the age of three, "chose" his uncle's profession for his own. From that day began the career of one of the paramount musical geniuses of the world—"a boy born with a fiddle in his hand." Although temperamental and by the grace of his great gift a peerless violinist, Seidel is also a literary scholar, a genius at chess and an athlete.

STOKOWSKI, LEOPOLD, Conductor (Stokoff-skee). Leopold Stokowski is one of the greatest living masters of that most gigantic, most sensitive and most difficult of all musical instruments,—the symphony orchestra with its hundred or more individual wills. The mind of the great orchestral conductor is much like that of the simultaneous blindfold chess-player; who must not only keep the functions of many separate pieces in mind, but also their bearings upon one another; and he has this added difficulty, that he does not deal with inert mathematical certainties, but with the plastic material of human emotion and the evanescent human sense of beauty. Stokowski's achievements in this peculiar sphere have become part of the true history—the inner history,—of music in America.

Stokowski is of English birth but American citizenship. In 1912 he became conductor of the Philadelphia Orchestra raising it to the front rank of the world's organizations.

STRAUSS, RICHARD, Composer-Conductor of Vienna, is undoubtedy one of the greatest musicians of today. He has been called the Dean of living composers. For many years he has been the presiding musical genius of the Vienna opera.

His phenomenal creative powers, his genius for interpretation so evident in his performance in conducting the great Strauss Symphony Orchestra, sets him apart in that order of musical geniuses which numbers only one or two in a generation. It is remarkable that one man should be endowed with so many talents, for Richard Strauss, the conductor, is equally as famous as Richard Strauss, the composer. He has composed many very beautiful songs, and contributed generously to different forms of music—symphony, symphonic poem, song literature, opera.

When Strauss last toured the United States with his great symphony orchestra he received the highest honors that the American press and public could bestow.

TALLEY, MARION, Soprano. Marion Talley is an artist by natural right. She was born at Nevada, Missouri. She sang as as a mere tot, and rejoiced in it. As a child she was taken into a choir of mature singers. The purity of her voice and the truthfulness of her ear amazed everyone who heard her. By the time she was fifteen years old her fame had spread to the East, and she received a hearing at the Metropolitan Opera House. Advised to put in a couple of years at further study, she had not passed out of her teens when her debut took place as Gilda in "Rigoletto." And a sophisticated New York audience almost broke down the doors to get in and hear. She at once took place among the foremost coloratura sopranos of the day.

TIBBETT, LAWRENCE, Baritone. Lawrence Tibbett, baritone, was born at Bakersfield, California; when he was seventeen his voice was discovered by Joseph Dupuy in a school theatrical performance. He studied with Dupuy and with Basil Ruysdael, and for eight or nine years sang in church, concert and light opera. Coming to New York, he was engaged by the Metropolitan Company. He memorized Italian roles before he knew the precise meaning of the words. Cast for the role of Ford at a revival of Verdi's Falstaff, a riot of applause broke forth for him at the end of the second act. Since then he has mastered, and triumphed in, other roles. His voice is rich, powerful and marvellously expressive, and his stage presentations are splendidly vivid and human.

TOSCANINI, ARTURO, who is generally recognized as the greatest personality among the master conductors of today, was born in Parma, Italy, in 1867. While an Italian by birth and training, his career has brought him in touch with the music of every country, and himself as conductor in many parts of the world. His musical training was devoted to the study of the 'cello in his native town, where at his graduation he obtained first prize for his accomplishments. He played in various orchestras and the year, 1886, found him in Rio de Janeiro. While here, the incompetence of a conductor led to his chance debut as a conductor on the second night of his engagement. Subsequently, he was engaged as conductor in Turin, Treviso, Bologna, Genoa, and at the famous La Scala in Milan in 1898. The same year he came to the Metropolitan Opera House in New York as chief conductor, resigning that position in 1915, to return to Italy. During the war, he was actively engaged in the encouragement of patriotism among musicains, and also in the relief of distressed musicians. From 1916 to 1918, he produced open air opera performances through which he secured large sums to devote to worthy causes. Although Toscanini is associated more with the opera house, in Italy he has the reputation of being equally prominent as a Symphony and Opera Conductor, and Americans who heard him on his recent tour of America with the La Scala Orchestra, will realize the correctness of this statement. Owing to his near-sightedness, Toscanini has had to rely uopn a marvelous musical memory, and he conducts the most complicated scores entirely without book. It is said that he is prepared to conduct, at a moment's notice, any one of 150 or more operas and a great number of symphonic compositions as well. Last year, Arturo Toscanini made a brilliant re-entry into American musical circles as Guest-Conductor of the New York Philharmonic Orchestra, with which orchestra he will again appear.

VERBRUGGHEN, HENRI, conductor of the Minneapolis Symphony Orchestra, was born in Brussels, Belgium. The only son of a well-to-do manufacturer, it was determined that young Henri should be a professional man, preferably a doctor; but the youngster had ideas of his own. He was allowed to study the violin and his talent immediately became so apparent that the attention of Ysaye, the great Belgian violinist, was attracted to the boy, with the result that he later became a pupil of the virtuoso. After the great success of his first appearance in Brussels, Ysaye took Verbrugghen to London, where at the age of fourteen, he created a sensation.

A career as a concert violinist lay ahead of Verbrugghen, and for five years he followed it. Tiring of what he termed "The futility of spending my life with a violin tucked under my chin," he determined that he would some time be a conductor. He, therefore, deliberately deserted the concert stage, took a minor position in an orchestra in Wales, and step by step worked his way upward to the concert master's desk. He played in different orchestras in England and on the continent to gain experience and was offered the post of Assistant Conductor of the Symphony Orchestra of Glasgow, Scotland. Serving as Guest-Conductor in Russia, France, Belgium and Germany, he rapidly achieved an immense reputation. An engagement in London as conductor of the London Symphony Orchestra in the famous Beethoven Festival in 1914—recalled the following year to conduct the Beethoven-Brahms-Bach Festival, established the name of Verbrugghen as one of the great contemporary conductors. He later accepted the post of head of the State Conservatory in Sydney, Australia, where he organized successfully and conducted the State Symphony Orchestra of that city. From Australia, Verbrugghen came to Minneapolis, where he succeeded Emil Oberhoffer as conductor of the Minneapolis Symphony Orchestra. He is also leader and first violinist in the String Quartet that bears his name, and is one of the prominent orchestral conductors of the day. While Verbrugghen has attained preeminence as conductor of Beethoven-Brahms-Bach music, he is equally noted for his interpretation for the more modern orchestral works.

WERRENRATH, REINALD, Baritone (Wairren-rahth, Ry-nald). Reinald Werrenrath has been making Victor Records for some years. As a younger artist (he still is young) his contributions were made to the Black and the Blue Label classes. By sheer force of merit he won a place among the immortals of modern vocal music, and his records now are made in the Red Seal class.

He has sung with the Metropolitan Opera Company, and he has sung in concert everywhere throughout the United States. He is the son of George Werrenrath, who was himself a famous singer. He was born of Danish ancestry, in Brooklyn, N. Y., and graduated from New York University. He has a splendid rich baritone voice, clear, smooth and sympathetic, and beyond that he sings with extraordinary understanding and intelligence.

WHITEHILL, CLARENCE, Baritone. Mr. Whitehill hails from the West, having been born in Marengo, Iowa. He took such a keen interest in music that at the age of 19 he went to Chicago to begin studying in earnest. He sang in several Chicago churches with some success, and four year later Mme. Melba advised him to go abroad for serious study. The young man took her advice, went to Paris and placed himself under Giraudet for dramatic action, and Sbriglia for French dramatic roles. He proved an earnest student and hard worker, and had soon mastered more than thirty bass roles.

His debut was made at Brussels in 1900 as Friar Laurence in "Romeo." He returned to Paris for a season at the Opera Comique, and was then secured by Mr. Savage for the English opera season at the Metropolitan in 1901. Returning to Europe in the spring of that year he began on the advice of Mme. Wagner, to study German opera, and in 1902 appeared in the "Ring" at Lubeck, and as Wolfram at Bayreuth in 1904.

ZIMBALIST, EFREM, Violinist (Zim-bal-ist, Eff-rem). This distinguished Russian violinist was born at Rostoff on the Don, Russia, April 9, 1889, and disclosed a musical temperament at an early age. He did not, however, commence to study the violin until seven years old, when he took lessons from his father, a distinguished orchestra director. Later he went to Leopold Auer in Petrograd, and made rapid progress. His debut in that city was a pheonomenal success, which was repeated in the principal European music centres. A splendid London debut definitely established his fame in England, and an equally warm welcome awaited him in the United States. His marriage to Alma Gluck led to the making of beautiful duet records by these famous Victor artists.

Song Hits of Yesterday and Today

Can You Remember Way Back to 1910 and In Between When These Songs Were Most Popular?

NEVER has there been such a demand for new and snappy airs as today. The composers cannot grind them out fast enough. And that is because the moment a song strikes the popular fancy it is heard everywhere and everybody wants it immediately. Some of the composers claim that a popular song lives much shorter but merrier, and stands a better chance to make more money because it is broadcast. In case you may want information about the hits of yesterday here is a handy reference to keep in your library.

Aggravatin' Papa, Roy Turk and J. Rossel Robinson; Waterson, Berlin & Snyder, 1922.
After You're Gone, Creamer and Layton; Broadway Music Corp., 1918.
Ain't She Sweet? Jack Yellen and Milton Ager; Ager, Yellen & Bernstein, Inc., 1927.
Alcoholic Blues, Edw. Lasky and Al Von Tilzer; Broadway Music Corp., 1918.
Alice, I'm in Wonderland, Arthur Fields and Theo. Morse; Leo Feist, Inc., 1918.
A Little Bit of Heaven, Sure They Called It Ireland, E. R. Ball and J. K. Brennan; M. Witmark & Sons, 1914.
All Alone, Irving Berlin; Irving Berlin, Inc., 1924.
All the World Will Be Jealous of Me, Al. Dubin and E. R. Ball; M. Witmark & Sons, 1917.
Alma, Geo. V. Hobart; Jerome H. Remick Co., 1910.
Along the Way to Waikiki, Gus Kahn and R. Whiting; Jerome H. Remick Co., 1917.
Always, Irving Berlin; Irving Berlin, Inc., 1927.
America, I Love You, A. Gottler and E. Leslie; Kalmar & Puck Pub. Co., 1915.
And I'm All Alone, P. G. Wodehouse and J. V. Horn; T. B. Harms & Co., 1916.
Any Old Time at All, Gene Buck and Louise Herick; M. Witmark & Sons, 1918.
Anywhere the Wind Blows, Henry Creamer and James F. Honley; Shapiro, Bernstein & Co., 1924.
At Half Past Nine, S. Lewis and A. Gottler; Waterson, Berlin & Snyder, 1918.
At Peace With the World, Irving Berlin; Irving Berlin, Inc., 1927.
A Word That Means the World to Me, Theo. Morse and H. Johnson; Leo Feist, Inc., 1915.
Avalon, Vincent Rose and Al Jolson; Jerome H. Remick Co., 1920.
Bam Bam Bamy Shore, M. Dixon and R. Henderson; J. H. Remick & Co., 1925.
Barney Google, Con Conrad and Billy Rose; J. H. Remick & Co., 1923.
Beautiful Ohio, Mary Earl and McDonald; Shapiro, Bernstein & Co., 1918.
Beautiful Queen of the Nile, R. Hubbel and J. L. Golden; Golden, Hubbel and Burnside, 1917.
Because I Love You, Irving Berlin; Irving Berlin, Inc., 1926.
Beside a Babbling Brook, Gus Kahn and W. Donaldson; J. H. Remick & Co., 1923.
Big Show Selection, R. Hubbell; T. B. Harms & Co., 1916.
Blue Goose, R. Birch; Forster Music Pub. Co., 1916.
Blue Skies, Irving Berlin; Irving Berlin, Inc., 1927.
Bo-La-Bo, Geo. Fairman; M. Witmark & Sons, 1919.
Bye Bye Blackbird, Mort Dixon and Ray Henderson; J. H. Remick & Co., 1926.
Call Me Back, Old Pal o' Mine, Dixon and Lane; Harold Dixon and L. Perricone.
California, Here I Come, Al Jolson, Bud de Sylva and Joe Meyer; Witmark & Sons, 1925.
Cecelia, J. Bryon and H. Ruby; Irving Berlin, Inc., 1926.
Cecil Waltz, F. W. McKee; G. Ricordi & Co., 1914.
Chansonette, R. Fried; Harms, Inc., 1923.
Charleston, W. C. Mack; J. Johnson Harms, Inc., 1923.
Charley My Boy, Gus. Kahn and T. Fiorito; Irving Berlin, Inc., 1924.
Chimes of Normandy, A. Bryon and J. Wells; T. B. Harms & Co., 1917.
Chin Chin Chinaman, J. Goodwin and J. Hanley; Shapiro, Bernstein & Co., 1917.
"Chloe," Bud de Sylva and Al Jolson; T. B. Barnes.
Collegiate, Lew Brown, Moe Joffe and Nat Bronx; Shapiro, Bernstein & Co., 1925.
Come on Papa, Edgar Leslie and Harry Ruby; Waterson, Berlin & Snyder, 1918.
Cover Me Up With the Sunshine of Virginia, Lewis and Meyer; Irving Berlin, Inc., 1923.
Crazy Words, Crazy Tune, Milt Ager and Jack Yellen; Ager, Yellen & Bernstein, Inc., 1927.
Daisy Days, Gus Kahn, W. Blaufuss and Chas. L. Cooke; Jerome H. Remick Co., 1921.
Dancing Dan, Jack Stanley; Goodman and Rose, Inc., 1923.
Dear Old Pal of Mine, H. Robe and Lieutenant Getz Rice; G. Ricordi & Co., 1918.
Dear Little Baby of Mine, J. K. Brennan and E. R. Ball; M. Witmark & Son, 1918.
Dolly, Eugene West and Martin Fried; J. H. Remick & Co., 1924.
Don't Blame It All on Me, Dorothy Terriss, Leo Wood and Ted Morse; Leo Feist, 1924.
Don't Bring Lulu, Billy Rose, Lew Brown and R. Henderson; J. H. Remick & Co., 1925.
Don't Cry Little Girl Don't Cry, Maceo Pinkard; Shapiro, Bernstein & Co., 1918.
Dodle-Doo-Doo, Art Kassel and Mel Stitzel; Leo Feist, 1924.
Down Where the Swanee River Flows, Chas. McCarron and Al Von Tilzer; Broadway Music Corp., 1916.
Eve Wasn't Modest Till She Ate the Apple, Al Von Tilzer and Chas. McCarron; Broadway Music Corp., 1917.
Everything Is Peaches Down in Georgia, Milt Ager, Geo. Meyer and Grant Clark; Leo Feist, Inc., 1918.
Everybody Ought to Know How to Do the Tickle Toe, O. Hauerbach and L. Hirsh; M. Witmark & Sons, 1917.
Florida Moon, Wm. Haegney; M. Witmark & Sons, 1918.
Follies of 1918 Selection, L. Hirsch and D. Stamper; T. B. Harms & Co., 1918.
For Me and My Gal, E. Leslie, E. R. Goetz and G. Meyer; Waterson, Berlin & Snyder, 1917.
For Old Times Sake, C. Keithley; Maurice Abrams, Inc., 1923.
For the Two of Us, E. Leslie and H. Ruby; Waterson, Berlin & Snyder, 1918.
Freckles, Cliff Hess, H. Johnson and Milt Ager; Leo Feist, Inc., 1919.
From Here to Shanghai, Irving Berlin; Waterson, Berlin & Snyder, 1917.
Futurist Girl, Gene Buck and Dave Stamper, T. B. Harms & Co., 1914.
Garden of My Dreams, D. Stamper and G. Buck; T. B. Harms & Co., 1918.
Give Me All of You, L. O. Smith, Milt Schwarzwald and Earl Carroll; Leo Feist, Inc., 1918.
Give Me a Little Kiss Willa Huh? Irving Berlin, 1927.
Give Me the Moonlight, Al Von Tilzer and Lew Brown; Broadway Music Corp., 1917.
Going Up, O. Hauerbach; M. Witmark & Sons, 1917.
Good-bye, Alexander, Good-bye, Honey Boy, Creamer and Layton; Broadway Music Corporation, 1919.
Good-bye, Broadway, Hello, France, C. Reisner B. Davis and M. B. Baskette; Leo Feist, Inc., 1917.
Goolash Fox Trot, Victor Hyde and Jack Egan; Broadway Music Corp., 1917.
Gypsy Love Song, Victor Herbert and H. B. Smith; M. Witmark & Sons, 1898.
Hard Hearted Hannah, Jack Yellen, Bob Bigelow and Chas. Bates; Ager, Yellen & Bernstein, Inc., 1924.
Have a Smile for Everyone You Meet, J. K. Brennan and P. Cuninngham; M. Witmark & Sons, 1918.
Havonola (Have Another), Hugo Frey; G. Ricordi & Co., 1916.
Hawaiian Butterfly, Geo. Little, Billie Baskette and Joe. Santly; Leo Feist, Inc., 1917.
Hawaiian Smiles, Mary Earl; Shapiro, Bernstein & Co., 1919.
Head Over Heels, E. A. Woolf and J. Kern; T. B. Harms & Co., 1918.
Hello Central, Give Me No Man's Land, S. Lewis, J. Young and J. Schwartz; Waterson, Berlin & Snyder, 1918.
Hello, I've Been Looking For You, J. Golden and R. Hubbell; T. B. Harms & Co., 1916.
Hiawatha's Melody of Love, G. Meuer, Al Bryan and Artie Mehlingly; Jerome H. Remick Co., 1920.
Homeward Bound, Geo. Meyer, H. Johnson and C. Goetz; Leo Feist, Inc., 1917.
Honest and Truly, Fred Rose; Leo Feist, 1924.
Honky Tonky, Chas. McCarron and Chris Smith; Broadway Music Corp., 1916.
Honolulu Eyes, M. Violinsky and H. Johnson; Leo Feist, Inc., 1920.
The Honolulu Hickie Boola Boo, Al Von Tilzer, Chas. McCarron and Lew Brown; Broadway Music Corp., 1916.
How Can I Forget When There's So Much to Remember, Irving Berlin; Waterson, Berlin & Snyder, 1917.
How Come You Do Me Like You Do, Gene Austin; Ray Bergere, 1924.
How'd You Like to Be My Daddy, J. Young, S. Lewis and T. Snyder; Waterson, Berlin & Snyder, 1918.
How's Every Little Thing in Dixie, Albert Gumble and Jack Yellen; Jerome H. Remick Co., 1916.
How Many Times, Irving Berlin; Irving Berlin, Inc., 1926.
How You Gonna Keep 'Em Down on the Farm, S. Lewis and W. Donaldson; Waterson, Berlin & Snyder, 1919.
Huckleberry Finn, C. Hess, S. M. Lewis and J. Young; Waterson, Berlin & Snyder, 1917.
Humming Fox Trot, L. Breau and R. Henderson; T. B. Harms & Co., 1921.
Hush-a-Bye, Ma Baby, J. P. Eppel and J. R. Shannon; Forster Music Pub. Co., 1916.
I Called You My Sweetheart, J. Monaco, Grant Clark and H. Johnson; Leo Feist, Inc., 1917.
I Can Not Bear to Say Good-bye, Anita Owen; Waterson, Berlin & Snyder, 1918.
I Can't Get the One I Want, Billy Rose and Lou Henderson; Irving Berlin, Inc., 1924.
I'd Climb the Highest Mountain, St. Claire and L. Brown; Irving Berlin, Inc., 1926.
I Don't Want to Get Well, Howard Johnson, H. Pease and H. Jentes; Leo Feist, Inc., 1917.
If He Can Fight Like He Can Love, Grant Clark, H. E. Rogers and Geo. Meyer; Leo Feist, Inc., 1918.
I Hate to Lose You, I'm So Used to You Now, Archie Gottler and Grant Clark, Waterson, Berlin & Snyder, 1918.
I Know I Got More Than My Share, Grant Clark and H. Johnson; Leo Feist, Inc., 1916.
I'll See You in My Dreams, Gus Kahn and Isham Jones; Leo Feist, 1924.
I Love My Baby (My Baby Loves Me), Bud Gren and Harry Warren; Shapiro, Bernstein & Co., 1925.
I Love You, H. Thompson and Harry Archer; Leo Feist, 1923.
I'm Always Fallin' in Love With the Other Fellow's Girl, Ceasear and Meyer; Jerome H. Remick Co., 1920.
I'm Forever Blowing Bubbles, Jean Kenbrovin and J. W. Hellette; Kendis, Brockman Music Co., 1919.
I'm Going to Follow the Boys, H. Rogers and J. V. Manaco; M. Witmark & Sons, 1917.
I'm Knee Deep in Daisies and Head Over Heels in Love, Joe Goodwin, Geo. Little and Jack Stanley; Larry Shay and Paul Ash, 1925.
I May Be Gone for a Long, Long Time, Al. Von Tilzer and Lew Brown; Broadway Music Corp., 1917.
I Miss My Swiss, L. Gilbert and A. Baer; Leo Feist; 1925.
I Miss That Mississippi Miss That Misses Me, S. Lewis, J. Young and P. Wendling; Waterson, Berlin & Snyder, 1918.
I'm Proud to Be the Sweetheart of a Soldier, Mary Earl; Shapiro, Bernstein & Co., 1918.
I'm So Glad My Mamma Don't Know Where I'm At, W. Toosweet; Leo Feist, Inc., 1918.
I'm Sorry I Made You Cry, N. J. Clesi; Leo Feist, Inc., 1918.
I'm Worried About You, Gus Kahn and Vincent Rose; Leo Feist, 1924.
I Never Knew, Gus Kahn; Irving Berlin, Inc., 1925.
I Never Knew I Could Love Anybody, Tom Pitts, Ray Egan and R. K. Marsh; Leo Feist, 1920.
Indiana, B. McDonald and J. Hanley; Shapiro, Bernstein & Co., 1917.
Indiana Moon, B. Davis and I. Jones; Irving Berlin, Inc., 1923.
In the Land of Beginning Again, Grant Clark and Geo. Meyer; Leo Feist, Inc., 1918.
In the Land of Wedding Bells, H. Johnson and Geo. Meyer; Leo Feist, Inc., 1917.
Irristible Waltz, F. W. McKee; G. Ricordi & Co., 1916.
It Ain't Gonna Rain No Mo', W. W. Hall; Maurice Abrams, Inc., 1924.
It Had to Be You, Isham Jones and Gus Kahn; J. H. Remick & Co., 1924.
It's a Long Way to Berlin But We'll Get There, Leon Flatow and Artie Fields; Leo Feist, Inc., 1917.
I Used to Call You Ma Baby, H. Johnson, Murry Roth and Cliff Hess; Leo Feist, Inc., 1919.

(Continued on page 106)

Folks Know Old Masters Better Now

Daily Repetition of Names of Composers by Announcers Gives Opportunity to Learn Pronunciation

GENERAL interest in the old masters has been greatly stimulated as the result of Radio broadcasting of their works. Not only is there an awakened appreciation of the best in music that has ever been produced but there is an unusual curiosity concerning the lives of these inspired geniuses. Here are a few of them.

ARNE, DR. THOMAS AUGUSTINE (1710-1773). Born in London, designed for the law. Practiced music secretly. Became one of the most prolific of English composers. Wrote 30 operas and other works. Trained his own sister, Mrs. Colley Cibber, famous actress. Composer of "Rule, Britannia," first written for a royal masque. First introduced women's voices into oratorio.

BALFE, MICHAEL WILLIAM. Born Dublin, 1808. Violinist at Drury Lane, London, 1824. First baritone, Paris Opera, 1828. First opera was produced in Italy. Married Lina Rosa, Hungarian singer. Wrote 31 operas, including "Bohemian Girl," sung in many languages and popular the world over. Wrote many songs in addition. Died 1870, Rowney Abbey, England.

BACH, JOHANN SEBASTIAN (Bahkh), Born Eisenach, Prussia, 1685. Family very musical and was taught violin by father. Afterward studied clavichord. Chorister at Luneberg, 1700. Organist, Armstadt, 1704; appointed court organist at Weimar, 1707; then Concertmeister. Kapellmeister at Coethen 1717 to 1723, then director of several Leipsic churches. Married twice; 20 children. Was greatest master of fugue and counterpoint, and first to introduce present method of fingering for pianoforte. Works numerous, including 300 church cantatas, many organ works, suites, concertos, etc. Larger works include "Mass in B Minor," "Christmas Oratorio," "Passion of St. John and St. Matthew." Bach died in 1750, after having become almost blind.

BEETHOVEN, LUDWIG VAN (Bay-toh-ven) (1770-1827). Born Bonn, Germany, 1770. Began study of music at age 4. Played at concert at 8. Began composition at 10, writing a cantata and "nine variations." Assistant to concert organist at 11, at 12 conductor of Court Opera Orchestra (without pay!). When 14 was granted a salary of 150 florins (about $80 a year!). In 1787 made first visit to Vienna, a great event for the boy. Compositions not important until 1795, but from then to his death wrote 260 works. Only opera, "Fidelio," produced Vienna, 1805.

Beethoven's influence on art of music very great and can hardly be estimated. He died March 26, 1827; buried in Vienna.

BIZET, GEORGES (Bee-zay). One of the greatest musicians of the modern French opera school was Georges Bizet (1838-1875). His first operas were "The Pearl Fishers" and "Djamileh." In "Carmen" Bizet composed one of the most pleasing and popular operas of all time. Although not an opera the music which Bizet wrote for Alphonse Daudet's drama "L'Arlesienne" is one of the greatest compositions of a dramatic type which has been found in modern music.

BRAHMS, JOHANNES (Brahmz) (1833-1897). Rightly regarded as one of the greatest masters of the modern school of music. His works are monuments of technical skill, ranking with those of Beethoven and others of the world's foremost composers. He wrote almost entirely in symphonic forms. He wrote many beautiful songs and several symphonies, serenades, concert overtures for orchestra, and the Hungarian Dances.

CHOPIN, FREDERIC FRANCOIS (Show-Pahn) (1809-1849). Frequently called "the poet of the piano." A Pole by birth and deeply devoted to his native land, whose folk music he constantly uses in his own compositions. He is often classified as a member of the French Romantic School. His great Sonata in B minor reflects his sorrow on the downfall of his native Poland. His Mazurkas, Polonaises, Krakoviaks, reflect his love for his homeland. He was the first great composer to bring into prominence the use of national characteristics in his compositions. His works are for piano solo, with the exception of a few songs and his two concertos for piano and orchestra. Chopin is regarded as the greatest poetic musician who ever lived.

DVORAK, ANTONIN. The greatest of modern Bohemian composers, was born in 1841. Died 1904. In the early nineties he spent three years in New York City as artistic director of the National Conservatory, a result of his stay being the wonderful "Symphony, from the New World," which has for its basic motive a number of the American plantation melodies.

GOUNOD, CHARLES FRANCOIS (1818-1893) (Goo-no). Born in Paris. Father, artist, died when Gounod was five. Taught by mother. Won Conservatory Prix de Rome, 1837. Became organist San Luigi Church; contemplated priesthood. In 1850, when Mass became successful in England, asked to write a work for Paris Academie Opera "Sapho," 1851, a failure. Work unimportant until 1859, when masterpiece, "Faust," appeared, most famous of all operas—given 1,500 times in Paris alone.

GLUCK, CHRISTOPH WILLIBALD (Glook). (Weidenwang, Upper Palatinate, 1714; D. Vienna, 1787.) Studied music at Prague and later in Italy. Encouraged by Marie Antoinette in Paris, he inaugurated much needed reforms in opera against violent opposition. One of the earliest and most renowned of dramatic composers. His two greatest operas, "Orfeo" and "Armide," produced respectively in the years 1762 and 1777, are still to be found among the mainstays of the modern repertory and are given by critical opinion a high place among the greatest masterpieces of operatic writing. The simplicity and grandeur of Gluck's style have seldom been approached.

GRANADOS, ENRIQUE (1869-1916). Composer. The hopes of Spain for a great national composer were built largely upon Granados, who, with his wife, was drowned upon an ocean journey in 1916, shortly after his opera, "Goyescas," was given in New York. He wrote many brilliant works for the piano.

GRIEG, EDVARD HAGERUP (1843-1907) (Greeg). Born Bergen, Norway, 1843. At 6 began musical education under his mother. At the age of 15 was sent to Leipsic Conservatory. Returned to Norway, 1863, and began writing the original and spontaneous music which was to make him famous. Grieg really founded a new school of Scandinavian music. His short piano pieces are charming works of their class and his numerous songs full of poetic feeling. The Peer Gynt Suite, written for Ibsen's dramatic poem, "Peer Gynt," is pehaps the best known of all his compositions. Grieg died September 4, 1907.

HANDEL, GEORGE FRIEDRICH (1685-1759). Born Halle, 1685. Father a barber, afterwards valet to Prince Saxe. Intended for law, studied harpsichord secretly. Visited Court at 7. Heard playing organ by Prince, who offered to educate him. Went to Berlin in 1698, precocity astonishing all. Entered Halle University, organist at $50 a year. Wrote two operas, 1705, at Hamburg. Visited Italy, then England, where he settled, 1718. Wrote first English opera, "Rinaldo." Director Royal English Academy Music, 1720, producing many operas. British subject, 1726. Paralysis, 1737, induced by opera worries. Turned to oratorio, 1737. "Messiah," greatest of oratorios, 1742. Almost blind, 1752, worked till death, 1759. Buried in Westminster Abbey. Wrote 40 operas; none now performed.

HAYDN, FRANZ JOSEF (High-dn). Born Rohrau, Austria, 1732. At 5 years of age was sent to school at Hainburg, where for two years he was taught rudiments of music, playing on the violin. 1740 taken to Vienna by Reutter as chorister at St. Stephen's, where he learned singing, violin, clavier and composed a great deal. Later supplanted as singer by brother Michael. Became first capellmeister to Prince Esterhazy. Composed 30 symphonies, 40 quartets and became known and admired all over Europe. 1791 visited London and received degree from Oxford. 1792 returned to Vienna, where he gave lessons to Beethoven. Died Vienna, 1809.

HERBERT, VICTOR. This famous director was born in Dublin in 1859, and at the age of seven was sent to Stuttgart as a student of the 'cello. After some years' study and a tour of Europe, he accepted the position of solo 'cellist in the orchestra at the Metropolitan Opera in 1886. A more brilliant career as conductor became possible and, after having been bandmaster of the Twenty-Second Regiment Band and conductor of the Pittsburgh Symphony Orchestra, Mr. Herbert organized in 1904 the Victor Herbert Orchestra, which has had a most successful career. All this time Mr. Herbert continued to compose operas, writing more than 25, including two grand operas.

Mr. Herbert's great fame as a composer of operas has somewhat obscured the fact that he is a gifted 'cello virtuoso, and when but a young man held the position of first 'cellist in the Stuttgart Court Orchestra..

LEONCAVALLO, RUGGIERO. Born Naples, 1858; died Rome, August, 1919. One of the leaders of the so-called "Young Italian" school. He wrote many operas; but his fame rests almost entirely upon "I Pagliacci," which was first produced in Milan, in 1892, and has since been a favorite, especially with American audiences. In 1906 and again in 1913 he visited the United States.

LISZT, FRANZ (List) (1811-1886). The greatest piano virtuoso of his time. His technique as a pianist as well as a composer was colossal. He was the inventor of the symphonic poem. His greatest works are thirteen symphonic poems, the "Dante" and "Faust" symphonies, two piano concertos for orchestra, oratorios "Christus" and "St. Elizabeth," several Masses, many songs and last, but not least, the Hungarian Rhapsodies for piano. Liszt wrote nearly four hundred compositions for piano which form a large part of the repertoire of the modern concert pianist.

MAC DOWELL, EDWARD (MacDowel) (1861-1908). A musical genius which America has produced. Although his training in composition was obtained principally in Europe, he never lost his American expression. One of MacDowell's early teachers was the great pianist, Theresa Careno.

MacDowell was the head of the Music Department of Columbia University. After his death there was established in Peterborough the MacDowell Colony, where American musicians, writers and artists may go and quietly work. MacDowell wrote a remarkable suite for orchestra based on Indian themes.

MASSENET, JULES EMILE FREDERIC (1842-1912) (Mahss-'n-nay). Jules Massenet, whose death occurred in 1912, was one of the best known of modern French composers. He was born in Monteaux, near St. Etienne, in 1842, and numbered among his teachers Ambroise Thomas, composer of "Mignon." At the age of twenty-one he carried off the Grand Prix de Rome with his cantata "David Rizzio." He composed prolifically for the lyric stage, the orchestra, the voice and the piano. His latest work, "Therese," was recently produced at Monte Carlo. One of his most popular operas is "Manon"; others are "Herodiade," "Werther," "Le Cid" and "La Navarraise."

MENDELSSOHN, FELIX (Men-dl-sohn). Born on February 3, 1809. His father was a Jewish banker at Berlin. He received his first music lessons from his mother—then Ludwig Berger became his tutor for the piano, and Zelter, a very learned theorist, for counterpoint. When twelve years old he began to compose—wrote a trio, some sonatas, a cantata and several organ pieces. His home life was most favorable to his musical development.

In 1824 Mendelssohn began to study under the celebrated pianist, Moscheles, and he soon became a mature musician. In 1826 he gave to the world the overture "Midsummer Night's Dream." Conducted the famous Gewandhaus Chorus in Leipsic. He later married Cecile Jeanrenaud, the daughter of a clergyman. Completed "Elijah," his greatest works, in Leipsic in 1846. The death of his sister, Fanny Hensel, proved such a great shock that it resulted in his death at Leipsic in 1847.

MOZART, WOLFGANG (1756-1791) (Mohtsart). Born 1756, Salzburg. Son of musician and teacher. When 4 could play piano, at 6 wrote a concerto. Learned violin and traveled as a prodigy. At 11 wrote an opera, never given. At 12 concertmeister of Salzburg church, and wrote several Masses. When 13 went to Italy, where the young genius astonished by his musical knowledge. Was knighted by Pope. Produced and conducted his opera "Mitridate," 1770. Returned home, and in 1782 married Constance

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OFFICIAL CALL BOOK AND LOG

Corrected Every Issue

KDKA

E. Pittsburgh, Pa., 315.6m-950kc. 50,000 watts. Westinghouse Elec. & Mfg. Co. 9:45 am-11 pm. Tues, 9:45 am-10:30 pm. Wed, 9:45 am-11 pm. Thurs, 9:45 am-12 mid. Fri, 9:45 am-11:30 pm. Sat, 9:45 am-11 pm. Sun, 10:45 am-11:45 pm. Eastern.

KDLR

Devils Lake, N. Dak. 230.6m-1300kc. 15 watts. Radio Elec. Co. Announcer, George Bairey. Daily ex Sun, 7-8:30 am, news, music; 12-12:30 pm, weather; 4:30-5 pm, Mon, 9:30-11:30 pm. Sun, 11 am, church. Founded Jan. 25, 1925. Central.

KDYL

Salt Lake City, Utah. 234.2m-1280kc. 500 watts. Intermountain Broadcasting Corp. Announcer, Philip G. Lasky. Slogan, "On the Air—Goes Everywhere." Daily ex Sun, 10:30 am, 2-5:15 pm. Mon, Wed, Fri, 6-11 pm. Tues, Thurs, Sat, 6-12 mid. Sat, 12-2 am. Sun, 2-6 pm, 8-10. Mountain. Founded June, 1922.

KEJK

Los Angeles, Calif. 252m-1190kc. 250 watts. Freeman Lang. Daily ex Sun, 12:30-2:30 pm, 5:30-7:30, 9-12 mid. Pacific. Founded Feb. 7, 1927.

KELW

Burbank, Calif. 228-9m-1310kc. 250 watts. Earl L. White. Daily ex Sun, 10-2 pm, 6-10. Wed, 10-2 pm, 6-7 pm, 9-10. Pacific. Founded Feb. 12, 1926.

KEX

Portland, Ore. 277.6m-1080kc. 2,500 watts. Western Broadcasting Co. Announcer, Jack Barnet. Daily ex Sat, Sun, 9 am-12 mid. Sat, 9 am-2 am. Sun, 5:30-10 pm. Pacific. Opened Dec. 25, 1926.

KFAB

Lincoln, Neb. 319m-940kc. 5000 watts. Nebraska Buick Auto Co. Announcer, Gayle Grubb. Daily, 7-8 am, 9-10, 11-12:30 pm, 2-3, 4-5, 6-7, 8-9, 10-11. Founded Dec. 4, 1924. Central.

KFAD

Phoenix, Ariz. 272.6m-1100kc. 500 watts. Electrical Equip. Co. Announcer, Arthur C. Anderson. Slogan, "The Voice of Phoenix." Daily ex Sun, Mon, 12-1 pm, 2-3, 3-4 pm. Tues, Wed, Sat, 10-11 pm. Daily ex Sun, Mon, Sat, 2-3 pm. Sun, 11 am-12:30 pm, 8-9. Founded Oct. 30, 1921. Mountain.

KFAU

Boise, Idaho. 285.5m-1050kc. 4000 watts 6 am-6 pm, 2000 watts. Independent School Dist. of Boise. Announcer, Walter T. Lockwood. Mon, Tues, Wed, Thurs, Fri, 12:30-1:30 pm, weather, markets. Tues, Thurs, 7:30-10 pm. Thurs, 11:30 pm. Sun, 10 am-12:30 pm, 7:30-9. Founded Oct., 1921. Mountain.

KFBB

Havre, Mont. 275.1m-1090kc. 50 watts. F. A. Buttrey Co. Announcer E. H. Nelson. Daily ex Sun, 12:30-2 pm, music, markets, weather reports, household talks. Wed, 7:30-9 pm. Sun, 1-3 pm, 7:30-9. Founded 1921. Mountain.

KFBC

San Diego, Calif. 247.8m-1210kc. 100 watts. Balboa Theater Bldg. Daily ex Sun, 9:30-10:30 am, 12:45-1:45 pm, 5-10. Sun, 10-12 am, Bible lesson. Pacific.

KFBI

Pacific Coast. 204m-1470kc. 50 watts. Flying Broadcasters, Inc.

KFBK

Sacramento, Calif. 275.1m-1090kc. 100 watts. Sacramento Bee. Kimball-Upson Co. Announcer, R. K. Clark. Tues, Sat, 7:30-10 pm. Thurs, 7:30-10 pm. Founded 1921. Pacific.

KFBL

Everett, Wash. 223.7m-1340kc. 50 watts. Lesse Bros. Daily ex Sun, 10-11 am, 4-5 pm, 6-7. Sun, 11-12 n. Tues, 10:30-12 mid. Pacific. Founded Aug. 25, 1922.

KFBU

Laramie, Wyo. 483m-620kc. 500 watts. Bishop N. S. Thomas. Announcer, S. E. Edwards. Sunday services. Daily, 12 n, 2 pm. Mon, Wed, Fri, Thurs, Wed, Fri, 7:30 pm. Mountain. Founded Nov., 1925.

KFCB

Phoenix, Ariz. 243.8m-1230kc. 125 watts. Nielsen Radio Supply Co. Announcer, E. A. Nielsen. Slogan, "Kind Friends Come Back." Mon, Thurs, 8-9 pm. Sat, 8-10 pm. Every other Thurs, 12 mid 3 am. Sun, 9-11 am. Mountain.

KFCR

Santa Barbara, Calif. 211.1m-1420kc. 100 watts. Santa Barbara Broadcasting Co. Announcer Jack W. Pelley. Daily ex Sun, 12-1 pm, 5:45-7, 7:20-7:30 Mon, Tues, Wed, Thurs, 7:30-9:30 pm. Fri-7:30-10 pm. Sat, 12-1 pm, 6:15-7:30 pm. Sun, 7:15-8:15 pm, 8:15-9:15, 9:30-10:30. Pacific. Founded Dec. 22, 1926.

KFDM

Beaumont, Tex. 483.6m-620kc. 500 watts. Magnolia Petroleum Co. Announcer, "Static." Slogan, "Kall for Dependable Magnolene." Daily ex Sun, 11 am. Tues, Fri, 12 30 pm, 12:55. Tues, 8-10 pm. Fri, 8:30-10:30 pm. 1st, 3rd Thurs, 9-10 pm. Sun, 8-9 pm. Sun, 6:45-7:30 pm. Central. Founded Oct. 1, 1924.

KFDX

Shreveport, La. 236.1m-1270kc. 250 watts. First Baptist church. Announcer, W. B. Lee. Wed, 9-10 pm. Sun, 10:50-12 n., 7:45-9. Founded 1922. Central.

KFDY

Brookings, S. D. 545.1m-550kc. 500 watts. State College of Agriculture and Mechanical Arts. Announcer, Albert Kranz. Daily ex Sun, 12:30-1:15 pm. Tues, Thurs, 7:30-9 pm. Central.

KFDZ

Minneapolis, Minn. 215-7m-1390kc. 10 watts. Harry O. Iverson. Sat, 8 pm. Central.

KFEC

Portland, Ore. 214.2m-1400kc. 50 watts. Meier & Frank Co., Inc. Announcer, R. E. Hartzog. Daily ex Sun, 12-1 pm, weather, music; 4-5 pm, music, 6-7. Pacific. Founded 1922.

KFEL

Denver, Colo. 247.8m-1210kc. 250 watts. Eugene P. O'Fallon, Inc. Announcer, J. H. Hathaway. Daily ex Sun, 7:15 am, gym; 10, 11, 2, 4, 5, 6. Tues, Thurs, 8 pm. Tues, 10 pm. Fri, 11 pm. Sun, 8:30 am, 10, 2:30 pm, 4:30. Mountain.

KFEQ

St. Joseph, Mo. 230.6m-1300 kc. 1000 watts. J. L. Scroggin. Announcer, Clarence Koch. Daily ex Sun, 8:45 am, 9, 10, 11, 12, 2, markets; 5 music; 6:30, music, 8:30-10. Mon, 11-12 mid. Sun, 11-12 n. Central. Founded 1922.

KFEY

Kellogg, Idaho. 232.4m-1290kc. 10 watts. Union High School Station. Announcer, Walter C. Clark. Slogan, "Voice of the Coeur D'Alenes." Mon, Thurs, 7-8 pm. Sun, 11 am, 7:30 pm. Pacific.

KFGQ

Boone, Iowa. 209.7m-1430kc. 10 watts. Boone Biblical school. Founded April 1923.

KFH

Wichita, Kan. 245.8m-1220kc. 500 watts. Hotel Lassen. Announcer, J. L. Fox. Daily ex Sun, 8:30 am, 9, 10, 11, 1-2 pm, markets; 1:15, music, 7:30-9. Sat, 11-1:30 am. Sun, 9:30 am, 7:30 pm. Founded Dec. 1, 1925. Central.

KFHA

Gunnison, Colo. 249.9m-1200kc. 50 watts. Western State College of Colorado. Announcer, E. Russell Wightman. "Where the Sun Shines Every Day." Tues, Fri, 7-9:30 pm. Founded May 1922 Mountain.

KFHL

Oskaloosa, Iowa. 212.6m-1410kc. 10 watts. Penn College. Announcer, Donald Haworth. Tues, Fri, 7 pm. Fri, 9:45 am. Sun, 4 pm. Central.

KFI

Los Angeles, Calif. 468.5m-640kc. 5000 watts. Earle C. Anthony, Inc. Announcer, Leslie Adams. Slogan, "A National Institution." Daily ex Sun, 12:30-11 pm. Sun, 11 am, 1 pm. Sat, 11 am-2 am. Installed Spring, 1920. Pacific.

KFIF

Portland, Ore. 228.9m-1310kc. 50 watts. Benson Polytechnic School. Announcer, Albert Skei, Omar Bittner. W. Hollensted. Tues, 8:15-9:15 pm. Pacific.

KFIO

Spokane, Wash. 245.8m-1220kc. 100 watts. North Central High School.

KFIU

Juneau, Alaska. 225.4m-1330kc. 10 watts. Alaska Elec. Light & Power Co. Announcer, O. E. Schoembell. Mon, Wed, Fri, 6-7 pm. Alaskan time.

KFIZ

Fond du Lac, Wis. 267.7m-1120kc. 100 watts. Fond du Lac Commonwealth Reporter. Daily ex Sun, 5 pm, news, markets, weather. Central.

KFJB

Marshalltown, Iowa. 247.8m-1210kc. 100-250 watts. Marshall Electric Co. Announcer, E. L. Pickett. Slogan, "Marshalltown, the Heart of Iowa." Daily ex Sun, 10 am, 12-1:30 pm. Daily, 6 pm, 7. Tues, Fri, 8:30 pm. Sun, 11 am, 7:30 pm. Founded June 2, 1923. Central.

KFJF

Oklahoma City, Okla. 272.6m-1100kc. 750-1000 watts. National Radio Mfg. Co. Announcer, Tired Hand. Slogan. "Radio Headquarters of Oklahoma City—The City of Opportunity." Daily ex Sun, 9 am, music; 10, sacred music; 10:30, markets; 12-1:30 pm, music; 7-10. Sun, 9 am, I. B. S. A.; 10, Men's class; 11, services; 8, services. Central. Founded July, 1923.

KFJI

Astoria, Ore. 249.9m-1200kc. 15 watts. E. E. Marsh and Liberty theater. Announcer, E. E. Marsh. Daily ex Sun, 7-8 pm. Tues, Fri, 11-12 mid. Wed, Fri, 12:15-1:15 pm. Sun, 11 am-1:30 pm. Pacific.

KFJM

Grand Forks, N. D. 333.1m-900kc. 100 watts. University of North Dakota. Announcers, Howard J. Monley, Alfred R. Botten, Norman Cross. Daily, 12 m, 6 pm. Sun, 10:45 am, 12:30 pm, 4:30, 6. Founded Oct., 1923. Central.

KFJR

Portland, Ore. 239.9m-1250kc. 500 watts. Ashley C. Dixon & Son. Announcer, Ashley C. Dixon, Sr. Mon, Tues, Wed, Thurs, 5-6 pm, 7-8. Mon, 9-11 pm. Tues, 9-11:30 pm. Fri, 4-6 pm. 7-8, 12-1. Sat, 4-6 pm, 7-8, 9-10. Founded Sept. 23, 1923. Pacific.

KFJY

Fort Dodge, Iowa. 232.4m-1290kc. 100 watts. Tunwall Radio Co. Announcer, Carl Tunwall. Daily ex Sun, 10:30-11:30 am, 5:45-7 pm. Tues, 10-11:30 pm. Thurs, Fri, 8:30-9:30 pm. Wed, 3-4 pm. Sun, 11-12:30 pm. Founded Oct. 1923. Central.

KFJZ

Fort Worth, Texas. 249.9m-1200kc. 50 watts. W. E. Branch. Announcer, Jack Fralia. Daily ex Wed, Sun, 7-8 pm, 9-10, 7-8, 9-10. Sun, 1-3 pm, 6-7. Central. Founded Sept., 24, 1923.

KFKA

Greeley, Colo. 249.9m-1200kc. 200 watts. Colorado State Teachers' College. Announcer, H. E. Green.

KFKB

Milford, Kan. 241.8m-1240kc. 2500-1500 watts. J. R. Brinkley, M. D. Daily ex Sun, 10:15-10:30 am, 12-1:30 pm. Daily ex Sun, Sat, 5-11 pm. Sun, 8 am, 10, 6-12 mid. Central.

KFKU

Lawrence, Kan. 254.1m-1180kc. 500 watts. University of Kansas. Announcer, Ellsworth C. Dent. Wed, Thurs, 7-8 pm. Sun, 3-4:45 pm. Founded Dec. 15, 1924. Central.

KFKX

Chicago, Ill. 526m-570kc. 2500 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sat, Sun, 10 am, 11, 12, 1:30 pm, 3, 5:15, 5:30. Sat, 10 am, 11, 12 n, 5:15, 5:30. Central.

KFKZ

Kirksville, Mo. 225.4m-1330kc. 15 watts. State Teachers College. Announcer, F. M. Henry. Mon, 8:30-9:30 pm. Thurs, 8-9 pm. Founded 1923. Central.

KFLV

Rockford, Ill. 267.7m-1120kc. 100 watts. Rev. A. J. Frykman. Announcers, Oscar Olson, Paul Bodin. Wed, 8:15 pm. Sun, 10:40 am, 9:30 pm. Founded Oct., 1923. Central.

KFLX

Galveston, Texas. 270.1m-1110kc. 100 watts. George R. Clough.

KFMR

Sioux City, Iowa. 232.4m-1290kc. 100 watts. Morningside College. Daily ex Sun, Sat, 11:40-12:30 pm. Tues, Wed, Thurs, Fri, 7:30-8:30 pm. Founded 1924. Central.

KFMX

Northfield, Minn. 236.1m-1270kc. 500 watts. Carleton College. Daily ex Sun, 10:30 am, time. Fri, 8:15 pm, lecture, 8:45, 10. Sun, 7 pm. Central.

KFNF

Shenandoah, Iowa. 461.3m-650kc. 2000 watts. 6 am-7 pm. Henry Field Seed Co. Announcer, Henry Field. Slogan, "The Friendly Farmer Station." Daily ex Sun, 6-8:30 am, 11-1 pm, 1:30-2:15, 3:30-4:30, 5-7. Tues, 7:40-7:50 am. Sun, 8:30-9:30 am, 10:45, 2 pm, sermonette; 6. Founded Feb., 1924. Central.

KFOA

Seattle, Wash. 447.5m-670kc. 1000 watts. Rhodes Dept. Store. Announcer, Arthur W. Lindsay. Mon, 10 am-10 pm. Tues, 12-10 pm. Wed, 10 am-11 pm. Thursday, 12-10 pm. Fri, 10 am-12 mid. Sat, 12 n-10 pm. Sun, 1-9:30 pm. Pacific. Founded May, 1922.

KFON

Long Beach, Calif. 241.8m-1240kc. 500 watts. Nichols & Warinner, Inc. Announcer, Hal G. Nichols. Slogan, Piggly Wiggly Station. Daily and Sun, 8:30-1 am. Founded March, 1924. Pacific.

KFOR

Lincoln, Nebr. 217.3m-1380kc. 100 watts. Howard A. Shuman. Daily ex Sun, 12-1 pm, 2-3:15, 6-7, 8-10. Fri, 11-1 am. Central. Founded March, 1924.

KFOX

Omaha, Nebr. 258.5m-1160kc. 100 watts. Board of Education. Technical High. Daily ex Sun. Sat, 12-1:30 pm. Tues, 7:30-9 pm. Central.

KFPL

Dublin, Texas. 275.1m-1090kc. 15 watts. C. C. Baxter, announcer. Mon, Thurs, 8 pm. Sat, 11 pm. Sun, 7:30 am, 1:30 pm. Central.

KFPM

Greenville, Texas. 230-6m-1300kc. 15 watts. The New Furniture Co.

KFPR

Los Angeles, Calif. 232.4m-1290kc. 250 watts. Los Angeles Co. Forestry Dept. Irregular schedule.

KFPW

Carterville, Mo. 263m-1140kc. 50 watts. St. John M. E. church, S. Slogan, "Keeping Pace with Christ Means Progress." Daily ex Sun, 5-6 am, 1:30-2:30 pm. Sun, 1-2:30 pm. Central. Founded April 17, 1924.

KFPY

Spokane, Wash. 245.8m-1220kc. 250 watts. Symons Investment Co. Announcer, E. B. Craney. Daily ex Sat, Sun, 9:45-11 am, Mon, 5-9 pm. Tues, Wed, Thurs, Fri, 3-10 pm. Mon, 3-9 pm. Sun, 7:40-10:30 pm. Pacific. Founded 1922.

KFQA

St. Louis, Mo. 234.2m-1280kc. 1000 watts. The Principia. Sun, 8 pm. Founded May 9, 1924. Central.

KFQB
Fort Worth, Tex. 333.1m-900kc. 1000 watts. W. B. Fishbourn, Inc. Announcer, Alva R. Willgus. Daily ex Sun, 10:30-11:30 am, 12:30-1:30 pm, 2:15-3, 7:30-8:30, 9:30-11. Wed, 10:30-11:30 am, 12:30-1:30 pm. Sun, 11-12 n, 2-4 pm, 7:30-11. Central.

KFQD
Anchorage, Alaska. 344.6m-870kc. 100 watts. Anchorage Radio Club. Mon, Fri, 8-10 pm. Sun, 7:30-9 pm. Alaskan time.

KFQU
Holy City, Calif. 208.2m-1440kc. 100 watts. W. E. Riker. Announcer, Arthur J. Landstrom. Daily ex Sun, 6:30-7:30 pm. Tues, Fri, 9:30-11 pm. Wed, Thurs, Sat, 9-10 pm. Sun, 11-12 n, 10-11 pm. Pacific. Founded Nov., 1924.

KFQW
Seattle, Wash. 217.3m-1380kc. 100 watts. KFQW, Inc. Pacific. Announcer, Harry R. Long. Daily ex Sun, 11 am-12 mid. Sun, 4-5 pm, 5-7, 10-12. Pacific. Founded June, 1924.

KFQZ
Hollywood, Calif. 232.4m-1290kc. 250 watts. Taft Radio Company. Announcer, Allan Fairchild. Daily ex Sun, 12-1 pm, 5-6 pm, 6-11. Sun, 7-11 pm. Pacific.

KFRC
San Francisco, Calif. 454.3m-660kc. 1,000 watts. Don Lee, Inc. Announcer, Harrison Holliway. Daily ex Sat, Sun, 7-9 am, 10-12 n, 12-1 pm, 3-12 mid. Sat, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sun, 10 am-12 n, 12-12 mid. Pacific.

KFRU
Columbia, Mo. 249.9m-1200kc. 500 watts. Stephens college. Announcer, La Von Rall. Slogan, "Where Friendliness Is Broadcast Daily." Daily ex Sun, 8:30-11:15 am, 3 pm, 6:30. Wed, 7:30-10 pm. Thurs, 7:30-11 pm. Sun, 7:30 am, 9:20, 10:45, 4 pm, 5, 7:30. Founded October 25, 1925. Central.

KFSD
San Diego, Calif. 440.9m-680kc. 500 watts. Airfan Radio Corp. Announcer, Tom Sexton. Daily ex Sun, 10-1:30 pm, 5:45-12 mid. Sun, 10-12:15 pm, 2-4, 8:30-12. Pacific. Founded Mar. 28, 1926.

KFSG
Los Angeles, Calif. 252m-1190kc. 500 watts. Daily ex Sun, Mon, 10:30-12:30 pm, 2:30-4:30. Tues, Wed, Sat, 6:30-9:30 pm. Thurs, Fri, 6:30-11 pm. Sun, 10:30-12:30 pm, 2:30-4:30, 6:30-11 pm. Pacific.

KFUL
Galveston, Texas. 258.5m-1160kc. 500 watts. Thomas Goggon & Bros.

KFUM
Colorado Springs, Colo. 483.6m-620kc. 1000 watts. Corley Mountain Highway. Announcer, Edgar Laughlin. Mon, 5-7 pm, 10-12. Tues, 8-10 pm. Thurs, 8-12 mid. Fri, 10-12 mid. Sat, 8-10 pm. Mountain.

KFUO
St. Louis, Mo. (Tr. at Clayton.) 545.1m-550kc. 1000 watts. Concordia Theological Seminary (Lutheran). Announcer, Herm. H. Hohenstein. Mon, Tues, Wed, Fri, 6 pm. Sun, 3:30 pm, 4, 9:15. Founded Dec. 14, 1924. Central.

KFUP
Denver, Colo. 227.1m-1320kc. 100 watts. Fitzsimons General Hospital, Educational and Recreational Dept. Announcer, Major Transue. Daily ex Sat and Sun, 10-11 am. Tues, Thurs, Fri, 7:30 pm. Mountain.

KFUR
Farmington, Utah. 225.4m-1330kc. 50 watts. Peery Building Co. Tues, Thurs, Sat, 9:50-11:50 pm, dance music. Mountain.

KFUS
Oakland, Calif. 208.2m-1440kc. 50 watts. The Gospel Radio.

KFUT
Salt Lake City, Utah. 249.9m-1200kc. 50 watts. University of Utah.

KFVD
Venice, Calif. 215.7m-1390kc. 250 watts. W. J. & C. I. McWhinnie. Announcer, Mrs. G. Webb. Daily ex Sun, 9:30-12 n, 4:30-6 pm, 9-12 mid. Wed, 12-2 am. Founded April, 1925. Pacific.

KFVG
Independence, Kan. 225.4m-1330kc. 50 watts. First Methodist Episcopal church. Announcer, R. W. Elliott. Slogan, "The Voice of Southeastern Kansas from Independence, the Buckle on the Oil Belt." Tues, 8 pm. Sun, 10:55 am, 7:30 pm. Founded Mar. 1925. Central.

KFVI
Houston, Texas. 238m-1260kc. 50 watts. KFVI Broadcasting Company. Announcer, Harry Waters. Daily ex Sun, 1-2 pm. Mon, Wed, Sat, 8-9:30 pm. Founded 1925. Central.

KFVS
Cape Girardeau, Mo. 223.7m-1340kc. 50 watts. Hirsch Battery & Radio Co. Announcer, W. W. Watkins. Slogan, "The City of Opportunity." Daily ex Sun, 12-15 pm, news, markets, 6:45; music. Sun, 11 am. Founded May 27, 1925.

KFWB
Hollywood, Calif. 352.7m-850kc. 1000 watts. Warner Brothers. Announcer, William "Bill" Ray. Daily ex Sun, 9:15 am-11 pm. Sun, 11 am, novelty program; 1 pm, music; 6:30-10. Pacific.

KFWC
Ontario, Calif. 247.8m-1210 kc. 100 watts. L. E. Wall. Announcer, Bert Elise Wall. Daily ex Sun, 4-6 pm, 7-11. Pacific.

KFWF
St. Louis, Mo. 214.2m-1400kc. 250 watts. St. Louis Truth Center. Slogan, "The Voice of Truth." Announcer, Rev. Charles H. Hartmann. Thurs, 10:45 am, 7:45 pm. Sun, 9 am, 10:45, 7:45 pm. Founded 1925. Central.

KFWI
San Francisco, Calif. 267-7m-1120kc. 500 watts. Radio Entertainments, Inc. Announcer, Glenhall Taylor. Mon, 8 am-11 pm. Tues, Wed, Thurs, Fri, 7 am-11 pm. Sat, 7 am-12:30 am. Sun, 7:50-11 pm. Pacific.

KFWM
Oakland, Calif. 236.1m-1270kc. 500 watts. 1000 6 am- 6 pm. Oakland Educational Society. Announcer, G. R. Pollock. Mon, Tues, Thurs, Fri, Sat, 8-10 pm. Thurs, 12-30-1:15 pm, 2-4. Tues, Wed, Fri, 2-3 pm. Tues, 12:30-1:15 pm. 2-3. Sun, 9:30-11 am, 12:30-2:30 pm, 7:30-9, 10-11. Pacific.

KFWO
Avalon, Calif. 299.8m-1000kc. 250 watts. 53.07m-5650m. 100 watts. Major Lawrence Mott-Signal Corn. Slogan, "Katalina for Wonderful Outings." Daily, 12:30-1:30 pm, 7:30-9. Tues, Fri, Sun, 5-6 pm. Pacific. Founded April, 1925.

KFXD
Jerome, Idaho. 204m-1470kc. 15 watts. KFXD Inc. Daily ex Sun, 12 n. Wed, Sat, 8-10 pm. Sun, 11:20-12:20 pm. Mountain.

KFXF
Denver, Colo. 282.8m-1060kc. 250 watts. Colorado Radio Corp. Announcer, W. D. Pyle. Slogan, "The Voice of Denver." Tues, Sat, Sun, 7-8 pm, 10-1 am. Thurs, 7-8 pm. Mountain.

KFXJ
Edgewater, Colo. 209.7m-1430kc. 50 watts. R. G. Howell. Slogan, "America's Scenic Center." Daily, 11-2 pm, 6-8. Sun, 12-1 pm. Mountain.

KFXR
Oklahoma City, Okla. 223.7m-1340kc. 50 watts. Exchange Ave. Baptist church. Mon, Wed, Fri, 8 pm. Sun, services. Central.

KFXY
Flagstaff, Ariz. 205.4m-1460kc. 25 watts. Mary M. Costigan. Announcer, Cecil J. Walters. Daily, 11 am, 3 pm, 6. Sun, 12-1 pm. Mountain.

KFYO
Breckenridge, Tex. 211.1m-1420kc. 15 watts. Kirksey Brothers Battery & Elec. Co. Daily ex Sun, 10:30-11:30 am, 12-1 pm, 8-10. Sun, 8-10 pm Central. Founded Feb. 19, 1927

KFYR
Bismarck, N. D. 249.9m-1200kc. 250 watts. 500 6 am-6 pm. Hoskins-Meyer, Inc. Announcer, C. F. Dirlam. Daily ex Sun, 9:30-1:30 pm, 6:30-8:30 pm. Tues, Thurs, 10-11 pm. Sun, 10:30-12 n, 1-3 pm. Founded Dec. 1925.

KGA
Spokane, Wash. 260.7m-1150kc. 2,000 watts. Northwest Radio Service Co. Announcer, Albert Ely. Daily ex Sun, 9, 11 am; 12, news; 12:15 pm, 5:15, kiddies' program; 6, time; 6:15-10 pm, 10-12. Sun, 11 am, 7:30. Pacific.

KGAR
Tucson, Ariz. 234.2m-1280kc. 100 watts. Tucson Citizen. Announcer, Harold S. Sykes. Tues, Fri, 8-9 pm. Sun, 11 am, 7:30-9 pm. Installed June, 1926. Mountain.

KGBU
Ketchikan, Alaska. 399.8m-750kc. 500 watts. Alaska Radio & Service Co. Announcer, Jack Ryno. Slogan, "The Voice of Alaska." Daily ex Wed, 11-1 pm, 7-8:30. Tues, Thurs, 8:30-10 pm. Sat, 10-12 mid. Alaskan time.

KGBX
St. Joseph, Mo. 288.3m-1040kc. 100 watts. Foster-Hall, Inc. Announcers, R. D. Foster, R. L. Hill. Daily ex Sun, 7-8 am, 12-1 pm. Mon, 5-6 pm. Wed, 5-7 pm. Tues, Thurs, Fri, 6-10 pm. Sun, 7:30 pm. Founded August 11, 1926. Central.

KGBY
Columbus, Neb. 222.1m-1350kc. 50 watts. Ervin Taddiken. Mon, 12-1 pm, 6. Tues, 12 n, 8 pm. Wed, 12 n, 8 pm. Thurs, 12 n, 6 pm. Fri, 12 n, 8 pm. Sat, 12. Sun, 2:30 pm. Central. Founded Aug. 10, 1926.

KGBZ
York, Neb. 212.6m-1410kc. 250 watts. Announcer, Dr. George R. Miller. Slogan, "Keep Your Hogs and Poultry Healthy." Mon, Tues, Wed, Thurs, Fri, Sat, 5:30 am, 9, music, 12:30, 2:30, 7:30. Thurs, Sat, 10:30-11:30 pm, music. Alternate Sun, 11 am, 7:30 pm, service. Opened Aug., 1926. Central.

KGCA
Decorah, Ia. 247.8m-1210kc. 10 watts. Ben Bear Clothing Company.

KGCB
Oklahoma City, Okla. 215.7m-1390kc. 50 watts. Wallace Radio Institute. Daily ex Sun, 10 am, 5 pm, 9-12. Central.

KGCH
Wayne, Nebr. 293.9m-1020kc. 250 watts. Wayne Hospital. Announcer, J. M. Shum. Slogan, "Remember Us When U. R. Ill." Daily ex Sat, Mon, 6:30 pm. Tues, Thurs, 4-5 pm. Sun, 2:30 pm Founded Aug., 1926. Central.

KGCI
San Antonio, Texas. 220.4m-1360kc. 100 watts. Liberty Radio Sales.

KGCL
Seattle, Wash. 230.6m-1300kc. 100 watts. Louis Wasmer, Archie Taft. Announcer, Herman Riece. Mon, Wed, Thurs, 6:30-7:30 pm, 8:30-11. Tues, Fri, Sat, 3-7:30 pm. Pacific.

KGCN
Concordia, Kan. 208.2m-1440kc. 50 watts. Concordia Broadcasting Co. Daily ex Sun, 12:30-1:30 pm, 7-9. Founded Aug. 1926. Central.

KGCR
Brookings, S. D. 208.2m-1440kc. 15 watts. Cutler's Radio Broadcasting Service, Inc.

KGCU
Mandan, N. D. 239.9m-1250kc. 100 watts. Mandan Radio Assn. Announcers, H. L. Dahmers, C. E. Bagley. Daily ex Sun, 7-8:30 am, 10-11, 12-1:30 pm, 6:30-8. Mon, 11 pm-1:30 am. Sun, 11-12 n, 4:30-6:30 pm. Mountain. Founded 1925.

KGCX
Vida, Mont. 243.8m-1230kc. 10 watts. First State Bank of Vida. Announcer, E. E. Krebsbach. Daily ex Sun, 12:30-1:30 pm. Sun, 2-4 pm. Mountain. Founded Oct. 1, 1926.

KGDA
Dell Rapids, S. D. 254.1m-1180kc. 6 am.-6 pm. 15 watts. Home Auto Co. Sun, 10-11 am, 1:30-5 pm. Central.

KGDE
Barrett, Minn. 205.4m-1460kc. 50 watts. Jaren Drug company. Daily ex Sun, 12:30 pm, musicale; 1, news, weather, markets; 4:30-7, musicale. Sun, 10:30-3 pm, 6-8. Licensed Sept. 15, 1926. Central.

KGDM
Stockton, Calif. 217.3m-1380kc. 10 watts. Peffer Music Co. Daily ex Sun, 10-11:30 am, 2-3 pm. Thurs, Sat, 8-10 pm. Pacific. Founded Jan. 1, 1927.

KGDP
Pueblo, Colo. 223.7m-1340kc. 10 watts. Boy Scouts of America. Tues, 8 pm. Thurs, 9 pm. Mountain.

KGDR
San Antonio, Texas. 206.8m-1450kc. 15 watts. Joe B. McShane.

KGDW
Humboldt, Nebr. 293.9m-1020kc. 100 watts. Frank J. Rist. Announcer, C. M. Hecht. Mon, Sat, 7:30 pm. Tues, Wed, Fri, 11:30 am. Thurs, 8:30 pm. Central. Founded Nov., 1926.

KGDY
Oldham, S. D. 206.8m-1450kc. 15 watts. J. Albert Loesch. Thurs, 7:45-11 pm. Central. Founded Dec. 26, 1926.

KGEF
Los Angeles, Calif. 263m-1140kc. 500 watts. Trinity Methodist church. Announcer, E. C. Huckabee. Daily ex Sat, 6-10 pm. Sun, 10:45-12:30 pm, 5-6, 7-10:30. Pacific. Founded Dec. 26, 1926.

KGEK
Yuma, Colo. 263m-1140kc. 10 watts. 7 am-7 pm. Beehler Electrical Equipment Co.

KGEN
El Centro, Calif. 225.4m-1330kc. 15 watts. E. R. Irey and F. M. Bowles. Daily ex Thurs, Sun. 12:15-1:15 pm. Mon, Wed, Fri, 5:30-6:30 pm. Tues, Sat, 8-9 pm. Thurs, 9-11 pm. Pacific.

KGEO
Grand Island, Nebr. 205.4m-1460kc. 100 watts. Hotel Yancey. Mon, Wed, Sat, 8-9 pm. Tues, Fri, 12:25-12:55 pm. Sun, 2-4 pm. Central.

KGEQ
Minneapolis, Minn. 204m-1470kc. 50 watts. Fred W. Herrmann.

KGER
Long Beach, Calif. 215.7m-1390kc. 100 watts. C. Merwin Dobyns. Daily, 9-12 mid. Pacific. Founded Dec. 19, 1926.

KGES
Central City, Neb. 204m-1470kc. 10 watts. Central Radio Elec. Co.

KGEW
Fort Morgan, Colo. 218.8m-1370kc 100-200 watts. City of Fort Morgan. Announcer, Glenn S. White. Daily ex Sat, Sun, 5:15-5:45 pm, markets. Tues, Thurs, 8-10 pm. Sat, 12-1 pm, 8-10. Sun, 11-12n, 2-4 pm. Mountain. Founded Jan. 15, 1927.

KGEZ
Kalispell, Mont. 293.9m-1020kc. 100 watts. Flathead Broadcasting Assn. Announcer, John E. Parker. Daily ex Sun, 12-1 pm. Thurs, 7:30-9 pm. Sun, am, 7:30 pm, services. Mountain. Founded Feb. 20, 1927.

KGFB
Iowa City, Iowa. 223.7m-1340kc. 10 watts. A. G. Dunkel.

KGFF
Alva, Okla. 205.4m-1460kc. 25 watts. Earl E. Hampshire. Irregular schedule.

KGFG
Oklahoma City, Okla. 215.7m-1390kc. 50 watts. Full Gospel Church.

KGFH
La Crescenta, Calif. 263m-1140kc. 250 watts. Frederick Robinson, Announcer, Formosa H. Robinson. Slogan, "Voice of the Sierras." Mon, Tues, Wed, Fri, 8-10 pm. Pacific. Founded Feb. 7, 1927.

KGFI
San Angelo, Tex. 220.4m-1360 kc. 15 watts. Ragsdale Auto Co. Daily ex Sun, 12 n, 3 pm, 8-10 pm. Sun, 10:45 am, 7:45 pm, sermons. Central.

KGFJ
Los Angeles, Calif. 212.6m-1410kc. 100 watts. Ben S. McGlashan. Slogan, "Keeping Good Folks Joyful." Daily ex Sun, 6:30-9:30 am, 12-4:30 pm. 6-9. Daily ex Sat, 12-6:30 am. Sun, 12:01 am-6 pm. Pacific. Founded Jan. 18, 1927.

KGFK
Hallock, Minn. 223.7m-1340kc. 50 watts. Kittson County Enterprise.

KGFL
Raton, N. M. 222.1m-1350kc. 50 watts. Radio Trust Co.

KGFN
Aneta, N. D. 199.9m-1500kc. 15 watts. Haraldson & Thingstad.

KGFO
Terre Haute, Ind. 204m-1470kc. 100 watts. KGFO, Inc.

KGFW
Ravenna, Nebr. 296.9m-1010kc. 10 watts. Otto F. Sothman. Announcer R. H. McConnell. Slogan, "Catering to the Home Folks." Daily ex Sun, 8-9 am, 11:45-12:15 pm, 3:15-4:15. Central.

KGFX
Pierre, S. D. 254.1m-1180kc. 200 watts. 6 am-6 pm. Dana McNeil. Daily ex Sun, 12-15 pm, news, weather. Central.

KGGF
Picher, Okla. 206.8m-1450kc. 100 watts. Dr. D. L. Connell. Daily ex Sun, 7:30-8:30 pm, 8:30-9:30. Central. On air Sept. 1, 1927.

KGGH
Cedar Grove, La. 212.6m-1410kc. 50 watts. Bates Radio & Elec. Co. Announcer, A. J. Bates. Mon, Wed, Fri, 7-9 pm. Central. Founded Sept. 15, 1927.

KGGM
Inglewood, Calif. 204m-1470kc. 100 watts. Jay Peters. Portable. Founded Nov. 1, 1925.

KGHA
Pueblo, Colo. 209.7m-1430kc. George H. Sweeney and N. S. Walpole.

KGHB
Honolulu, H. I. 227.1m-1320kc. 250 watts. Radio Sales Co. Announcer, Gaylord Byron. Mon, Tues, Wed, Fri, 9-10 am, 11:30-1 pm, 3:30-5, 6-10, Thurs, 9-10 am, 11:30-1 pm, 3:30-5, 6-7. Sat, 9-10 am, 11:30-1 pm, 3:30-5, 6-12 mid. Sun, 10-12 n, 6-10 pm. 157½ meridian, 2½ hours earlier than Pacific. Founded Sept. 28, 1927.

KGHC
Slayton, Minn. 209.7m-1430kc. 15 watts. Hegstad Radio Co.

KGHF
Pueblo, Colo. 209.7 m-1430kc. 250 watts. Philip G. Lasky & J. H. Albert. Announcer, M. E. Gorman. Slogan, "Voice of the Rockies." Daily ex Sun, 9:30-10 am, weather, road reports; 12 n, markets; 2-6 pm, music; 7, police report; 7:30-11. Sun, 11 am, service. Mountain.

KGHP
Hardin, Mont. 263m-1140kc. 50 watts. American Legion, Hardin Post, No. 8.

KGO
Oakland, Calif. 384.4m-780kc. 5000 watts. Gen. Elec. Co. Announcer, Howard I. Milholland. Daily ex Sun, 11:30 am, 1 pm, weather, stocks; 6-6:55, dinner concert; 6:55, reports. Mon, 4-5 pm, Mon, 9 am, book review, 5:30, kiddies club; 8-9, grand opera, 9, time; Tues, 8-9 pm, Pilgrims; 9-10, Eveready hour; 10-11, Hits and Bits; Wed, 6:35 pm, farm; 8-9, vaudeville; 9-10, drama; 10-12, dance music, Thurs, 5-6 pm, Boy's hour; 8-9, 9-10, 10-11. Fri, 5:30-6 pm, 8-9, 9-10, 10-11, 11-12. Sat, 8-9 pm, 9-10, 10-11, 11-12. Sun, 11 am, 7:30 pm, services; 4, vesper, 5:30-6:30, 6:30-7:30, 9, 9-10. Pacific.

KGRC
San Antonio, Texas. 220.4m-1360kc. 100 watts. Paramount Radio Co. Announcer, L. G. Weber. Daily ex Sun, 8:30-9:30 am, 2-3 pm. Mon, Sat, 8:30-9:30 pm. Wed, 9:30-10:30 pm. Fri, 7:30-8:30 pm. Sun, 1-2 pm. Central. Opened Jan. 31, 1927.

KGRS
Amarillo, Texas. 243.8m-1230kc. 250 watts. Gish Radio Service. Announcer, L. B. Cornelius. Daily ex Sun, 6:30 am, 10, 11:45, 6:30. Mon, Wed, Fri, 9 pm. Sun, 11 am, 7:30 pm. Central.

KGTT
San Francisco, Calif. 220.4m-1360kc. 50 watts. Glad Tidings Temple and Bible Institute. Daily ex Sun, 12:30 pm, scripture reading. Tues, Wed, Fri, 8-10 pm. Wed, 2:30-4 pm, Divine healing service. Sun, 2:30-3 pm, Sunday school, 3-5, service; 7:30-10, service. Pacific. Founded Nov. 1925.

KGU
Honolulu, Hawaii. 270.1m-1110kc. 600 watts. Marion A. Mulrony. Announcer, Homer Tyson. Daily, 12-1 pm. Daily ex Sat and Sun, 5-6 pm. Mon, Tues, Thurs, 7:30-9:30 pm. Fri, 8-9:30 pm. Sat, 2-4:30 pm, sports. 157½ meridian, 2½ hours earlier than Pacific. Founded May 11, 1922.

KGW
Portland, Ore. 491.5m-610kc. 1000 watts. Oregonian Publishing Co. Announcer, Dick Haller. Slogan, "KGW, Keep Growing Wiser." Daily ex Sun, 10-11:30 am, town crier, household helps; 6-7, concert, 7:10. Mon, 9-11 pm. Tues, 9:45-10 am, exercises; 7-9 pm, 9-11 pm. Wed, 9-10 pm, 10-12. Thurs, 7:30-7:45 pm, amusement guide; 7:45-8, lecture; 9-10. Fri, 9:45-10 am, exercises; 7-9, 9-12 mid. Sat, 10-12 mid. Pacific.

KGY
Lacey, Wash. 245.8m-1220kc. 50 watts. St. Martins College. Announcer, Sebastian Ruth. Slogan, "Out Where the Cedars Meet the Sea." Sun, Tues, Thurs, 8:30-9:30 pm. Pacific. Opened April 5, 1922.

KHJ
Los Angeles, Calif. 399.8m-750kc. 1000 watts. Don Lee. Daily ex Sun, 8 am, 9, time; 9:30, stories; 2:30, news; 1:30-11 pm. Sun, 8:30 am, concert; 9:30, service; 1-10. Pacific.

KHMC
Harlingen, Tex. 236.1m-1270kc. 100 watts. Harlinger Music Co. Announcers, H. R. Baurn, M. S. Niles. Slogan, "Down in the Valley." Daily ex Sun, 1 pm, weather; 2:30-4, Mon, Wed, Fri, 7-9 pm. Sat, 8-10 pm. Central. Founded Feb., 1927.

KHQ
Spokane, Wash. 370.2m-810kc. 1000 watts. Louis Wasmer, Inc. Announcer, C. P. Underwood. Slogan, "Tells the World." Daily ex Sun, Wed, 12:30-1:30 pm, 3-4, 6-12 mid. Wed, 7-10 pm. Sun, 10:30 am, 11, 2-10 pm. Pacific.

KIAF
Sihtipoc, Minn. 422.3m-710kc. 500 watts. Steele Co. Slogan, "Far from the Maddening Crowd." Mon, Wed, Fri, 7-8 pm. Sun, 2-3 pm. Central.

KICK
Red Oak, Iowa. 322.4m-930kc. 100 watts. Atlantic Automobile Co. Operated by Walnut Grove Products Co. Announcer, H. A. Marshall. Daily ex Sun, 10 am-1 pm, 4-6. Founded 1923. Central.

KIOS
Eugene, Ore. 201.2m-1490kc. 50 watts. Eugene Broadcast Station. Announcer, Curtis Phillips. Daily ex Sun, 9-10 am, 12:15-1 pm, 3-4, 6-8. Sun, 11-12:30 pm, 2-4, 7:30-9:30. Pacific. Founded Jan. 1, 1927.

KJBS
San Francisco, Calif. 220.4m-1360kc. 100 watts. Julius Brunton & Sons Co. Announcer, Carl Christiansen. Daily ex Sun, 9-12 n, 1:30-7:30 pm. Mon, Wed, Thurs, 8-10 pm. Tues, Fri, 8-11 pm. Sun, 1:30-6 pm. Pacific. Founded Jan., 1925.

KJR
Seattle, Wash. 348.6m-860kc. 2500 watts. Northwest Radio Service Co. Daily ex Sun, 9 am-12 mid. Sun, 9 am, 10, 11, 2:30 pm, 6:15-7:15, 7:15, 7:30, 9. Pacific. Opened July 2, 1920.

KKP
Seattle, Wash. 202.6m-1480kc. 15 watts. City of Seattle. Daily, 10 pm. Pacific. Opened Dec., 1926.

KLCN
Blytheville, Ark. 285.5m-1050kc. 6 am-6 pm. 50 watts. Edgar G. Harris.

KLDS
Independence, Mo. 270.1m-1110kc. 1500 watts. Reorganized Church of Jesus Christ of Latter Day Saints. Midland Broadcasting Co. Announcer, Dr. F. H. Criley. Tues, 6:30 am, 7, 7:30 pm. Fri, 6:30 am, 7. Sat, 8:30 pm. Sun, 8:30 am, 9, 10, 6 pm, 7:15, 10. Central. Founded 1921.

KLIT
Portland, Ore. 199.9m-1500 kc. 10 watts. Lewis I. Thompson.

KLS
Oakland, Calif. 245.8m-1220kc. 250 watts. Warner Bros. Radio Supplies.

KLX
Oakland, Calif. 508.2m-590kc. 500 watts. Oakland Tribune. Announcer, Charles Lloyd. Slogan, "Where Rail and Water Meet." Daily ex Sun, 10 am, woman hour; 11:30, luncheon concert; 3:30, 4:30, 5:30, 6:30, dinner concert; 7, news. Daily ex Sun, Sat, 8, program. Sun, 4-6 pm. Pacific. Founded Nov. 20, 1922.

KLZ
Denver, Colo. 352.7m-850kc. 750-1000 watts. Reynolds Radio Co. Announcer, Julian C. Riley. Slogan, "Pioneer Broadcasting Station of the West." Daily ex Sun, 9 am-6 pm. Mon, 7:30-9:30 pm. Tues, Wed, 7:30-10 pm. Fri, 7:30-11:30 pm. Sat, 7:30-12 mid. Sun, 7-11 pm. Mountain. Founded 1919 as 9ZAF.

KMA
Shenandoah, Iowa. 394.5m-760kc. 1000 watts. May Seed & Nursery Co. Announcer, Earl E. May. Daily ex Sun, 6-7 am, 9-10, 11-1 pm, 2-4 pm. Daily ex Sun, Mon, 5-8:30 pm. Mon, 5-10:30 pm. Sun, 8-9 am, 11, 12:15-2:30 pm, 4-6, 6-7. Central. Founded Jan., 1925.

KMBC
Kansas City, Mo. 270.1m-1110kc. 1500 watts. Midland Broadcast Central. Announcer, Arthur B. Church. Daily ex Sun, 9 am, homemakers' hour; 9:30, music; 10, markets; 10:30, organ; 11, markets; 12 n, news, weather, markets; 12:15 pm, music; 4:10, news; 7, news and talks; 7:30, musicale; 8-10. Sun, Mon, Wed, Fri, 8-10 pm, Columbia chain. Tues, Thurs, Sat, 10 pm, entertainment; 10:30, features; 11:30, dance music. Tues, Sat, night club. Sun, 11 am, 2-4 pm, Columbia chain, 5, 8. Founded April, 1922. Central.

KMED
Medford, Ore. 270.1m-1110kc. 50 watts. W. J. Virgin. Daily ex Sun, 10-11 am, 12:15-1:15 pm, 6:15. Mon, Tues, Wed, Fri, 10 pm. Fri, 11-11:30 pm. Sun, 11-12 n, 8-9:15 pm. Pacific. Founded Dec. 22, 1926.

KMIC
Inglewood, Calif. 223.7m-1340kc. 250 watts. J. R. Pouch. Mon, Tues, Wed, Fri, 7 am-8 pm, 10-12. Thurs, Sat, 7 am-12 mid. Sun, 11-12:15 pm, 8-9:15. Pacific. Founded Jan. 10, 1927.

KMJ
Fresno, Calif. 365.6m-820kc. 50 watts. Fresno Bee. Announcer, W. F. Bragg. Mon, Wed, Fri, 7:15-10 pm. Tues, Thurs, 9-10 pm. Sat, 9:15-12 mid. Pacific. Founded Oct. 1, 1922.

KMMJ
Clay Center, Neb. 285.5m-1050kc. 250-500 watts. M. M. Johnson Co. Daily ex Sun, 7:30 am, 10, 11, 12:30, L. S. livestock market; 1:30 pm, 7, 8, Sun, 9 pm. Tues, silent. Founded 1925. Central.

KMO
Tacoma, Wash. 254.1m-1180kc. 500 watts. KMO, Inc. Announcer, Carl E. Haymond, Mon, Tues, Wed, Thurs, 10-11 am, 2-3 pm, Mon, 7-9:30 pm. Tues, 9-12:30 am, Wed, Thurs, Fri, 8-10 pm. Sat, 10-11 am, 2-3 pm, 6-7, 9-11. Fri, 10-11 am, 2-3 pm. Sun, 10:30-12 mid., 6-7, 7:30-9. Pacific. Founded Aug. 25, 1926.

KMOX
St. Louis, Mo. 299.8m-1000kc. 5000 watts. The Voice of St. Louis. Announcer, George Junkin. Daily ex Sun, 9:40 am, markets; 9:55, safety program; 10:45 pm, talks; 11:15, music; 12 n, farm flash; 1 pm, orchestra; 2, lecture; 2:30, studio program; 5, markets; 6, children's club; 6:30, program. Mon, Wed, Fri, 8 pm, Columbia chain; 10-1 am, dance music. Tues, Thurs, 8 pm, 10-1 am. Sun, 2 pm, 4 pm, 8. Central. Founded Dec. 18, 1925.

KMTR
Los Angeles, Calif. 526m-570kc. 500 watts. KMTR Radio Corp. Announcer, G. Allison Phelps. Daily ex Sun, 7-7:30 am, exercises; 7:30-8:30, 8:45-9, time; 11, 1:30-2:30 pm, 5:30-11. Pacific. Installed June, 1925.

KNRC
Santa Monica, Calif. 374.8m-800kc. 500 watts. Keirulff & Ravenscroft Co. Announcers, R. L. Rust, Margaret M. Shontz. Daily ex Sun, 1:30-4:30. Tues, 4:30-5 pm. Sun, 10:45 am, 2:30-4 pm, 5-9. Installed 1921. Pacific.

KNX
Los Angeles, Calif. 336.9m-890kc. 500 watts. Western Broadcast Co. Announcer, "Town Crier." Daily ex Sun, 6:45 am, exercises; 8, prayer; 8:55, time; 9, news;' 10, Town Crier; 10:30, economics; 1:30 pm, book talk; 2-4, 4:55, markets; 5, 5:30, music; 5:45, Town Crier; 6:30, dinner music. Mon, Tues, Wed, Thurs, Fri, 7-12 midnight. Sat, 7-2 am. Sun, 10-12:30 pm, church service; 12:45-1:45, 2-4, 6:30-9, 9-10:30. Installed Oct. 11, 1924. Pacific.

KOA
Denver, Colo. 325.9m-920kc. 2500 watts. 6 am. 7 pm. 5000 watts, General Elec. Co. Announcer, Freeman Talbot Daily ex Sun, 11:45 am, weather, markets, 12:05 pm. Daily ex Sat, Sun, produce. Daily ex Sun, 12:05 pm, organ. Tues, 8 pm, bridge; 8:30, dance. Tues, Thurs, Fri, 3:30, housewives' matinee. Thurs, 4 pm. Daily ex Sat, Sun, 6 pm, stocks, markets, produce, news bulletins. Mon, 7:30 pm, Appreciation hour. Tues, farm question box; 7:30 pm. Wed, 7:30 pm, Tiny Town tales. Fri, 7:30 pm, S. S. lesson. Mon, Wed, Fri, 8 pm, orchestra; 8:15 pm, regular program. Wed, Fri, 10-11 pm, dance program. Sat, 9 pm, dance. Sun, 11 am and 7:30 pm, service; 5:30 pm, music. Founded Dec. 15, 1924. Mountain.

KOAC
Corvallis, Ore. 270.1m-1110kc. 500 watts. Oregon Agricultural College. Announcer, W. L. Kadderly. Mon, Tues, Wed, Thurs, Fri, 7 pm. Pacific. Founded Dec., 1922.

KOB
State College, N. M. 394.5m-760kc. 7500 watts, 6 am-6 pm. 5000 watts. N. M. College of Agri. & Mech. Arts. Announcer, Robert Stewart. Slogan, "The Sunshine State of America." Daily 11:55-1 pm, time, weather, markets, road reports, news; music, 9:55-10:10, time, weather, road reports. Mon, 7:30-8:30 pm, farm program. Wed, Fri, 7:30-8:30 pm, music. Founded 1920. Mountain.

KOCH
Omaha, Neb. 258.5m-1160kc. 250 watts. Central High School. Announcer, Wilbur Cramer. Tues, Wed, Thurs, Fri, Sat, 6-10 pm. Sun, 10-12 n, 7-9 pm. Founded 1923. Central.

KOCW
Chickasha, Okla. 252m-1190kc. 250 watts. Okla. Chickasha Broadcasting Co. Slogan, "The Friendly Station in a Friendly Town." Daily ex Sun, 9-10 am, 12-1 pm. Sat, 6-12 mid. Sun, 10:50-12n, 7:30-8:30, service. Central. Founded Nov., 1922.

KOIL
Council Bluffs, Ia. 319m-940kc. 5000 watts. Mona Motor Oil Co. Daily ex Sun, 8-9 am, musicale; 10-11, Aunt Sammy; 12-30-2 pm, musicale; 3-4, 5-5:30, 5:30-6, 7-8, 9-10, 11-12, 12-1. Central. Founded July 10, 1925.

KOIN
Portland, Ore. 319m-940kc. 1000 watts. KOIN, Inc. Announcer, Paul H. Connet. Daily ex Sun, 10 am, 11 am, 12 n, 3, 5:15, 6, 7, 7:15, 8-9, 9-10. Sat, 11-1 am. Tues, Thurs, 10-11 pm. Mon, Wed, Fri, 10-11:30 pm. Sun, 3-4:30 pm, 6-7 pm, 7:50, 9. Pacific. Founded April, 1926.

KOMO
Seattle, Wash. 309.1m-790kc. 1000 watts. Fisher's Blend Station, Inc. Announcers, Robert Nichols, George Nelson. Daily ex Sun, 10 am-12:30 am, 10, inspirational; 10:15, health exercises; 10:30, home economics; 11, vocalists; 12 n, farm talks; 12:15, organ; 1:15, orchestra; 5:15, children's program; 5:45, stocks and bonds; 6, news; 6:15, orchestra; 9, N. B. C.; 10, program; 10:30, news; 10:45, dance orchestra. Sun, 10 am-11 pm. Pacific. Founded Dec. 31, 1926.

KOW
Denver, Colo. 218.8m-1370kc. 250 watts. The Associated Industries Broadcasting. Daily ex Thurs, 7-9 pm. Sun, 11-12 n, 6-7 pm, 7:30-9. Mountain.

KPCB
Seattle, Wash. 230.6m-1300kc. 100 watts. Pacific Coast Biscuit Co. Announcer, L. D. Greenway. Daily ex Sun, 9:30-9:50 am, recipe; 7:30-8:30 pm. Mon, Wed, 5:30-6 pm, 6, sports. Tues, 8:30-10 pm. Fri, 8:30-9:30 pm. Sat, 8:30-9:30 pm. Pacific. Founded April 1, 1927.

KPJM
Prescott, Ariz. 214.2m-1400kc. 15 watts. Frank Wilburn. Irregular hours, news, sports.

KPLA
Los Angeles, Calif. 288.3m-1040kc. 500 watts. Pacific Development Radio Co. Announcer, Winton Cotton. Daily, 11 am-11 pm. Sun, 7-10 pm. Pacific. Founded March, 1927.

KPNP
Muscatine, Iowa. 211.1m-1420kc. 100 watts. Central Radio Co. Wed, 9:20-10:20 pm. Central.

KPO

San Francisco, Calif. 422.3m-710kc. 1000 watts. Hale Bros. and the Chronicle. Announcer, Curtis Peck. Slogan, "The Voice of San Francisco, The City by the Golden Gate." Daily ex Sun, 6:45-8 am, exercises; 8, music; 10:30, utility features; 12 n, time, weather. Daily ex Sun, 1-7:30 pm, concert, talks. Mon, Tues, Wed, Thurs, Fri, 8-12 mid. Fri, 12:45 pm, luncheon talks. Sun, 9:45-10:45 am, service; 1-5 pm, N. B. C.; 5:30-6:30, music; 6:30-7:30, N. B. C.; 7:30, organ; 8:30-10, orchestra. Pacific.

KPOF

Denver, Colo. 201.6m-1490kc. 500 watts. Pillar of Fire, Inc.

KPPC

Pasadena, Calif. 315.6m-950kc. 50 watts. Pasadena Presbyterian church. Announcer, Wm. G. Anton Pohlman. Wed, 6:45-9 pm. Sun, 9:45 am-12:30 pm, 6:45-9 pm. Founded Dec. 25, 1924. Pacific.

KPRC

Houston, Texas. 293.9m-1020kc. 500 watts. Houston Post-Dispatch. Slogan, "Kotton Port Rail Center." Announcers, Alfred P. Daniel, Ted Hills. Daily ex Sun, 10:55 am, time; 11, weather, markets; 12 n, entertainment. 3-4 pm, 6:10-10:45. Sun, 11 am, 1 pm, 8 pm, services. Founded May 8, 1925. Central.

KPSN

Pasadena, Calif. 315.6m-950kc. 1000 watts. Pasadena Star-News. Announcers, George Frenger, P. C. Pryor. Daily ex Sun, 12:15 pm, 6 pm, news. Tues, Thurs, Sat, 8-9 pm. Sun, 10:30-12:30 am. Installed Nov. 23, 1925. Pacific.

KQV

Pittsburgh, Pa. 270.1m-1110kc. 500 watts. Doubleday-Hill Elec. Co. Announcer, Howard E. Clark. Mon, Wed, Fri, 4-5 pm, 6-9. Tues, Thurs, 4-5 pm, 6-7. Sun, 1-2 pm. Eastern.

KQW

San Jose, Calif. 296.9m-1010kc. 500 watts. First Baptist church. Daily ex Sun, 1-3 pm, music; 5-5:30, children's hour; 5:30-6, studio program; 6, Aunt Sammy; 6:20-6:30, U. S. D. A.; 6:40, U. S. Farm Radio school; 6:50, Farmers exchange; 7, news, weather, markets; 7:20, farm topics; 7:30, mail bag; 7:40, talk; 7:55, riddles; 8, program. Sun, 10 am, 7:30 pm. Pacific.

KRAC

Shreveport, La. 220.4m-1360kc. 50 watts. Caddo Radio Club. Announcer, R. M. Dean. Irregular schedule.

KRE

Berkeley, Calif. 245.8m-1220kc. 100 watts. First Congregational Church of Berkeley. Pacific School of Religion. Daily ex Sat, Sun, 12:30-1 pm. Sun, 11 am. Pacific.

KRLD

Dallas, Texas. 461.3m-650kc. 500 watts. KRLD, Inc. Announcer, Arthur W. Stowe. Slogan, "Where the Bluebonnets Grow." Daily ex Sun, 11-11:30 am; 12:30-2 pm, 3:30-4, 5-6, 7-8, 9-10, 11-12. Sun, 9:30-10:30 am, 11-12 n., 3-4 pm, 5-7:30, 9-9:30, 10:30-11:30, Sat, 12 m-3 am. Central. Founded Oct 30, 1926.

KRSC

Seattle, Wash. 202.6m-1480kc. 50 watts. Radio Sales Corp. Announcer, William J. Caisamalia. Daily ex Sun, 9-10 am, 6-7:30 pm, 9-10:30 pm. Mon, Wed, Fri, 3:30-5 pm. Pacific.

KSAC

Manhattan, Kan. 333.1m-900kc. 500 watts. Kansas State Agricultural College. Announcer, Lisle L. Longsdorf. Daily ex Sat, Sun, 9-9:55 am, 9:55-10:30, 12:35 pm, 4:30, 6:30-8. Sat, 12:35 pm, 7:30-8:30. Central. Founded Dec. 1, 1924.

KSBA

Shreveport, La. 267.7m-1120kc. 1000 watts. Shreveport Broadcasting Assn. Announcer, W. G. Patterson. Daily ex Sun, 10:15 am, 12:15 pm, 3:15, markets, weather, news; Tues, Wed, Thurs, Fri, 6:30 pm, 8. Mon, 11 pm, Sat, 9 pm. Sun, 11 am, 7:30 pm. Central. Founded March 14, 1922.

KSCJ

Sioux City, Iowa. 243.8m-1230kc. 500 watts. 1000 6 am-6 pm. Perkins Brothers Co. Announcer, C. W. Corkhill. Daily ex Sun, 9:45 am, 10:45, 12:15, stock, markets, weather; 11:30-12:30 pm, news, music; 1:45-3:45 pm. Mon, Tues, Wed, Fri, 6 pm. Mon, Fri, 11 pm, organ. Mon, 10:30 pm. Wed, 9 pm. Sun, 10:30 am, 2 pm, 7:10. Central. Opened April 4, 1927.

KSD

St. Louis, Mo. 545.1m-550kc. 500 watts. Pulitzer Pub. Co. Announcer, W. P. Corwin. Daily ex Sun, 9:40 am, 10:40, 11:40, 12:40, 1:40, 3:40. Mon, Tues, Thurs, Fri, 7-11 pm. Wed, 6:30-11 pm. Sat, 7-11 pm. Sun, 2-9:15 pm. Central. Founded June 24, 1922.

KSEI

Pocatello, Idaho. 333.1m-900kc. 250 watts. KSEI Broadcasting Assn. Announcer, W. J. O'Connor. Daily ex Sun, 3-4 pm, 6-8, 9-11. Sun, 9-11 pm. Mountain. Opened Jan., 1925.

KSL

Salt Lake City, Utah. 302.8m-990kc. 1000 watts. Radio Service Corp. of Utah. Announcers, Roscoe Grover, Lewis Lacey, Preston Iverson. Daily ex Sun, 7-8 am, 10-11 am, 12 n-1 pm, 4-5:30. Mon, Tues, Wed, 6-11:30 pm. Thurs, 6:30-11 pm. Fri, 5:30-11:30 pm. Sat, 6:30-12 mid. Sun, 11-1 pm, 1:55-3, 5-11:30. Mountain.

KSMR

Santa Maria, Calif. 272.6m-1100kc. 100 watts. Santa Maria Valley Railroad Company. Announcer, Sydney C. Peck. Daily ex Sat, Sun, 10:30-1 pm, 5-9:30 pm. Sat, 7:30 pm, markets. Pacific. Founded Dec. 3, 1925.

KSO

Clarinda, Iowa. 227.1m-1320kc. 500 watts. Berry Seed Co. Announcer, Joe Faassen. Slogan, "Keep Serving Others." Daily ex Sun, 6:30-8 am, 12-1 pm, music talks. Daily ex Sun, 6:30-9 pm. Sun, 11-12 n, 5-6 pm. Founded Nov. 2, 1925. Central.

KSOO

Sioux Falls, S. D. 209.7m-1430kc. 250, 500 watts. Sioux Falls Broadcast Assn. Announcer, L. M. Austin. Daily ex Sun, 7-8 am, 12-1 pm, 5-6. Central. Founded 1922.

KSTP

St. Paul-Minneapolis, Minn. (tr. Wescott, Minn.). 220.4m-1360kc. 2000 watts. The National Battery Station. Slogan, "The Call of the North." Daily ex Sun, 10:30 am; 10:45, shopping news; 12, weather; 12-01, organ; 5, 5:30, 6:50, 6:55, farm flashes; 7, weather; 7:01, music, 7:30, 8, 8:30, 9, 10. Sun. 3 pm, 4, 9:30. Central. Founded May, 1924.

KTAB

Oakland, Calif. 280.2m-1070kc. 500 watts. The Associated Broadcasters. Announcers, Lytton Spaulding, R. M. Bitzer. Slogan, "Knowledge, Truth and Beauty." Daily ex Sun, 6:45-1:30 pm, 4-7:30, 8-11. Sun, 9:45-12:30 pm, 1:30-2:30, 7-8, 8-9:15. Pacific. Opened Aug. 1, 1925.

KTAP

San Antonio, Tex. 228.9m-1310kc. 20 watts. Robert B. Bridge, Alamo Broadcasting Co. Slogan, "Kum to America's Playground." Daily ex Sun, 6:30-8:30 am, 10:30-11:30, 12:30-2 pm, 6:30-8, 9:30-10:30. Mon, silent. Sun, 4-6 pm, 9:30-10:30. Central. Founded Sept. 15, 1927.

KTBI

Los Angeles, Calif. 275.1m-1090kc. 1000 watts. Bible Inst. of Los Angeles. Announcer, H. P. Herdman. Daily ex Sun, 8:45 am, 2 pm. Daily ex Sat, Sun, 7:15-9. Sun, 10:45 am, 3, 6 pm, 7:15-9:30. Pacific. Founded Sept., 1922.

KTBR

Portland, Ore. 228.9m-1310kc. 50 watts. M. E. Brown. Announcers, M. E. Brown, Sid Goodwin. Daily ex Sun, 6-7 pm, dinner program, markets. Mon, Tues, Thurs, Sat, 8-9 pm. Mon, 9-12 mid. Wed, 8-9:30 pm, 9:30-12. Fri, 8-10 pm, 10-12. Sun, 10:30 am, 2-4 pm, 7:30-9. Pacific. Opened Sept. 23, 1925.

KTHS

Hot Springs National Park, Ark. 384.4m-780kc. 1000 watts. The Arlington hotel. Announcer, G. C. Arnoux. Slogan, "Kum to Hot Springs." Mon, Tues, Thurs, Fri, 12-1 pm, 7:30-11. Wed, 7:30-11 pm Sat, 12-1 pm, 7-10:30 Sun, 11-12:30 pm, 7:30-11. Installed Dec. 20, 1924. Central.

KTNT

Muscatine, Iowa. 256.3m-1170kc. 2000 watts. Norman Baker. Slogan, "The Home of the Calliophone and Voice of the Iowa Farm Union." Announcer, Norman Baker, LeRoy De Turk, Mable Albers, Charles Salisbury, Rene Bellows. Daily ex Sun, 6-7:30 am, 9-11, 12-1 pm, 2:30-5:30, 6:30-9. Sun, 12-1 pm, 2:30-4. Central. Founded 1924.

KTSA

San Antonio, Tex. 265.3m-1130kc. 2000 watts. Alamo Broadcasting Co.

KTUE

Houston, Tex. 212.6m-1410kc. 5 watts. Uhalt Electric. Announcer, Carlos Worley. Daily ex Sun, 2-3 pm. Sat, 8-9:30 pm. Central.

KTW

Seattle, Wash. 394.5m-760kc. 1000 watts. First Presbyterian church. Announcer, J. D. Ross. Slogan, "Hear Ye, Hear Ye, the Gospel." Sun, 11-12:30 pm, 3-4:30, 7-9:30, church service. Pacific.

KUJ

Seattle, Wash. 199.9m-1500kc. 10 watts. Puget Sound Radio Broadcasting Co. Mon, Wed, Fri, 6-9 pm. Sat, 6-12 mid. Pacific.

KUOA

Fayetteville, Ark. 296.9m-1010kc. 500 watts. University of Arkansas. W. S. Gregson. Daily ex Sun, 12-1 pm. Sun, Mon, 7-9 pm. Thurs, 7-9 pm. Central. Founded 1923.

KUOM

Missoula, Mont. 461.3m-650kc. 500 watts. University of Montana. Mon, Thurs, 8-9:30 pm. Sun, 9:15-10:30 pm. Mountain. Founded 1924.

KUSD

Vermillion, S. D. 483.6m-620kc. 250 watts. University of South Dakota. Announcer, Lyman Judson. Slogan, "South Dakota University for South Dakotans." Mon, Fri, 6:45-7:45 pm. Wed, 9-10 pm. Sat, 11 pm-1 am. Central.

KUT

Austin, Tex. 232.4m-1290kc. 500 watts. University of Texas. Announcer, J. G. Adams. Mon, Wed, 8 pm. Fri, 8 pm. Founded 1925. Central.

KVI

Tacoma, Wash. 282.8m-1060kc. 250 watts. Puget Sound Radio Broadcasting Co. Daily ex Sun, 8-10 am. Mon, Thurs, 3-9 pm. Wed, Sat, 3-10 pm. Sun, 11-12:30, 7:30-9. Pacific.

KVL

Seattle, Wash. 202.6m-1480kc. 100 watts. Arthur C. Dailey, Moore Hotel. Mon, Tues, Wed, Thurs, Fri, 6-10 pm. Pacific. Founded July 13, 1926.

KVOO

Tulsa, Okla. 348.6m-860kc. 1000 watts. Southwestern Sales Corp. Announcer, Billy Thompson. Daily ex Sun, 11 am, markets, 12-1 pm, 2:45 pm, 3-4, 6-12:30 am Sun, 8 am-12 n, 12-9:45, N. B. C. Central. Opened Jan., 1925.

KVOS

Bellingham, Wash. 209.7m-1430kc. 250 watts. Mt. Baker Station.

KWBS

Portland, Ore. 199.9m-1500kc. 15 watts. Schaeffer Radio Co.

KWCR

Cedar Rapids, Iowa. 239.9m-1250kc. 250 watts. H. F. Paar. Slogan, "The Voice of Cedar Rapids." Daily ex Sun, 6:30 am, 11:30, 3:45 pm, 4, 4:30, 5, 6, 9, 10. Sun, 4 pm, 9:30. Central. Founded July 29, 1922.

KWEA

Shreveport, La. 212.6m-1410kc. 250 watts. William Erwin Antony.

KWG

Stockton, Calif. 344.6m-870kc. 50 watts. Portable Wireless Telephone Co. Announcer, George J. Turner. Slogan, "Voice of the San Joaquin Valley." Daily ex Sun, 4-5 pm, news, concert, markets. 5-6 pm, 6-7:30, 8-10, concert. Wed, Thurs, Sat, 10-1 am, dance music. Sun, 7:30-9:30 pm, service; 9:30-10:30, organ. Pacific.

KWJJ

Portland, Ore. 249.9m-1200kc. 50 watts. Wilbur Jerman. Slogan, "The Voice From Broadway." Daily ex Sun, 1-6 pm, 6-8, 8-10:30. Wed, 10:30-12 mid, 12-1 Sun, 12-1 pm. Pacific. Founded July 25, 1925.

KWK

St. Louis, Mo. 234.2m-1280kc. 2000 6 am-6 pm. 1000 watts. Greater St. Louis Broadcasting Corp. Announcer, Thomas Patrick Convey. Daily ex Sun, 9:30 am-11, shoppers' club; baseball, studio concert, 12 n-8 pm. Central.

KWKC

Kansas City, Mo. 222.1m-1350kc. 100 watts. Wilson Duncan Studios. Announcer, Elmer C. Hodge. Slogan, "Keep Watching Kansas City." Tues, Wed, Thurs, Fri, 7 pm, 9. Central. Founded 1925.

KWKH

Shreveport, La. 394.5m-760kc. 1000 watts. Henderson Iron Works & Supply Co. Daily ex Sun, Mon, 8:30-12 mid. Sun, 7:30-12 mid. Central. Founded Jan. 8, 1925.

KWLC

Decorah, Iowa. 247.8m-1210kc. 50 watts. Luther College.

KWSC

Pullman, Wash. 394.5m-760kc. 500 watts. State College of Washington. Announcer, Harvey Wixson. Mon, Wed, Fri, 7:30-9 pm, music, lectures. Pacific. Founded 1922.

KWTC

Santa Ana, Calif. 272.6m-1100kc. 100 watts. Dr. John Wesley Hancock. Mon, Wed, 5:30-7 pm. Tues, 5:30-7 pm, 8-10. Thurs, 5:30-10 pm. Fri, 5:30-9 pm. Sat, 5:30-9 pm. Pacific. Founded Nov. 15, 1926.

KWUC

Le Mars, Iowa. 243.8m-1230kc. 1500 watts. Western Union College. Announcer, Rex Frolkey. Daily ex Sun, 9:30-11:15 am, 12:30, 4, 5, 7. Wed, Sat, 10 pm. Central. Founded 1922.

KWWG

Brownsville, Texas. 277.6m-1080kc. 500 watts. Lone Star Broadcast Co. Inc. Slogan, "Good Night, World." Daily ex Sun, 9:30 am, 12 n, weather, markets, news; 4 pm, markets. Mon, Tues, Thurs, Fri, 7:30 pm. Wed, 12 mid. Central.

KXA

Seattle, Wash. 348.6m-860kc. 500 watts. American Radio Tel. Co.

KXL

Portland, Ore. 220.4m-1360kc. 100 watts. KXL Broadcasters. Announcer, A. R. Truitt. Slogan, "The Voice of Portland." Daily, 8 am-11 pm. Sat, 6 pm. Sun, 11 pm. Pacific. Founded Dec. 13, 1926.

KXRO

Aberdeen, Wash. 223.7m-1340kc. 50 watts. KXRO, Inc.

KYA

San Francisco, Calif. 361.2m-830kc. 1000 watts. Pacific Broadcasting Corp. Announcer, Chester E. Boone. Daily ex Sun, 8-12 n; 12, time, news; 5:30-10. Tues, Thurs, 10-11 pm. Sat, 10-1 am. Sun, 11 am, 7:30 pm, service. Pacific. Founded Dec. 18, 1926.

KYW

Chicago, Ill. 526m-570kc. 2500 watts. 5000 after 10 pm. Westinghouse Elec. & Mfg. Co. Announcer, Maurice Wetzel. Daily ex Sun, 6, bedtime story; 6:30, dinner concert; 7-9, WJZ; 9-10:30, program; 10:30, weather; 10:32, orchestra, Congress Carnival. Tues, Fri, 4-5 pm. Sun, 10:50 am, time; 11, service; 1 pm, WJZ; 2, 4:30, 7:15-8:35, Twenty Minutes of Good Reading; 8:35-9-15, Home Folks hour; 9:15, WJZ. Central.

KZIB

Manila, P. I. 249.9m-1200kc. 20 watts. I. Beck, Inc., Daily, 6:30-8 pm. Wed, 7:30-10:30 pm.

KZM

Oakland, Calif. 208.2m-1440kc. 100 watts. Western Radio Institute (Hotel Oakland). Announcer, Elbert Cowan. Daily ex Sun, 6:30-7:30 pm. Sun, 8-10 pm. Pacific. Founded June 29, 1921.

KZRM

Manila, P. I. 413m-726.1kc. 1000 watts. Radio Corp. of Philippines.

NAA

Washington, D. C. 434.5m-690kc. 1000 watts. United States Navy Dept. Daily and Sun, 10:05 am, 10:05 pm, weather; 10 am, 10 pm, time. Daily ex Sun, 3:45 pm, weather. Fri, 7:45-8 pm. Eastern.

WAAD

Cincinnati, Ohio. 230.6m-1300kc. 25 watts. Ohio Mechanics' Institute. Sat, 9:45 pm. Eastern.

WAAF

Chicago, Ill. 389.4m-770kc. 500 watts. Chicago Daily Drovers Journal. Announcer, Carl Ulrich. Daily ex Sun, 8:45 am, 10:50, 11, 12:50 pm. Daily ex Sun, Sat, 4:30, live stock and weather reports. Central. Founded May 22, 1922.

WAAM

Feb., 1922. Newark, N. J. 267.7m-1120kc. 250 watts. I. R. Nelson Company. Announcer, Jack Van Riper. Daily ex Sun, 7-8 am, 11-1:30 pm. Tues, Wed, 6-8 pm. Fri, Sat, 8-10 pm. Mon, Thurs, 10-12 mid. Sat, 12:30 am-2:30 pm. Sun, 11 am-12:30 pm, 3:30-6:30. Eastern. Experimental call 2XBA 65.18m. Founded

WAAT

Jersey City, N. J. 245.8m-1220kc. 300 watts. Bremer Broadcasting Corp. Announcer, Joseph Goustin. Slogan, "The Voice at the Gate of the Garden State." Daily ex Sun, 10:30 am, housewives' hour; 6 pm, markets; 6:05, dinner music; 6:40, weather; 6:45, sports; 7, time. Mon, 8-2 am. Tues, 8-9 pm. Sat, 9 pm. Sun, 9-10:30 am, 12:30-4 pm, 5-11 pm. Eastern. Founded 1921.

WAAW

Omaha, Neb. 440.9m-680kc. 500 watts. Omaha Grain Exchange. Announcer, James Thompson. Slogan, "Pioneer Market Station of the West." Daily ex Sun, 6 am, 8, 9:30, 9:45, 10:15, 10:45, 11:15, 11:45, 12:15, 1:15, 1:35, 1:40, 2-6 pm. Founded 1921. Central.

WABC

Richmond Hill, N. Y. 309.1m-970kc. 5000-2500 watts. Atlantic Broadcasting Corp. Dail ex Sun, 1-3 pm, 4-11:30 or 12:30 am, Sun, 10:50-12 n, 4-10:30 pm. Eastern.

WABF

Kingston, Pa. 205.4m-1460kc. 250 watts. Markle Broadcasting Corp. Announcer, E. L. Jones. Slogan, "The Voice of Wyoming Valley." Daily ex Sun, 12-1 pm, 6-7. Sun, 10:30-12, 7:30-9, 9-10:30. Eastern.

WABI

Bangor, Me. 389.4m-770kc. 100 watts. First Universalist church. Announcer, Prof. W. J. Creamer, Jr. Sun, 10:30 am, 7:30-9 pm. Eastern. Founded 1923.

WABW

Wooster, Ohio. 247.8m-1210kc. 50 watts. The College of Wooster, Dept. of Physics. Announcer, A. W. Coven.

WABY

Philadelphia, Pa. 247.8m-1210kc. 50 watts. John Magaldi, Jr.

WABZ

New Orleans, La. 238m-1260kc. 50 watts. The Coliseum Place Baptist church. Announcer, Charles B. Page. Slogan, "The Station with a Message." Sun, 11-12:15 pm, 7:30-9, church service. Central. Founded January, 1924.

WADC

Akron, Ohio. 238m-1260kc. 1000 watts. Allen Theater Broadcasting Station. Announcer, George F. Houston. Daily ex Sun, 11-12 noon, 5:30-6 pm. Daily ex Sun, Sat, 8-11 pm. Sun, 10:30-11:45 am, 12:30-1:30 pm, 3-5, 8-11 pm. Eastern. Founded Mar. 1925.

WAFD

Detroit, Mich. 230.6m-1300kc. 100 watts. Albert B. Parfet Co. Announcer, Owen F. Uridge. Daily ex Sat, 6:45 pm, dinner music, 7:15, 7:30, 8. Eastern. Founded Jan. 1925.

WAGM

Royal Oak, Mich. 225.4m-1330kc. 50 watts. Robert L. Miller. Announcer, R. L. Miller. Slogan, "The Little Station With the Big Reputation." Mon, 8-12:30 am. Wed, Fri, 8-12 mid. Founded Oct. 3, 1925. Central.

WAIT

Taunton, Mass. 214.2m-1400kc. 10 watts. A. H. Waite & Co., Inc.

WAIU

Columbus, Ohio. 282.8m-1060kc. 5000 watts. American Insurance Union. Announcer, Don Bernard. Daily ex Sun, 10:30-11 am, services 11:30-12:30 pm. Daily ex Sat, Sun, 3-4 pm, 6-7. Mon, Fri, 7-11 pm. Wed, 9-11 pm. Sun, 2:30-5, 8:30-11. Eastern. Founded June, 1922.

WAIZ

Appleton, Wis. 227.1m-1320kc. 100 watts. Irving Zuelke, Inc. Daily ex Sun, 10-1:30 pm. Mon, 8-8:45 pm, band. Daily, 5-6:30 pm, dinner concert. Central.

WALK

Willow Grove, Pa. 201.2m-1490kc. 50 watts. Albert A. Walker, portable.

WAMD

St. Paul, Minn. 222.1m-1350kc. 500 watts. National Battery Co.

WAPI

Auburn, Ala. 340.7m-880kc. 1000 watts. Alabama Polytechnic Institute. Announcer, W. A. Young. Daily ex Sun, 12-1. Tues, Thurs, Fri, 9-10 pm. Installed 1922. Central.

WASH

Grand Rapids, Mich. 256.3m-1170kc. 250 watts. Baxter Laundries, Inc. Announcers, Hugh Hart, Richard Smith. Daily ex Sat, Sun, 12:30-1:30 pm, 5:30-6. Thurs, 6-6:30 pm. Daily ex Thurs, Sun, 7-8 pm. Sun, 10-11:30 am, 4-5 pm, 7-8:30. Central. Founded March 13, 1925.

WATT

Boston, Mass. 201.2m-1490kc. 100 watts. Edison Elec. Illuminating Co.

WBAA

W. Lafayette, Ind. 272.6m-1100kc. 500 watts. Purdue university. Announcer, J. W. Stafford. Daily ex Sun, 11:15 am, stocks, markets, weather. Mon, Fri, 7 pm, special program. Central. Founded 1920.

WBAK

Harrisburg, Pa. 299.8m-1000kc. 500 watts. Pennsylvania State Police. Announcer, A. E. Poorman. Daily ex Sun, 10:30 am, 1:30 pm, 4, 7, police report, fire protection, farm news. Eastern. Founded 1919.

WBAL

Baltimore, Md. 285.5m-1050kc. 5000 watts. Consolidated Gas, Elec. Light & Power Co. Announcer, Stanley W. Barnett. Slogan, "The Station of Good Music." Daily ex Sun, Sat, 3:30-5 pm, 6-11 pm. Sat, 6:30-11 pm. Sun, 6:30-9 pm. Eastern. Founded Nov. 1, 1925.

WBAO

Decatur, Ill. 267.7m-1120kc. 100 watts. James Millikin University. University activities. Mon, Wed, 7-8 pm. Central. Founded 1922.

WBAP

Fort Worth, Tex. 499.7m-600kc. 5000 watts. Fort Worth Star-Telegram. Announcer, "The Hired Hand." Daily ex Sun, 8, 9, 10, 11, 12 m, 1 pm, 2, 3, "Port of Missing Men." Mon, Tues, Wed, Thurs, Fri, Sat, 6-7 pm, 8-9. Mon, Thurs, Sat, 10-12 mid. Sun, 1-7 pm, 9:15-12. Sun, 6-7 pm, vesper. Central. Founded April, 1922.

WBAR

Sisiht, Wis. 270.1m-1110kc. 500 watts. Kopp Radio Co. Slogan, "The Station of Northern Wisconsin." Mon, 9-10 pm. Wed, 8-9 pm. Thurs, 7:30-8:30. Sun, 10-11 pm. Central.

WBAW

Nashville, Tenn. 239.9m-1250kc. 500 watts. WBAW Broadcasters. Announcer, Harry Stone. Daily ex Sun, 10-11:15 am, 2:30-3:30 pm, 5-8, 9-10. Tues, 11-12 mid. Sun, 9:30-10:50 am; 11-12:30 n, 7-9. Founded Feb. 24, 1924. Central.

WBAX

Wilkes-Barre, Pa. 249.9m-1200kc. 100 watts. John H. Stenger, Jr. Slogan, "In Wyoming Valley, Home of the Anthracite." Tues, 6:30-11 pm. Thurs, 9-2 am. Sun, 5-9 pm. Eastern. Founded May, 1922.

WBBC

Brooklyn, N. Y. 227.1m-1320kc. 500 watts. Brooklyn Broadcasting Corp. Announcer, John M. Hurley. Mon, 10-3 pm, 7-8, 10-12. Tues, 9:30-12 n, 3-7:30, 10:30-12. Wed, 10-3 pm, 6-7, 10-12. Thurs, 10-12 n, 4-6, 7-10. Fri, 10-3, 6-8, 10-12. Sat, 9-10:45 am, 3:30-9 pm. Sun, 9-10 am, 3-8 pm, 10:30-12. Eastern. Founded Aug., 1926.

WBBL

Richmond, Va. 234.2m-1280kc. 100 watts. Grace Covenant Presbyterian church. Founded Feb, 1924.

WBBM

Chicago, Ill. (Tr. at Glenview.) 389.4m-770kc. 5000 watts. Atlass Investment Co. Daily ex Sun, Mon, 1-2 pm, 7-11. Mon, 1 pm, 6-7 pm, 7-10. Thurs, 11-12 mid. Sat, 12-2 am. Sun, 12-3 am. Nutty Club. Founded 1922. Central.

WBBP

Petoskey, Mich. 239.9m-1250kc. 100 watts. Petoskey High School. Announcer, Carl Bowman. Daily ex Sun, 12-12:15 pm, weather stocks, news. Wed, 6-7 pm, popular program. Sun, 3-4 pm. Central. Founded Jan. 31, 1924.

WBBR

Rossville, N. Y. 256.3m-1170kc. 1000 watts. International Bible Students' Association. Announcer, Victor F. Schmidt. Mon, Tues, Thurs, Fri, 2-4 pm, 7-9. Wed, 2-4 pm. Sun, 10-12 n, 2-4 pm, 7-9. Founded Feb., 1924. Eastern.

WBBW

Norfolk, Va. 236.1m-1270kc. 100 watts. Ruffner Junior High School. Announcer, Lee M. Klinefelter. Slogan, "The School You'd Like to Go To." Mon, 8 pm. Fri, 8-9:30 pm. Eastern. Founded Feb. 26, 1924.

WBBY

Charleston, S. C. 249.9m-1200kc. 75 watts. Washington Light Infantry. Slogan, "Seaport of the Southeast." Sun, 10-11 pm. Eastern.

WBBZ

Chicago, Ill. 204m-1470kc. 100 watts. C. L. Carrell.

WBCN

Chicago, Ill. 288.3m-1040kc. 250 watts. Great Lakes Broadcasting Co. Daily ex Sun, Mon, 11 am, Mrs. Peterson; 1-2 pm, 5-6, 7-8. Mon, 1-2 pm, 5-6, 7-8. Sun, 10:30 am, church; 4-6 pm, 7:30-9:30. Central.

WBES

Takoma Park, Md. 265.3m-1130kc. 100 watts. Bliss Elec. School. Announcer, Wm. M. Johnson, Jr. Fri, 6-7 pm. Eastern. Opened Jan., 1923.

WBET

Medford, Mass. 288.3m-1040kc. 500 watts. Boston Transcript Co. Announcers, Gerard H. Slattery, Wayne H. Latham, Richard D. Grant. Slogan, "The Boston Evening Transcript—New England's Leading Family Daily." Daily 6:30-11 pm. Eastern. Opened Feb. 28, 1927.

WBIS

Boston, Mass. 461.3m-650kc. 500 watts. Boston Information Service. Announcer, Nancy Howe. Daily ex Sun, 8-9:30 am, 2-4 pm. Eastern. Founded Jan. 29, 1927.

WBKN

Brooklyn, N. Y. 199.9m-1500kc. 100 watts. Arthur Faske. Announcer, L. W. Berne. Daily Sun. 12-2 pm, 3-5. Mon, Fri, 8-10 pm. Tues, 10-12 mid. Wed, 12 mid. Thurs, 6-8 pm. Sat, 6-8. Eastern. Founded Nov. 22, 1926.

WBMH

Detroit, Mich. 211.1m-1420kc. 100 watts. Braun's Music House. Announcers, Larry Dean, W. S. Burnett, O. F. Gaffert, Jr. Mon, Wed, Thurs, 8-12 mid. Tues, 9-11:30 pm. Fri, 8:30-11:30 pm. Sat, 9-12 mid. Eastern. Founded Jan. 11, 1927.

WBMS

Union City, N. J. 199.9m-1500kc. 100 watts. WBMS Broadcastnig Corp. Slogan, "The Voice of Union City." Daily ex Sun, 12-1 pm, 5-6:30, 8-12 mid. Sun, 3-6 pm, 8-12 mid. Daily ex Sun, 8:30-12 mid. Sun, 1-3 pm, 7:30-11. Eastern.

WBNY

New York, N. Y. 236.1m-1270kc. 500 watts. Baruchrome Corp. Daily ex Sun, Mon, 6-12 mid. Sun, 2:30 pm, 6. Founded 1925. Eastern.

WBOQ

Richmond Hill, N. Y. 309.1m-970kc. 500 watts. Atlantic Broadcasting Co.

WBRC

Birmingham, Ala. 241.8m-1240kc. 250 watts. Birmingham Broadcasting Co. Announcer, Dud Connolly. Slogan, "The Biggest Little Station in the World." Daily ex Sat, Sun, 1-2 pm. Mon, Tues, Wed, Fri, 8-10 pm. Sun, 10:45 am, service; 7:30, service. Central. Founded May 18, 1925.

WBRE

Wilkes-Barre, Pa. 249.9m-1200kc. 100 watts. Liberty State Bank and Trust Co. Announcer, Louis G. Baltimore. Mon, Fri, 12:30-1:15 pm, 6:30-12. Wed, 12:30-1:15 pm, 6:30-11:30. Sun, 9-12 mid. Eastern.

WBRL

Tilton, N. H. 232.4m-1290kc. 500 watts. Booth Radio Laboratories.

WBRS

New York, N. Y. 211.1m-1420kc. 100 watts. North American Broadcasting Corp. Announcer, M. E. Kriegel. Daily ex Sun, 1-2 pm Mon, Wed, 10-11 pm. Fri, 8-9. Eastern.

WBSO

Babson Park, Mass. 384.4m-780kc. 100 watts. Babson's Statistical organization. Announcer, Marshall McCarroll. Daily ex Sun, 4-5 pm, 12-1 am. Eastern. Founded Jan., 1927.

WBT

Charlotte, N. C. 258.5m-1160kc. 750 1000 watts. 7 am-7 pm. C. C. Coddington, Inc. Announcer, H. W. Burwell. Daily ex Sun, 12:30 pm, Mon, 6-12 mid. Tues, 7-11:30 pm. Wed, 7-11:30 pm. Thurs, 7-11 pm. Fri, 7-12:30 am. Sat, 6-12:30 am. Eastern.

WBZ

Springfield, Mass. 333.1m-900kc. 15000 watts. Westinghouse Elec. & Mfg. Co. Radio Station of New England. Announcer, Aidan Redmond. Mon, 10 am-11:30 pm. Tues, 10 am-11 pm. Wed, 10 am-11:30 pm. Thurs, 10 am-11:30 pm. Fri, 10-11:30 pm. Sat, 11 am-10:45 pm. Sun, 11 am-11:30 pm. Installed Sept. 19, 1921. Eastern.

WBZA

Boston, Mass. 333.1m-900kc. 500 watts. Westinghouse Elec. & Mfg. Co. Same programs as WBZ.

WCAC

Mansfield, Conn. 535.4m-560kc. 500 watts. Connecticut Agricultural College. Announcer, Daniel E. Noble. Slogan, "From the Nutmeg State." Mon, Wed, 7-7:30 pm. Sat, 7-8 pm. Eastern. Founded June, 1923.

WCAD

Canton, N. Y. 243.8m-1230kc. 500-1000 watts. St. Lawrence University. Announcer, Ward C. Priest. Slogan, "The Voice of the North Country." Daily, 12:30 pm, weather, reports, talks, music, time. Wed, 4:30-6 pm. Eastern. Founded Dec. 7, 1922.

WCAE

Pittsburgh, Pa. 461.3m-650kc. 500 watts. Gimbel Brothers. Daily ex Sun, 6:45-8 am, exercises; 8:15, 9:15, 10:15, 12:15, 2:15 pm, 5:15; 1:30, 3:40 pm, news; 2:30 pm, organ; 6, dinner music; 7, popular music; 5:30, 7:30, Uncle Kay Bee; 8-10. Sun, 6 pm, 7:15-10, WEAF. Eastern.

WCAH

Columbus, Ohio. 234.2m-1280kc. 250 watts. Entrekin Electric Co. Daily ex Sun, 12-1 pm. Mon, Wed, 6-7. Daily ex Sun, Sat, 6-10:30 pm. Sat, 6-12 mid. Eastern. Founded April, 1921.

WCAJ

University Place, Nebr. 379.5m-790kc. 500 watts. Nebraska Wesleyan University. Announcer, J. C. Jensen. Daily, 10 am, convocation exercises; 4:30 pm, weather, news. Tues, Fri, 12 n, organ. Sun, 11 am, services; 4 pm, vesper. Founded Oct., 1921. Central.

WCAL

Northfield, Minn. 285.5m-1050kc. 500 watts. Dept. of Physics, St. Olaf College. Announcer, Hector Skifter. Slogan, "The College on the Hill." Daily ex Sun, Thurs, 9:45 am. Mon, 7 pm; 8:15. Sun, 8:30-9:30 am; 3-4 pm. Central. Founded, 1922.

WCAM

Camden, N. J. 223.7m-1340kc. 500 watts. City of Camden. Announcer, Harry E. Ehrhart. Mon, Wed, Fri, 7:30-10:30 pm. Eastern. Founded Oct. 26, 1926.

WCAO

Baltimore, Md. 243.8m-1230kc. 250 watts. Monumental Radio, Inc. Announcer, Wm. L. Atkinson. Mon, Wed, Fri, 6-11 pm. Sun, 11 am, service; 3-5, 7:45 pm, service; 9-11 Columbia chain. Eastern. Founded May 17, 1922.

WCAP

Asbury Park, N. J. 239.9m-1250kc. 500 watts. Chamber of Commerce. Announcer, Thomas F. Burley, Jr. Mon, Tues, Thurs, Sat, Sun, 10 am-12 pm. Eastern. Founded July 1, 1927.

WCAT

Rapid City, S. D. 247.8m-1210kc. 100 watts. South Dakota State School of Mines. Announcer, J. O. Kammerman. Daily ex Sun, 9:30 am, 12:30 pm, weather, reports. Thurs, 7:30 pm, concert. Mountain. Founded 1920.

WCAU

Philadelphia, Pa. 260.7m-1150kc. 500 watts. Universal Broadcasting Co. Announcer, Stan Lee Broza. Slogan, "Where Cheer Awaits U." Mon, 5:30-11:30 pm, Tues, 5-11:30 pm. Wed, 5:30-12 mid. Thurs, 5:30-12 mid. Fri, 5:30-11 pm. Sat, 6:30-11. Sun, 2-11 pm. Eastern. Founded May, 1922.

WCAX

Burlington, Vt. 254.1m-1180kc. 100 watts. University of Vermont. Slogan, "The Voice of the Green Mountains." Fri, 7-8 pm. Eastern.

WCAZ

Carthage, Ill. 249.9m-1200kc. 50 watts. Carthage College. Announcer, Raymond Derks. Daily ex Sat, Sun, 11:40-12:15 pm. Mon, 7-8 pm. Central.

WCBA

Allentown, Pa. 222.1m-1350kc. 100 watts. Queen City Radio station. Wed, 8:15-11 pm. Fri, 7:30-10:30 pm. Sat, 10-11 pm, dance music. Sun, 10 am, 5:30 pm, 7, church service. Eastern.

WCBD

Zion, Ill. 344.6m-870kc. 5000 watts. Wilbur Glenn Voliva. Announcer, J. H. DePew. Slogan, "Where God Rules, Man Prospers." Tues, Thurs, 8-10:30 pm, concert. Wed, 12:30-1 pm, organ. Thurs, 2:30-3:45 pm, service. Sun, 9-10:45 am, Bible school; 2:30-6 pm, church services; 8-10:30 pm. Founded May, 1923. Central.

WCBE

New Orleans, La. 227.1m-1320kc. 5 watts. Uhalt Brothers Radio Co.

WCBM

Baltimore, Md. 225.4m-1330kc. 100 watts. Charles Schwarz. Announcer, Harry J. Dobe. Mon, Wed, Fri, 12-1:30 pm, 6-10. Tues, Thurs, Sat, 6-11:30 pm. Sun, 6-8 pm. Eastern. Founded March 25, 1923.

WCBR

Providence, R. I. 201.2m-1490kc. 100 watts. Charles H. Messter. (Portable.)

WCBS

Springfield, Ill. 209.7m-1430kc. 250 watts. Harold L. Dewing, Charles H. Messter. Slogan, "Home of Abraham Lincoln." Mon, 9-11 pm. Tues, Wed, Thurs, Fri, 8:30-10:30 pm. Sun, 10:45-12 n, 12:30-2 pm, 6-7, 7:30-8. Central. Founded April 8, 1923.

WCCO

Minneapolis-St. Paul, Minn. (Tr. at Anoka.) 405.2m-740kc. 7500, 6 am-6 pm. 5000 watts. Washburn-Crosby Co. Announcer, L. J. Seymour. Slogan, "Service to the Northwest." Daily ex Sun, 7 am, music; 9:30 am, program for day; 9:35, news; 9:45, weather, markets; 10:30, markets; 11:30, markets; 12, music; 1:30, weather, markets; 3, markets, 4:45, readers' club; 5:15, children's hour; 5:45, livestock. Mon, 6:30 pm, dinner music; 7:30, orchestra; 8:30, WEAF; 9:30, program; 10, weather. Tues, 6-7, 8 pm, New York; 9:30, musicale; 10:30, weather. Wed, 6 pm; 7:30, WEAF; 10, weather; 10:30, dance; 11:30, organ. Thurs, 7 pm, WEAF; 10, weather, markets. Fri, 7, WEAF; 8, WEAF; 9:30, music; 10, weather; 10:05, music. Sat, 6:15 pm, music; 7, WEAF; 10, weather, dance program. Sun, 7:15-10:15 pm. Founded Oct. 1, 1924. Central.

WCDA

New York, N. Y. (tr. at Cliffside Park, N. J.). 211.1m-1420kc. 250 watts. Italian Educational Broadcasting Co.

WCFL

Chicago, Ill. 483.6m-620kc. 1500 watts. Chicago Federation of Labor. Announcer, Harold O'Halleran. Slogan, "The Voice of Labor." Daily ex Sun, 10-2 pm, 4-12 mid. Sun, 11-1 pm, 2:30-6:30, 7:30-9:30. Central.

WCGU

Coney Island, N. Y. 218.8m-1370kc. 500 watts. Charles G. Unger. Daily ex Sun, 1 pm. Wed, Fri, 8 pm. Sun, 11 am. Eastern.

WCLO

Kenosha, Wis. 227.1m-1320kc. 100 watts. C. E. Whitmore. Announcer, Glenn G. Balcom. Daily ex Tues, Thurs, 11:30 am, 2:30-5:30, 7-12 mid. Founded Aug. 4, 1925. Central.

WCLS

Joliet, Ill. 215.7m-1390kc. 150 watts. M. A. Felman Co. Slogan, "Will County's Largest Store." Wed, Fri, 7-11 pm. Tues, 8-11 pm. Sat, Sun, 9-11:30 pm. Sun, 9:30-12:30 pm. Wed, Sat, 11-11:30 am. Central. Founded June 1925.

WCMA

Culver, Ind. 260.7m-1150kc. 500 watts. Culver Military Academy. Announcer, C. F. McKinney. Daily ex Sun, 3-4 pm, public service hour. Mon, 8-10:30 pm. Wed, 8-10:30 pm. Fri, 8-10:30 pm. Sun, 11-12:30 pm, chapel service. Founded 1925. Central.

WCOA

Pensacola, Fla. 249.9m-1200kc. 500 watts. Municipal Broadcasting Station. Announcer, John E. Frenkel. Slogan, "Wonderful City of Advantages." Daily ex Sun, 10:30 am, 12:30 pm. Mon, Wed, Fri, 8 pm. Sun, 12:30 pm, 7:25. Central. Founded Feb. 2, 1926.

WCOC

Columbus, Miss. 230.6m-1300kc. 250 watts. Crystal Oil Co. Announcer, T. C. Billups. Daily, 5-6 pm. Tues, Fri, 8-10 pm. Central. Founded Feb. 26, 1927.

WCOT

Olneyville, R. I. 225.4m-1330kc. 100 watts. Jacob Conn. Announcer, Lewis S. Bellem, Jr. Daily and Sun, 2:30-4 pm. Daily ex Sun, 8-10 pm. Eastern.

WCRW

Chicago, Ill. 223.7m-1340kc. 500 watts. Clinton R. White. Announcers, C. R. White, Charles P. Hughes, Miss Josephine. Slogan, "For Your Entertainment." Daily ex Sun, 11:30-1 pm. Daily ex Mon, 5-7:30 pm, 9:30-10:30. Central. Founded May, 1926.

WCSH

Portland, Me. (tr. Cumberland.) 214.2m-1400kc. 500 watts. Congress Square hotel. Slogan, "Sunrise Gateway of America." Announcers, L. T. Pitman, H. C. Wing. Daily ex. Sun, 10 am, housewives hour; 11, WEAF; 12 n, stocks, weather; 12:10, news; 3, music hour; 4, news; 6, stocks; 7:45, news. Mon, 8:30 pm, 9:30, 10:30, 11. Tues, 7 pm, 8, 10, 10:30. Wed, 7:30 pm, 9, 10:30, 11. Thurs, 7:30 pm, 8, 8:30. Fri, 9 pm, 10. Sat, 7pm, 8, 9, 10. Sun, 10:30 am, 1:30 pm, 4, 7:30, 9-9:45. Eastern. Founded June, 1925.

WCSO

Springfield, Ohio. 256.3m-1170kc. 500 watts. Wittenberg College. Announcer, C. Parker Libby. Mon, Wed, Fri, 7-9 pm. Tues, 11-12 n, 6:30-7:30 pm. Thurs, 8-9 pm. Fri, 4-5 pm. Sat, 2-4:30 pm. Athleti activities also broadcast. Eastern. Founded Dec., 1921.

WCWK

Fort Wayne, Ind. 214.2m-1400kc. 250 watts. Chester W. Keen. Slogan, "The Home Sweet Home Station." Fri, 7-8 pm. Sat, 8-10 pm. Sun, 11-12 n, 5-5:30 pm, 5:30-6:30, 6:30-7:30 pm. Founded, 1924. Central.

WCWS

Danbury, Conn. 265.3m-1130kc. 100 watts. Danbury Broadcasting Station. Founded Aug. 2, 1926.

WCX

Detroit, Mich. 440.9m-680kc. 5000 watts. The Detroit Free Press. Announcer, C. D. Tomy. Club, "Red Apple Club." See WJR schedule. Eastern. Founded May, 1922.

WDAE

Tampa, Fla. 267.7m-1120kc. 500 watts. Tampa Daily Times. Announcer, Bruce Lum. Daily ex Sun, 11:55 am-2:30 pm, 3-4, 7:30-11:30. Tues, 1:30-4:30 am, Tom Cat Club. Sun, 10:30-12:15 pm, 7:30-9:15. Eastern. Founded 1921.

WDAF

Kansas City, Mo. 370.2m-810kc. 1000 watts. Kansas City Star. Announcer, H. Dean Fitzer. Club, "Nighthawks." Daily ex Sun, 9:30 am, 10:30, 11:30, 12:30, 1:15 pm, grain quotations. Wed, Fri, 10 am, Betty Crocker. Daily ex Sun, 8 am, Bible lesson; 12-1 pm, Aunt Sammy, farm school; 3-4, matinee; 6-7, school of the air; 7-10, musicale; 11:45-1. Nighthawk frolic. Sun, 12-1 pm, 2-3, 4:30-5, 8:15-9:45. Fouonded June 5, 1922. Central.

WDAG

Amarillo, Tex. 263m-1140kc. 250 watts. J. Laurence Martin. Daily ex Sun, Fri, 6:30 am, 12:45-1:45 pm, weather, markets, farm; 9-10:30 pm, music. Fri, 8-10 pm. Sun, 9:45-10:45 am, 7:30-9:30 pm. Central. Founded May 16, 1922.

WDAH

El Paso, Tex. 234.2m-1280kc. 100 watts. Trinity Methodist church. Announcer, Louis Gemoets. Mon, 8-10 pm. Wed, 7:30-8:30 pm. Sun, 9:30-12 n, 7:30-9 pm. Founded Spring 1924. Mountain.

WDAY

Fargo, N. D. 545.1m-550kc. 250 watts. 500 watts 6 am-6 pm. Radio Equipment Corporation. Announcer, Kenneth M. Hance. Daily ex Sun, 7-9 am, music; 7:30-9, news; 10, weather; markets; 11, markets; 11:45, markets, music; 2, markets; 3-4, music; 5:45, news; 6-7:30, entertainment. Mon, Wed, Fri, 7:30-8:15 pm, N. D. Agri. college. Daily ex Sat, Sun, 10:15 am, chapel. Sun, 10:30 am, service; 1-3 pm, service; 4:15-6:15, entertainment. Central. Founded May, 1922.

WDBJ

Roanoke, Va. 230.6m-1300kc. 250 watts. Richardson Wayland Elec. Corp. Announcers, J. W. Johnson, Harold Gray. Slogan, "Roanoke Down in Old Virginia." Daily ex Sun, 12-1 pm, music; 5:30-6:45, music, news, weather. Mon, 8-9 pm. Wed, Sat, 9 pm, concert. Sun, 7:45 pm, church. Eastern. Founded May, 1924.

WDBO

Orlando, Fla. 288.3m-1040kc. 500-1000 watts 6 am-6 pm. 500 watts. Orlando Broadcasting Co. Announcer, Harold Danforth. Slogan, "Down Where the Oranges Grow." Mon, 7:15 pm-2 am. Tues, 8:30-11 pm. Thurs, 9:15-11:30 pm. Fri, 7:30-9 pm. Sat, 9-11 pm. Sun, 10:45 am, 2:30 pm, 4, 7:30. Founded 1921. Eastern.

WDEL

Wilmington, Del. 296.9m-1010kc. 100 watts. Wilmington Elec. Spec. Co. Announcer, Willard S. Wilson. Slogan, "The First Broadcasting Station of the First City of the First State." Tues, Thurs, Sat, 8-11 pm. Sun, 10-12 mid. Eastern. Founded 1922.

WDGY

Minneapolis, Minn. 285.5m-1050kc. 500 watts. Dr. George Young. Daily 3-5 pm. Mon, Wed, Fri, 7-8 pm, 10-12 mid. Tues, Thurs, 7-12 mid. Sat, 12-2 am. Sun, 10:30-12 n, 2-3 pm. Central. Founded 1923.

WDOD

Chattanooga, Tenn. 243.8m-1230kc. 500 watts. Chattanooga Radio Co., Inc. Announcer, Frank S. Lane. Daily ex Sun, 12-1:15 pm. Tues, Wed, Fri, 6:45-10 pm. Mon, 6-10 pm. Sat, 6:45-8:30 pm. Sun, 11 am, 6:30 pm, 7:30-9. Sat, 9-10 pm. Founded 1925. Central

WDRC

New Haven, Conn. 282.8m-1060kc. 500 watts. Doolittle Radio Corp. Announcer, F. M. Doolittle. Daily ex Sat, Sun, 9:30-12 n, 5-10 pm. Sun, 11 am, 3:30-5 pm, 7-8. Eastern. Founded Dec., 1922.

WDWF

Cranston, R. I. 247.8m-1210kc. 250 watts. Dutee W. Flint, Inc. Slogan, "Quality First." Eastern.

WDZ

Tuscola, Ill. 277.6m-1080kc. 100 watts. James L. Bush. Announcer, G. R. Muir. Daily ex Sun, 9 am, 9:30, 10, 10:30, 11, 11:30, 12 n, 12:30, 1, 1:15, 1:30, 2:45, grain, markets, livestock, markets. Central. Founded Mar. 1921.

WEAF

New York, N. Y. (tr. at Bellmore). 491.5m-610kc. 50,000 watts. National Broadcasting Co., Inc. Slogan, "The Voice to the Millions." Daily ex Sun, 6:45-8 am, 8-8:45, 11 am-12 mid. Sun, 12n-10:30 pm. Eastern. Founded July 25, 1922.

WEAM

North Plainfield, N. J. 263m-1140kc. 250 watts Borough of North Plainfield. Announcer, H. W. Blackford. Slogan, "America's Pioneer Municipal Broadcasting Station." Thurs, 8-12 pm, concert, talks. Sun, 11-12 noon. Eastern.

WEAN

Providence, R. I. 275.1m-1090kc. 500 watts. The Shepard Stores. Announcer, Chester H. Miller. Slogan, "We Entertain a Nation." Daily ex Sun, 9:45 am-1 pm, women's institute; 4-5 pm, music, reports, weather, concert; 6:30-11:30. Sun, 10:45-11:30 am, 3-5 pm, 6:30-11 pm, church service. Eastern. Founded 1922.

WEAO

Columbus, Ohio. 282.8-1060kc. 750 watts. Ohio State University. Announcer, Robert Coleman. Daily ex Sun, 9:45 am, 11, 12:30 pm, 4. Mon, Wed, Fri, 10 am. Tues, 7 pm. Wed, 7-8:30 pm; Thurs, 7-10:30 pm. Eastern. Founded 1912.

WEAR

Cleveland, Ohio. 399.8m-750kc. 1000 watts. Willard Storage Battery Co. Daily ex Sat, Sun, 11:35 am-4 pm. Sat, 11:35-1:30 pm. Sun, 10:45 am-5:30 pm. Eastern. Opened Jan. 15, 1926.

WEBC

Superior, Wis., Duluth, Minn. 241.8m-1240kc. 250 watts. Head-of-the-Lakes Radio Station. Daily ex Sun, 1:15 pm, 5, markets; 6, orchestra. Mon, 8 pm, music. Wed, 8:30 pm. Fri, 9 pm. Sun, 10:40 am, services. Central.

WEBE

Cambridge, Ohio. 247.8m-1210kc. 10 watts. Roy W. Waller. Fri, 7:45-9:45 pm. Sun, 10:30-11:45 am, 7-8:30 pm. 1st and 3rd Sun, 2:30-3:30 pm. Eastern.

WEBH

Chicago, Ill. 365.6m-820 kc. 500 watts. Edgewater Beach Hotel-Herald-Examiner. Announcer, Robert Boniel. Slogan, "The Voice of the Great Lakes." Daily ex Sun, 10-12 n, 1:15-2 pm, 3-4 pm, music; 5-5:45, children's club. Daily ex Sun, 7-8 pm, dinner concert. Daily ex Sun, Sat, 9-11 pm. Wed, 12-1 am. Sat, 11-2 am. Sun, 10:30 am, service; 12 n, music; 4:30-6:30, 7:30-9. Central. Founded M.. 4, 1923.

WEBJ

New York, N. Y. 256.3m-1170kc. 500 watts. Third Avenue Railway Co. Announcer, H. A. Bruno. Slogan, "The Red Trolley Station." Wed, 7-11 pm. Fri, 9-11 pm. Eastern.

WEBQ

Harrisburg, Ill. 223.7m-1340kc. 15 watts. Tate Radio Co. Announcer, Dr. H. J. Raley. Slogan, "The Voice from Egypt." Daily ex Sun, 7:15-7:45 pm, Mon, Thurs, 7:30-10:30 pm. Sun, 11-12 n, 2-4 pm, 7-8. Central. Founded Sept. 1, 1923.

WEBR

Buffalo, N. Y. 241.8m-1240kc. 200 watts. H. H. Howell. Announcer, Francis H. Striker. Slogan, "We Extend Buffalo's Regards." Daily ex Sun, 7:45-8:30 pm, Mon, Wed, Fri, 8:30-11:30 pm. Sat, 9-11 pm. Sun, 12 in, concert; 8-9 pm, church; 10:15-12 mid, organ. Eastern. Founded Oct. 8, 1924.

WEBW

Beloit, Wis. 258.5m-1160kc. 500 watts. Beloit College. Announcer, Arthur Weimer. Sun, 4:30 pm. Central. Founded Oct. 26, 1924.

WEDC

Chicago, Ill. 241.8m-1240kc. 500 watts. Emil Denemark, Broad. Station. Daily, 6-7:30, 9:30-11:30. Daily ex Sun, 6:30-7:30 pm, Jewish hour. Fri, 6:30-7:30 pm, Bohemian hour. Central.

WEEI

Boston, Mass. 508.2m-590kc. 500 watts. Edison Electric Illuminating Company. Announcers, Robert Burlen, Carlton H. Dickerman, Edward Gisburne, Frederick Hawkins. Slogan, "The Friendly Voice." Daily ex Sun, 6:45-8 am, exercises; 8-8:45, musicale; 10-11:15, home service features; 11:15-12, Friendly Maids; 12-12:15, news; 12:15-12:45 pm, Friendly Maids; 13:45-1, market and garden reports; 2-5, varied musical; 5:30-6:45, service features and music; 6:45-7:30, Big Brother Club; 7:30-11, local and New York features from Red Network NBC. Sun, 10:55-12:15, church; 12:15, symphony; 1-4, concert; 4-5:30, Dr. Cadman; 5:30, musical; 6:30, band; 7:20, news; 7:30, symphony concert; 9:15, Atwater-Kent. Eastern. Founded Sept. 29, 1924, succeeding WTAT.

WEHS

Evanston, Ill. 215.7m-1390kc. 100 watts. Victor C. Carlson. Daily ex Mon, 4:45 pm, 5:45, 6:15, 6:30, 7:30. Central. Founded Feb., 1924.

WEMC

Berrien Springs, Mich. 483.6m-620kc. 1000 watts. Emanuel Missionary College. Announcer, Wm. A. Wentworth. Slogan, "The Radio Lighthouse." Daily ex Sat, Sun, 7:30-9 am, 10:10-11. Mon, 10-11 pm. Tues, Thurs, 3-4 pm. Sun, 9 am, 7:30-10 pm. Central. Founded April 1, 1923.

WENR

Chicago, Ill. 288.3m-1040kc. 500 watts. Great Lakes Radio Broadcasting Co. Slogan, "The Voice of Service." Daily ex Sun, Mon, 11:30 am, Mrs. Peterson, 12-1 pm, concert; 2-5, popular request; 6-7, dinner concert; 8-9:30, classical; 9:30-12 mid. Mon, 12-1 pm, 2-5, 6-7, 8-9:30 pm, 9:30-12 mid. Sun, 2-4 pm, 6-7, 9:30-11. Central.

WEPS

Gloucester, Mass. 296.9m-1010kc. 100 watts. Matheson Radio Co., Inc.

WEVD

Woodhaven, N. Y. 245.8m-1220kc. 500 watts. Debs Memorial Radio Fund. Daily ex Sun, Sat, 1-6 pm. Tues, Thurs, 9-12 mid. Sat, 7-9:30 pm. Sun, 12-30-4 pm. Eastern. Founded Oct. 1, 1927.

WEW

St. Louis, Mo. 352.7m-850kc. 1000 watts. St. Louis University. Announcer, C. G. Dahm. Daily ex Sun, 9 am, 10, 2, reports. Tues, Thurs, 5 pm, lectures, music. Mon, Wed, Fri, 5, U. S. farm school. Sun, 9:35 am, 11, 2 pm, 5. Founded April 26, 1921. Central.

WFAA

Dallas, Tex. 545.1m-550kc. 500 watts. Dallas News and Dallas Journal. Adams Colhoun. Slogan, "Working for All Alike." Daily, 6:30-7:30 am, exercises; 7:30, 9:30, 10:30, 11:30, reports, music; 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, reports, news; 6-10, music. Tues, Sat, 10-12 mid. Sun, 12 n-12 mid. Founded June 26, 1922. Central.

WFAM

St. Cloud, Minn. 252m-1190kc. 10 watts. St. Cloud Daily Times. Off the air temporarily.

WFAN

Philadelphia, Pa. 223.7m-1340kc. 500 watts. Keystone Broadcasting Co. Hotel Lorraine. Mon, 5-6 pm. Tues, Thurs, 5:30-1 am. Wed, 5-6 pm. Fri, 5-6 pm. Sat, 6-12 mid. Sun, 11 am-4:30 pm, 8-11. Eastern.

WFBC

Knoxville, Tenn. 234.2m-1280kc. 50 watts. First Baptist church. Announcer, St. John Reynolds. Sun, 10:45 am; 7:30 pm, services; 4 pm, sacred music. Central. Founded 1925.

WFBE

Cincinnati, O. 245.8m-1220kc. 250 watts. Hotel Park View. Announcer, Clark Waskom. Daily ex Sun, 12-1 pm. Mon, 5:30 pm, 9, 11, 12:30. Tues, 5:30 pm, 8:30, 9, 12:30. Wed, 6-8:30 pm, 9, 10, 11, 12:30. Thurs, 6 pm, 8, 10, 10:30, 11, 12:30. Fri, 5:30 pm, 6:30. Sat, 3-4 pm, 6-8, 9-10, 11, 2:30. Sun, 1-2 pm, 6:30-7:30 pm, 11, 12:30. Central.

WFBG

Altoona, Pa. 267.7m-1120kc. 100 watts. The Wm. F. Gable Co. Announcer, Roy F. Thompson. Slogan, "The Original Gateway to the West." Daily ex Sun, Mon, 11:45 am; 12 n, 3 pm, 6:30, 7:30, 8, 8:30, 10. Sun, 10:45 am, 3:30 pm, 7:30. Eastern. Founded Aug. 28, 1924.

WFBJ

Collegeville, Minn. 272.6m-1100kc. 100 watts. St. John's university. Announcer, Hilary Doerfler. Slogan, "In the Heart of the Landscape Paradise." Thurs, 8-9:30 pm. Fri, 4-5 pm. Central. Founded Oct., 1924.

WFBL

Syracuse, N. Y. 258.5m-1160kc. 750 watts. Onondaga company. Announcer, Charles F. Phillips. Daily ex Sun, 3-4 pm, 6:20-12 mid. Sun, 2-12 mid. Eastern. Opened Nov. 19, 1924.

WFBM

Indianapolis, Ind. (Tr. at Perry Township.) 275.1m-1090 kc. 1000 watts. Indianapolis Power and Light Company. Announcer, John Tribby. Slogan, "The Crossroads of America." Mon, Tues, Wed, Thurs, Fri, 12 n-12 mid. Sun, 9:30 am, 8 pm. Central.

WFBR

Baltimore, Md. 243.8m-1230kc. 250-500 watts. Baltimore Radio Show, Inc. Founded Oct. 1, 1924.

WFBZ

Galesburg, Ill. 247.8m-1210kc. 50 watts. Knox college. Announcer, George B. Strain. Slogan, "At Old Siwash." Wed, 8-10 pm. Central.

WFCI

Pawtucket, R. I. 241.8m-1240kc. 100 watts. Frank Crook, Inc. Announcer, H. E. Stafford XYZ. Slogan, "The City of Diversified Industries." Daily, 2-3 pm. Mon, Wed, Fri, 8-11 pm. Eastern. Opened Jan., 1924. Reopened Aug., 1926.

WFDF

Flint, Mich. 272.6m-1100kc. 100 watts. Frank D. Fallain. Slogan, "The Motor City." Mon, Wed, Fri, 8-11 pm. Eastern. Founded May 25, 1922.

WFI

Philadelphia, Pa. 405.2m-740kc. 500 watts. Strawbridge & Clothier. Announcer, John Vandersloot. Daily ex Sun, 10:15 am, 1 pm, 3, 6:20, 7:30 pm. Daily ex Sun, Mon, 7:30 pm. Tues, 8-11:30 pm. Thurs, Sat, 8-11 pm. Sun, 10:20 am, 7:30, 4:30 pm. Eastern. Founded March 18, 1922.

WFIW

Hopkinsville, Ky. 260.7m-1150kc. 750-1000 watts. Acme Mills, Inc. Announcer, Clyde Smith. Daily ex Sun, 5-7 pm. Mon, Wed, Fri, Sat, 8-11 pm. Thurs, 12 mid-4 am. Sun, 9:30-12 n, 12-1 pm. Central. Founded Feb. 12, 1927.

WFJC

Akron, Ohio. 227.1m-1320kc. 500 watts. W. F. Jones Broadcasting, Inc. Mon, Wed, Fri, 7-9:30 pm. Thurs, Sat, 10:30-11:30 pm. Sun, 9:30-10:30 pm. Eastern.

WFKB

Chicago, Ill. 223.7m-1340kc. 500 watts. Francis K. Budgman. Founded April 22, 1925.

WFKD

Philadelphia, Pa. 247.8m-1210kc. 50 watts. Foulkrod Radio Eng. Co. Tues, Thurs, 8-11 pm. Sun, 2-3:30 pm. Eastern.

WFLA

Clearwater, Fla. 516.9m-580kc. 750 watts. Chamber of Commerce. Announcer, Walter Tison. Daily ex Sun, 7:45-12 mid. Founded Dec. 25, 1925. Eastern.

WGAL

Lancaster, Pa. 252m-1190kc. 15 watts. Lancaster Elec. Supply & Construction Co. Announcers, J. E. Mathiot, Luther J. Mathiot. Slogan, "World's Gardens at Lancaster." Daily ex Sun, 9-9:15 am, 12-12-15 pm, 5:30-5:45. Tues, Thurs, Sat, 7-10:30 pm. Sun, 11 am. Eastern.

WGBB

Freeport, N. Y. 245.8m-1220kc. 400 watts. Harry H. Carman. Mon, 7-8 pm. Wed, Fri, 7-11 pm. Sun, 10:40-12:30 pm, 4-5:30. Eastern. Founded Dec. 13, 1924.

WGBC

Memphis, Tenn. 228.9m-1310kc. 15 watts. First Baptist church. Announcer, A. L. Cowles. Sun, 9:30 am, 7:30 pm. Central. Opened 1925.

WGBF

Evansville, Ind. 236.1m-1270kc. 250 watts. The Finke Furniture Co. Announcers, Harold Finke, H. L. Thompson. Slogan, "The Gateway to the South." Daily ex Sun, 7:15 am, 12:10 pm, markets; 12:15, weather; 12:20, farm talk; 12:30, music; news. Mon, 7-11:15. Tues, 1:15 pm, 7, 8, 12 mid. Wed, 2:30 pm, 4:30. Fri, 1:15 pm, 7. Sun, 9 am. Central. Founded Oct. 1923.

WGBI

Scranton, Pa. 230.6m-1300kc. 250 watts. Scranton Broadcasters, Inc. Daily ex Sun, 10-12:30 pm, 6 pm. Sun, 3 pm, 8. Eastern.

WGBS

New York, N. Y. (tr. at Astoria). 348.6m-860kc. 500 watts. Gimbel Brothers. Announcer, Dailey Paskman. Daily ex Sun, 9 am, 1:30-3 pm, 5:30-6:30. Tues, 7:30-10 pm. Wed, 9 pm. Thurs, 10 pm. Fri, 10 am. Sat, 7:30-9 pm, 11:30. Sun, 9:15 pm. Eastern. Founded Oct. 26, 1924.

WGCP

Newark, N. J. 267.7m-1120kc. 500 watts. Paramount Broadcasting & Artists Service, Inc. Announcers, Bradford Browne, Irving Porter. Daily ex Sun, 3:30-6 pm. Mon thru Fri, 6-8 pm. Tues, Sat, 10-12 mid. Wed, Thurs, 8-10 pm. Sun, 12 n-3:30 pm. Eastern. Founded Mar., 1922.

WGES

Chicago, Ill. 241.8m-1240kc. 500 watts. Guyons Paradise Ballroom. Announcer, Fred L. Jeske. Mon, 7:30-9:30 pm. Tues, 8:30-11 pm. Wed, Thurs, 7:30-9:30 pm, 11:30-12:30. Fri, 7:30-9:30 pm, 11-2 am. Sat, 7:30-9:30 pm, 11:30-1 am. Sun, 10:15-11:30 am, 11:40-1 pm, 2:30-4, 7:30-9:30, 11:30-1. Founded Aug., 1920. Central.

WGHP

Mt. Clemens, Mich. 277.6m-1080kc. 750 watts. George Harrison Phelps, Inc. Announcer, Corley W. Kirby. Daily ex Sun, Sat, 1:15-3 pm, 6-7:15. Mon, Wed, 9-11 pm. Tues, Thurs, 8-10 pm. Fri, 8-11:30 pm. Sun, 10:30-12:15 pm, 3-5, 9-12. Eastern. Founded Oct 10, 1925.

WGL

New York, N. Y. 293.9m-1020kc. 500 watts. 1000 watts, 7 am-1 pm. International Broadcasting Corp. Daily ex Sun, 10-12 n, 2-4 pm, 6. Mon, Wed, Fri, 9-12 mid. Tues, Thurs, Sat, 6-9 pm. Sun, 7-12 mid. Eastern. Founded Jan. 30, 1927.

WGM

Jeannette, Pa. 208.2m-1440kc. 50 watts. Verne & Elton Spencer. Announcer, Verne Spencer. Slogan, "Voice from Glass City." Mon, Tues, Thurs, Fri, 7:30-9 pm. Sun, 1:30-4 pm. Eastern. Founded Jan. 1, 1925.

WGMS

Minneapolis, Minn. 245.8m-1220kc. 500 watts. University of Minnesota.

WGMU

New York, N. Y. 201.2m-1490kc. 100 watts. Atlantic Broadcasting Co.

WGN

Chicago, Ill. (tr. at Elgin). 416.4m-720kc. 500 watts. Chicago Tribune. Announcers, Bill Hay, Quin Ryan, Frank Dahm, J. R. Tyson, Tommy Coates. Daily ex Sun, 9-12 n, women's programs; 12:20 pm, children's story period; 12:40, luncheon program; 2:30, women's club; 3, tea time music; 5, readings; 6, stocks; 6:10, Punch and Judy; 6:35, ensemble; 6:50, Almanack; 7-12, music. Sun, 12 n, comics; 1-6:50 pm, afternoon program; 6:50-12 mid, midnight program. Central.

WGOP

Port Washington, N. Y. 199.9m-1500kc. 100 watts. Frederick B. Zittell, Jr. Founded Sept. 15, 1925.

WGR

Buffalo, N. Y. 302.8m-990kc. 750 watts. Federal Radio Corp. Senior announcer, Kenneth Fickett. Daily ex Sun, 6:45-8 am. Daily ex Sun, Sat, 12 n, stocks; 1 pm, 2:30-4:30, Tues, Thurs, 8-11 pm. Mon, Wed, Fri, 8-12 mid. Sun, 10:45-12 n, 7:45-9 pm, 9:15-10. Eastern. Founded May 21, 1922.

WGST

Atlanta, Ga. 270.1m-1110kc. 500 watts. Georgia School of Technology. Announcer, Walter W. Merkle. Slogan, "The Southern Technical School with a National Reputation." Mon, 9:30-10:30 pm. Thurs, 7-8 pm. Central. Founded Jan., 1924.

WGWB

Milwaukee, Wis. 270.1m-1110kc. 500 watts. Radiocast Corp. of Wisconsin. Announcer, John Sullivan. Slogan, "Make Milwaukee Mightier." Daily ex Sun, Sat, 10:30-12:30 pm. Mon, 8-10:30 pm. Wed, 8-9 pm. Fri, 9-10:30 pm. Sun, 10-11 am, 6-7 pm. Central.

WGY

Schenectady, N. Y. 379.5m-790kc. 50,000 watts. General Electric Company. Announcer, Kolin Hager. Slogan, "Good Evening to You All." Daily ex Sun, 6:45-8 am, exercises; 8:30, talk; 11:15, talk; 11:55, time; 12:01 pm, weather; 12:02, produce; 12:06, weather; 2 pm, music; 2:30, orchestra; 6, stocks; 6:30, orchestra. Mon, 6:30-11 pm. Tues, 6:30-1 pm. Wed, 6:30-11 pm. Thurs, 6:30-12:30 am. Fri, 6:30-11 pm. Sat, 6:30-12 mid. Sun, 10:30-12n, 3:30-10:45 pm. Short wave, Mon, Tues, Thurs, Sat, 2XAF, 31.4m. Wed, Fri, Sun, 2XAD, 21.06. Founded 1922.

WHA

Madison, Wis. 333.1m-900kc. 750 watts. Univ. of Wis. Announcer, George Curran. Mon, Wed, Sat, 7:30-9:30 pm. Central. Founded 1920.

WHAD

Milwaukee, Wis. 270.1m-1110kc. 500 watts. Marquette University. Cy Foster, Harry Friedman. Mon, Tues, Wed, Thurs, Fri, 3:30-4 pm, 7:30-8. Fri, 4:30-5 pm, 8-9:30. Sun, 4:30-5 pm. Central. Founded Oct., 1921.

WHAM

Rochester, N. Y. 280.2m-1070kc. 5000 watts. Stromberg-Carlson Tel. Mfg. Co. Announcer, F. H. Warren. Slogan, "This is Rochester—Where Quality Dominates." Daily ex Sun, 6:30-11 pm. Tues, 2:30-4 pm. Sun, 10:30-12 n, 3:30-5, 6:30-11. Eastern. Founded July 11, 1922.

WHAP

Carlstadt, N. J. 236.1m-1270kc. 1000 watts. Defenders of Truth Society, Inc. Announcer, Franklin Ford. Mon, Thurs, 6-9 pm. Wed, 9-11:30 pm. Sat, 7-11:30 pm. Sun, 7:30-9:30 pm. Eastern. Founded May, 1925.

WHAS

Louisville, Ky. 322.4m-930kc. 500 watts. Courier-Journal and Louisville Times Co. Daily ex Sun, 3-5 pm, 7-9:30. Sun, 10 am, service; 2-3, 4:30-5:30, 6:20-8:15, 8:15-9:15. Founded July, 1922. Central.

WHAZ

Troy, N. Y. 305.9m-980kc. 500 watts. Rensselaer Polytechnic Inst. Announcer, Rutherford Hayner. Slogan, "Transcontinental and International Broadcasting Station Located at the Oldest College of Science and Engineering in America." Club, R. P. I. students. Mon, 8-12 midnight, concert, educational talks, orchestra, features. Founded June 22. Eastern.

WHB

Kansas City, Mo. 340.7m-880kc. 500 watts. Sweeney Auto & Electrical School. Announcer, John T. Schilling. Slogan, "Heart of America." Daily ex Sun, 8:25 am, 9:25, 10:25, 10:30, 11:20, 11:30, 11:56, market reports; 2-3, ladies' hour. Daily ex Sun, Sat, 12:15 pm, 12:30, 1:25, 1:40, stocks. Daily, 7-8 pm. Mon, 8-10 pm. Tues, Thurs, 8-10 pm. Sat, 12:05 pm, 12:30, 1:25, markets. 8-10 pm. Sun, 9:45-10:45 am, service 6:30, 7:15, 7:45; 11:15-1 am, organ. Central. Founded April, 1922.

WHBA

Oil City, Pa. 260.7m-1150kc. 10 watts, Shaffer Music House. Tues, 9-10 pm. Eastern. Founded Nov., 1924.

WHBC

Canton, Ohio. 236.1m-1270kc. 10 watts. Rev. E. P. Graham. Slogan, "Ignorance Is Our Greatest Foe." Sun, 1:30-2 pm. Central. Founded Feb., 1925.

WHBD

Bellefontaine, Ohio. 222.1m-1350kc. 100 watts. First Presbyterian church. Sun, 11 am, 7:30 pm. Eastern. Founded Feb., 1925.

WHBF

Rock Island, Ill. 222.1m-1350kc. 100 watts. Beardsley Specialty company. Announcer, C. L. Beardsley. Slogan, "Where Historic Blackhawk Fought." Daily ex Sun, 12-2 pm. Mon, Wed, 9-11 pm. Sat, 2-4 pm, 7-9. Central. Founded Feb. 1925.

WHBL

Chicago, Ill. 204m-1470kc. 100 watts. C. L. Carroll. (Portable.) Founded, 1925.

WHBM

Chicago, Ill. 201.2m-1490kc. 100 watts. C. L. Carroll. (Portable.)

WHBP

Johnstown, Pa. 228.9m-1310kc. 250-500 watts. Johnstown Automobile Co. Announcer, J. C. Tully. Slogan: "The Voice of the Friendly City." Daily ex Sun, 1:15 pm. Mon, 11 pm. Thurs, 10 pm. Sat, 10 pm. Sun, 8:15 pm. Eastern.

WHBQ

Memphis, Tenn. 232.4m-1290kc. 100 watts. Broadcasting Station WHBQ, Inc. Founded March, 1925.

WHBU

Anderson, Ind. 220.4m-1360kc. 15 watts. Citizen's Bank. Announcer, A. L. McKee. Slogan, "Radio Voice of Anderson."

WHBW

Philadelphia, Pa. 220.4m-1360kc. 100 watts. D. R. Kienzle. Tues, Fri, 7 pm-12:15 am. Sun, 7:30-10:30 pm. Eastern.

WHBY

West De Pere, Wis. 249.9m-1200kc. 50 watts. St. Norbert's College. Green Bay-De Pere Broadcasting Station. Daily, 6:30 pm, weather, markets. Wed, Fri, Sat, Sun, 5-6 pm. Fri, 7-8 pm. Sun, 10-11 am, service. Central. Founded Jan., 1925.

WHDI

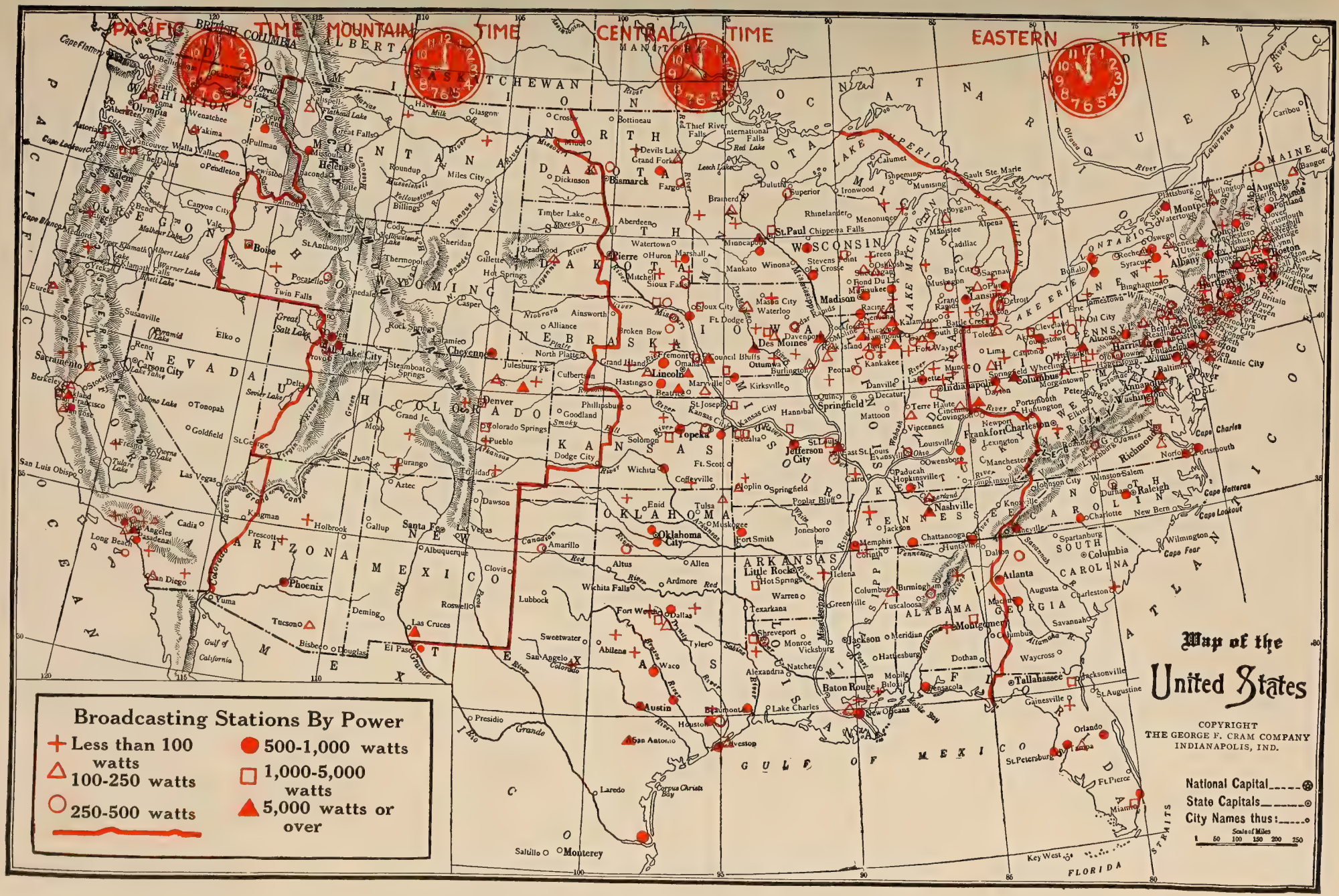
Minneapolis, Minn. 245.8m-1220kc. 500 watts. Wm. Hood Dunwoody Industrial Institute. Announcers, M. R. Bass, A. P. Upton. Slogan, "Northwest Leading Trade School." Mon, 8-9 pm. Wed, 8:30 pm. Fri, 9-10 pm. Daily ex Sun, 6:57-9:30 am, time. Central. Founded May 22, 1922.

WHEC

Rochester, N. Y. 254.1m-1180kc. 500 watts. Hickson Electric company, Inc. Slogan, "The Magazine of the Air." Announcer, George Tolley. Daily ex Sun, 10 am, 8 pm. Sun, 10:30-12 n, 4:30-5:30 pm, 7:30-10 pm. Eastern. Founded Jan., 1924.

WHFC

Chicago, Ill. 215.7m-1390kc. 200 watts. Triangle Broadcasters. Daily ex Mon, 8-12 mid. Central.


PACIFIC TIME
MOUNTAIN TIME
CENTRAL TIME
EASTERN TIME
Broadcasting Stations By Power
Less than 100 watts
100-250 watts
250-500 watts
500-1,000 watts
1,000-5,000 watts
5,000 watts or over
Map of the United States
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THE GEORGE F. CRAM COMPANY
INDIANAPOLIS, IND.
National Capital
State Capitals
City Names thus:
Scale of Miles
1 50 100 150 200 250

WHK

Cleveland, Ohio. 265.3m-1130kc. 500 watts. 1,000 watts 6 am-6 pm. Radio Air Service Corp. Slogan, "Cleveland's Pioneer Broadcasting Station." Daily, 11 am-1 pm, music; 3:30, music; 3:40, housekeepers' chat. Daily ex Sun, 6 pm. Thurs, 6-12 mid. Sun, 10 am, 2-3 pm, 4:30-9:30. Eastern. Founded 1921.

WHN

New York, N. Y. 394.5m-760kc. 500 watts. Loew's State Broadcasting Station. Announcers, N. T. G., Perry Charles. Slogan, "The Voice of the Great White Way." Daily ex Sun, 1-2 pm, 6-12:30 am. Sat, 12-11 pm. Sun, 9-11 am, 12:30-3 pm, 5-7:30, 9:45-12 mid. Eastern. Founded March, 1922.

WHO

Des Moines, Ia. 535.4m-560kc. 5000 watts. Bankers Life Co. Announcer, N. Dean Cole. Daily ex Sun, 8-9 am, 9:45, Aunt Sammy; 10, 10:30-12 n, 12:15-1:15, 2:15-4:30, 6:30-12. Sun, 11 am, 2-5 pm, 6:30-9:30. Central. Founded 1924.

WHPP

Englewood, N. J. 206.8m-1450kc. 10 watts. Bronx Broadcasting Co.

WHT

Chicago, Ill. (tr. at Deerfield). 305.9m-980kc. 5000 watts. Radiophone Broadcasting Corp. Announcer, Pat Barnes. Slogan, "Write Home Tonight." Daily and Sun, 10 am-2:30 pm. Daily ex Mon, 6-7 pm. Tues, Wed, 8:30-10 pm. Thurs, Fri, Sat, 8:30-10 pm, 11-12. Sun, 10-2 pm, 6-7, 8:30-10 pm. Central. Founded April 25, 1925.

WIAD

Philadelphia, Pa. 288.3m-1040kc. 100 watts. Howard R. Miller. Slogan, "The Voice from the Birthplace of Liberty." Tues, Thurs, Fri, 6-12 mid. Eastern. Founded June, 1922.

WIAS

Ottumwa, Ia. 322.4m-930kc. 100 watts. Poling Electric Co. Announcer, J. Ernest Gray. Daily ex Sun, Tues, 12-1 pm, 2:30-3:30, 5-6. Central. Founded June 12, 1922.

WIBA

Madison, Wis. 239.9m-1250kc. 100 watts. The Capital Times Strand theater. Announcer, Kenneth F. Schmitt. Slogan, "Four Lakes City." Mon, 8-11 pm. Wed, 7-9 pm. Fri, 6:15-7 pm. Sun, 12-1 pm. Central. Founded June, 1924.

WIBG

Elkins Park, Pa. 440.9m-680kc. 50 watts. St. Paul's Protestant Episcopal church. Announcer, W. Le Roy Anspach. Sun, 10:55 am, 3:55 pm. Eastern. Founded 1925.

WIBJ

Chicago, Ill. 201.2m-1490kc. 100 watts. C. L. Carroll. (Portable.)

WIBM

Chicago, Ill. 201.2m-1490kc. 100 watts. C. L. Carroll. (Portable.)

WIBO

Chicago, Ill. (tr. at Des Plaines). 305.9m-980kc. 5000 watts. Nelson Brothers Bond and Mtg. Co. Announcers, Walter Preston, "Stu" Dawson. Daily, 2:30-6 pm. Daily ex Mon, 7-8:30, 10-11 pm. Sun, 8:45-10 am. Sun, Tues, Wed, 11-1 am. Central. Founded May 20, 1925.

WIBR

Steubenville, Ohio. 249.9m-1200kc. 50 watts. Thurman A. Owings. Announcer, Robert Merryman. Slogan, "Where Investments Bring Results." Founded Jan., 1925. Eastern.

WIBS

Elizabeth, N. J. 204m-1470kc. 250 watts. New Jersey Broadcasting Corp. Announcer, Capt. H. J. Lepper. Mon, Wed, Fri, 3-5 pm, 6-8, 10:30-12:30. Tues, Thurs, 3-5 pm, 6-7:30 Sat, 6-11 pm. Sun, 10:30-12 n, 5:30-7:30 pm. Eastern. Founded June, 1925.

WIBU

Poynette, Wis. 217.3m-1380kc. 20 watts. The Electric Farm. Daily ex Sun, 12-1 pm. Mon, 8-12 mid. Wed, 2-3 pm. Sun, 2-4 pm. Central. Founded July 10, 1925.

WIBW

Topeka, Kan. 204m-1470kc. 250 watts. C. L. Carroll. Founded 1926. Announcer, M. W. Macy. Daily ex Sun, 10:30 am, 5:30 pm, 8:30. Sun, 12:15 pm, 4, 6:15 pm. Central.

WIBX

Utica, N. Y. 238m-1260kc. 300-150 watts. WIBX Inc. Daily ex Sun, 9:30-11 am, shopping tour; 12-1, news, stocks, markets, music, farm news, 3-4, music, 6-11. Wed, silent night. Sat, 6-1 am. Sun, 10:30-1 pm, 6-11. Eastern. Founded 1923.

WIBZ

Montgomery, Ala. 230.6m-1300kc. 15 watts. A. D. Trum.

WICC

Easton, Conn. 265.3m-1130kc. 500 watts. The Bridgeport Broadcasting Station, Inc. Announcers, Charles W. Selen, Harold Campbell. Slogan, "The Industrial Capitol of Connecticut." Daily ex Sun, 9-11 am, 12-1 pm, 5-11. Sun, 10:50 am-12:30 pm, 2-5, 7:30-9:30. Eastern. Founded Aug. 2, 1926.

WIL

St. Louis, Mo. 258.5m-1160kc. 250 watts. Benson Broadcasting Co. Announcers, "Bill" Ellsworth, L. A. Benson. Daily and Sun, 9:30-11:30 am, 2:45-5 pm. Daily ex Wed, 8-11 pm. Central. Founded Sept., 1922.

WIOD

Miami Beach, Fla. 247.8m-1210kc. 1000 watts. Carl G. Fisher. Announcer, Jesse H. Jay. Slogan, "Wonderful Isle of Dreams."

WIP

Philadelphia, Pa. 348.6m-860kc. 500 watts. Gimbel Bros. Announcer, E. A. Davies. Slogan, "Watch Its Progress." Daily ex Sun, 1-1:30 pm, 3-4:30, 6:30-7:30. Tues, Thurs, Sat, 10-10:30 am. Tues, 10 pm. Wed, 8-9 pm. Thurs, 8-10 pm. Sat, 9-11:30 pm. Sun, 10:45-12 n, alternate Sun, 9 pm and 7:45 pm. Eastern. Founded Nov. 1921.

WISN

Milwaukee, Wis. 270.1m-1110kc. 250 watts. School of Engineering of Milwaukee. Managed by Wisconsin News. Slogan, "In the Land of the Sky-blue Waters." Daily ex Sun, Sat, 1:30 pm, request number; 2:15, newspaper features; 2:30, orchestra; 5:15, Peter Rabbit; 6:15, organ; 8, dance music; Mon, Fri, 10 pm, Sun, 3:30 pm, Bible class; 7:30, service. Central. Founded Sept. 21, 1922.

WIVA

Charlotteville, Va. 209.7m-1430kc. 100 watts. Radio Corporation of Virginia. Slogan, "The Voice of the Business District." Mon, Tues, Thurs, Fri, 7-8 pm. Sun, 10:30-12:15 pm, 7:15-8:45. Eastern.

WJAD

Waco, Tex. 333.1m-900kc. 500 watts. Hotel Raleigh. Daily ex Sun, 9:30-10:30 am, 11:30-12:30 pm, 6-7:30. Sun, 1-2 pm, 6:30-7:30. Central. Founded July 22, 1922.

WJAG

Norfolk, Nebr. 285.5m-1050kc. 250-500 watts. Norfolk Daily News. Announcer, Karl Stefan. Slogan, "The World's Greatest Country Daily, and Home of Printer's Devil." Daily ex Sun, 12:15 pm; 4 pm; 6:30-7:30 pm, orhestra. Sun, 3 pm. Central. Founded 1922.

WJAK

Kokomo, Ind. 234.2m-1280kc. 50 watts. Kokomo Tribune. Daily ex Sun, 11:45 am. chapel. Mon, 7:30 pm, music. Wed, Thurs, 5:30 pm, concert. Fri, 7:30 pm. Founded Sept., 1921. Central.

WJAM

Cedar Rapids, Iowa. 239.9m-1250kc. 250 watts. D. M. Perham. Daily ex Sun, 9 am, 9:40, 12:30, 1:20, markets. Mon, Wed, Fri, 7-9 pm. Tues, Thurs, Sat, 9-11 pm. Central. Founded July 29, 1922.

WJAR

Providence, R. I. 483.6m-620kc. 500 watts. The Outlet Co. Announcer, J. A. Reilly. Slogan, "The Southern Gateway of New England." Daily ex Sun, 1:05-2 pm, weather, reports, music. Wed, Thurs, Fri, 10 am, household hints. Mon, Wed, 7:30-10:30 pm. Tues, 7-10:30 pm. Thurs, 7:30-10 pm. Fri, 8-11 pm. Sat, 7:45-10 pm. Sun, 6:30-10:15 pm. Eastern. Founded Sept. 6, 1922.

WJAS

Pittsburgh, Pa. 270.1m-1110kc. 500 watts. Pittsburgh Radio Supply House. Pickering's Studio. Announcer, Howdy Clark. Slogan, "World's Jolliest Aerial Station." Daily ex Sun, 10:30 am-2 pm, 9-11. Tues, Thurs, Sat, 10:30 am-2 pm, 8-11. Sun, 11 am-2 pm, 3-4, 9-10. Eastern. Founded Aug. 4, 1922.

WJAX

Jacksonville, Fla. 340.7m-880kc. 1000 watts. City of Jacksonville. Daily ex Sun, 11:55-12:05 pm. Daily ex Sun, Wed, 7:30-11 pm. Sun, 11 am, 6:30-7:30 pm, 8-9, 10-11. Eastern. Founded Nov. 26, 1925.

WJAY

Cleveland, Ohio. 227.1m-1320kc. 500 watts. Cleveland Radio Broadcasting Corp. Announcer, Johnny Mack. Slogan, "On The Hollenden." Daily ex Sun, 10 am, 12, n. time; 6-12 mid. Sun, 10:30 am, service; 6:30 pm, 7, 11 pm, 11, time. Eastern. Founded Jan. 7, 1927.

WJAZ

Mt. Prospect, Ill. 263m-1140kc. 5000 watts. Zenith Radio Corp. Announcer, George G. Smith. Daily ex Sun. Mon, Thurs, 7-8 pm, 9-11. Thurs, 9-12 mid. Sun, 7:30-9:30 pm. Founded 1922. Central.

WJBA

Joliet, Ill. 247.8m-1210kc. 50 watts. D. H. Lentz, Jr. Tues, Thurs, Fri, Sat, 7-12 mid. Central.

WJBB

Sarasota, Fla. 238m-1260kc. 250 watts. Financial Journal. Announcer, Jack Dadsevell. Daily ex Sun, 11:30-2 pm, 4:30-6, 6-7, 9-12. Eastern. Founded 1920.

WJBC

La Salle, Ill. 227.1m-1320kc. 100 watts. Hummer Furniture Co. Announcer, LeRoy Stremlau. Slogan, "Better Home Station." Daily ex Sun, 7:30-8 am, 9-9:30, 12:30-1:30 pm, 6-7, 7-8. Wed, 8-9. Sun, 10-11:30 am. Founded May 4, 1925. Central.

WJBI

Red Bank, N. J. 263m-1140kc. 250 watts. Robert S. Johnson. Founded Sept. 15, 1925.

WJBK

Ypsilanti, Mich. 220.4m-1360kc. 15 watts. Ernest Goodwin. Announcer, H. T. Augustus. Mon, 9-11 pm. Thurs, 10-12 mid. Sun, 10-11:20 am, 7:30-8:30 pm. Eastern. Founded Oct. 7, 1925.

WJBL

Decatur, Ill. 212.6m-1410kc. 250 watts. William Gushard Dry Goods Co. Announcer, W. H. Wiley. Mon, 9-10:30 pm. Wed, 9-11 pm. Sat, 9-11:30 pm. Sun, 10:45-12:15 pm. Central. Founded Sept. 24, 1925.

WJBO

New Orleans, La. 263m-1140kc. 100 watts. Valdemar Jensen. Founded 1922.

WJBT

Chicago, Ill. 389.4m-770kc. 500-5000 watts. J. S. Boyd, Inc. Announcer, Bobby Griffin. Daily ex Sun, 11:05 am, 3:30 pm, 5. Mon, 10-11 pm. Tues, 11 pm-11 am. Wed, Fri, Sat, 11 pm. Thurs, 11-12 mid. Sun, 10:30-12 n, 2:30-12 mid. Central. Founded 1926.

WJBU

Lewisburg, Pa. 214.2m-1400kc. 100 watts. Bucknell University. Announcer, A. B. Lauderbaugh. Slogan, "In the Heart of the Keystone State." Thurs, 8 pm. Eastern. Founded 1925.

WJBW

New Orleans, La. 238m-1260kc. 30 watts. C. Carlson, Jr.

WJBY

Gadsden, Ala. 234.2m-1280kc. 50 watts. Electric Construction Co. Mon, Wed, Fri, 8-9 p.m. Central. Founded Aug. 11, 1926.

WJBZ

Chicago Heights, Ill. 208.2m-1440kc. 100 watts. Roland G. Palmer. Anthony Coppotelli. Mon, Wed, Fri, 7-12 mid. Central. Founded Jan. 10, 1926.

WJJD

Chicago, Ill. (tr. at Mooseheart). 356.6m-820kc. 1000 watts. Loyal Order of Moose station. Palmer House, Herald Examiner. Announcer, Gene Rouse. Slogan, "The Call of the Moose." Daily ex Sun, 12 n, 2 pm, 4, 5:45, 8-9. Mon, Tues, Wed, 11-12 mid. Thurs, Fri, 11-1 am. Sat, 8-11 pm. Sun, 7:30-10:30 am, 1 pm, 2, 6:30, 9-10:15. Central.

WJKS

Gary, Ind. 232.4m-1290kc. 500 watts. Thomas J. Johnson and Frances Kennedy Radio Corp. Mon, 7-1 am. Tues, 3:30-5 pm, 7-9, 11-12. Wed, 7-9 pm, 11-1 am. Thurs, 3:30-5 pm, 7-9, 11-12. Fri, 3:30-5 pm, book review, 7-9, 11-12. Sat, 3:30-5 pm, 7-9, 11-1 am. Sun, 11-1:30 pm, 3:30-5, 7-9, 11-12. Central. Fonuded Aug. 16, 1927.

WJPW

Ashtabula, Ohio. 208.2m-1440kc. 30 watts. J. F. Wilson. Central.

WJR

Detroit, Mich. (tr. at Pontiac). 440.9m-680kc. 5000 watts. 8xA O, 32 m. The Richards-Oakland Co. Slogan, "The Good Will Station." Announcers, Leo Fitzpatrick, John F. Patt. Daily ex Sun, 12.45-2 pm, 6-12 mid. Daily ex Sat, Sun, 10-11:30 pm. Sun, 10 am, service; 2-4 pm, service; 6-10:30 pm. Eastern. Founded August, 1925.

WJZ

New York, N. J. (tr. at Bound Brook). 454.3m-660kc. 40,000 watts. R. C. A. Managed by National Broadcasting Co. Announcers, Milton J. Cross, Marley Sherris, Norman Sweetser, Curt Peterson. Daily ex Sun, 10-11 am, 12:30-12 mid. Sun, 9-10 am, 1-10:45 pm. Founded 1921. Eastern.

WKAQ

San Juan, Porto Rico. 322.4m-930kc. 500 watts. Radio Corporation of Porto Rico. Announcer, Joaquin Agusty. Slogan, "The Island of Enchantment. Where the World's Best Coffee Grows." Wed, 7-9 pm. Fri, 8:30-9:30 pm. Eastern. Founded Dec. 3, 1922.

WKAR

East Lansing, Mich. 277.6m-1080kc. 500-1000 watts. Michigan State College. Announcer, Keith Himebaugh. Daily ex Sun, 12-12:30 pm, weather, markets, agricultural topics. 7:15-8, farm school; Mon, 8-9 pm. Music. Eastern. Founded 1922.

WKAV

Laconia, N. H. 223.7m-1340kc. 50 watts. Laconia Radio club. Fri, 7:30 pm. Sun, 11 am, 5 pm. Eastern. Founded Oct. 1, 1922.

WKBB

Joliet, Ill. 215.7m-1390kc. 150 watts. Sanders Brothers. Mon, 7-9 pm. Tues, Thurs, 8-12 mid. Mon, 8-10 pm. Sun, 3-5 pm. Central.

WKBC

Birmingham, Ala. 218.8m-1370kc. 10 watts. H. L. Ansley. Tues, Thurs, 5-6:30 pm. Sat, 9-10 pm. Central. Founded June, 1926.

WKBE

Webster, Mass. 228.9m-1310kc. 100 watts. K. & B. Electric Co. Tues, Wed, 8-10 pm. Sat, 8-10:30 pm. Eastern. Founded Feb. 27, 1925.

WKBF

Indianapolis, Ind. 252m-1190kc. 250 watts. Noble B. Watson. Announcers, Carl Fohl, Carl Watson. Daily ex Sun, 10 am, 10:30, 10:40, 5 pm, 7, 7:10. Daily ex Sun, 12 n. Mon, 7:30 pm, 8:30, 9. Tues, 8:30-10:30 pm. Thurs, 7:30-10 pm. Fri, 7:30, 8-9:30 pm. Sun, 10:45 am, 3 pm. 7:30. Founded Oct., 1925. Central.

WKBG

Chicago, Ill. 201.2m-1490kc. 100 watts. C. L. Carroll. (Portable.)

WKBH

LaCrosse, Wis. 220.4m-1360kc. 500 watts. Callaway Music Co. Announcer, Arthur J. Hecht. Daily ex Sun, 10 am, Aunt Sammy; 12 n., weather, U. S. Farm talks. Mon, 8:30 pm. Wed, 8:30 pm. Fri, 7:30 pm, 8, 8:30. Sat, 9 pm. Sun, 10:30 am, 6:30 pm. Central. Founded 1924.

WKBI

Chicago, Ill. 215.7m-1390kc. 50 watts. Fred L. Schoenwolf, C. W. Wermich. Daily, 2-4 pm. Daily ex Sun, 7:30-9:30 pm. Central. Founded Aug., 1926.

WKBL

Monroe, Mich. 205.4m-1460kc. 15 watts. Monroma Radio Mfg. Co.

WKBN

Youngstown, Ohio. 214.2m-1400kc. 50 watts. Radio Electric Service Co. Announcers, Arthur Brock, Warren P. Williamson, Jr. Daily ex Sun, 7:30 am, exercises. Tues, 5:45 pm. Thurs, Sat, 6 pm. Eastern. Founded Sept., 1926.

WKBO

Jersey City, N. Y. 218.8m-1370kc. 500 watts. Camith Corp. Announcers, H. F. Bidwell, Donald Fischer. Mon, 12-1 pm, 6-9. Tues, 12-1 pm, 6-8. Wed, 12-6 pm. Thurs, 10-1 pm, 6-8. Fri, 10-1 pm, 9-12 mid. Sat, 12 n-3 pm. Sun, 2-6 pm. Eastern. Founded Sept. 11, 1926.

WKBP
Battle Creek, Mich. 212.6m-1410kc. 50 watts. Battle Creek Enquirer and News.

WKBQ
New York, N. Y. 218.8m-1370kc. 500 watts. Standard Cahill Co., Inc. Announcer, Allan Cahill. Mon, 9-12 n. Tues, 9-12 n, 1-5 pm, 9-12. Wed, 9-12 mid. Thurs, 1-3 pm, 8-12. Fri, 3-6 pm. Sat, 3-8 pm. Sun, 8-12 mid. Eastern. Founded Sept. 1926.

WKBS
Galesburg, Ill. 217.3m-1380kc. 100 watts. Permil N. Nelson. Announcer, Paul W. Palmquist. Slogan, "The Mayflower Station in the Renowned City of Colleges." Daily ex Sun, Sat, 1-1:30 pm, 3:30. Mon, Wed, Fri, 2:30-3:30 pm, 7-11. Wed, 6:30-7 pm. Tues, Thurs, 2:30-3:30 pm, 7-9, 10-11. Sat, 7-9 pm, 10-11, 11-12. Sun, 1:30-3 pm. Central. Founded Oct., 1926.

WKBT
New Orleans, La. 252m-1190kc. 50 watts. First Baptist church. Announcer, W. H. Green. Slogan, "We Kast Bible Truth." Sun, 10:45 am, 7:20 pm, service. Central. Founded Feb. 1924.

WKBV
Brookville, Ind. 217.3m-1380kc. 100 watts. Knox Battery & Electric Co., Fri, 7-9 pm. Sun, 7-9 pm. Central.

WKBW
Buffalo, N. Y. 217.3m-1380kc. 500-750 watts. Churchill Evangelistic Assn., Inc. Daily ex Sun, 3-4 pm, 6:30-10. Sun, 9:30 am, 10:30, 3 pm, 7-9, 10:15-12 mid. Eastern. Founded 1926.

WKBZ
Ludington, Mich. 199.9m-1500kc. 15 watts. The Toggery. Mon, 8-10 pm. Sun, 10:30-12 n, 7-8:30 pm. Central. Founded Nov. 23, 1926.

WKDR
Kenosha, Wis. 247.8m-1210kc. 15 watts. Edward A. Dato.

WKEN
Amherst, N. Y. 204m-1470kc. 750 watts. WKEN, Inc. Announcers, Walter L. Amidon, Carl E. Welsher. Daily ex Sun, 11:45 am, Mon, Thurs, 6-12:30 am. Tues, 8-12 mid. Sat, 6:30 pm. Sun, 9:30 am, 11, 2:30-3:30 pm, 7:30. Eastern. Founded Fall 1925.

WKJC
Lancaster, Pa. 252m-1190kc. 50 watts. Kirk Johnson & Co. Announcer, R. M. Harnish. Mon, Wed, Fri, 6-10 pm. Fri, 11-12 mid. Sun, 10:45-12 n, 7:30-8:30. Eastern. Founded Nov., 1921.

WKRC
Cincinnati, Ohio. 245.8m-1220kc. 500 watts. Kodel Radio Corp. Mon, Wed, 6-8 pm, 9-11, 12-2. Tues, 6-7 pm, 9-12 mid. Thurs, 8-10 pm. Fri, 9-11 pm. Sat, 6-7 pm, 9-12. Sun, 11-12 n; 3-5 pm, 7-8, 9-11, 11:30-1. Eastern. Founded May, 1924.

WKY
Oklahoma City, Okla. 288.3m-1040kc. 150 watts. WKY Radiophone Co. Daily 10-11 am, 6-7:30 pm. Mon, Wed, Fri, 9-11 pm. Central.

WLAC
Nashville, Tenn. 225.4m-1330kc. 1000 watts. Life and Casualty. Announcer, Walter N. Campbell. Daily 6:45-7:45 am. Daily ex Sun, 12:25-12:55 pm. Mon, Wed, 6-9 pm. Tues, Thurs, 6-7 pm, 9-11. Sat, 6-9 pm. Sun, 6-7 pm, 9:15-10:15. Central. Opened Nov. 24, 1926.

WLAP
Louisville, Ky. 267.7m-1120kc. 30 watts. 100 watts 6 am-6 pm. Virginia av. Baptist Church. Sun, 11 am, 7:30-8:45 pm. Central. Founded 1922.

WLB
Minneapolis, Minn. 245.8m-1220kc. 500 watts. U. of Minnesota. Announcer, Gordon C. Harris. Mon, 12:30-1 pm. Tues, 6-7 pm, 8-9. Wed, 6:15-7 pm, 7-8. Fri, 12:30-1 pm, 4-5. Central. Opened Oct. 3, 1927.

WLBC
Muncie, Ind. 209.7m-1430kc. 50 watts. D. A. Burton. Slogan, "Muncie, Ind. The Ideal American City." Daily ex Sun, 10 am, 12 n, 3 pm, 7. Sun, 10 am, 2 pm. Central.

WLBF
Kansas City, Mo. 209.7m-1430kc. 50 watts. Everett L. Dillard. Slogan, "Where Listeners Become Friends." Daily ex Sun, 9-12 n, 2-4 pm, 7-10:30. Central. Founded Nov. 13, 1926.

WLBG
Petersburg, Va. 214.2m-1400kc. 100 watts. R. A. Gamble.

WLBH
Farmingdale, N. Y. 232.4m-1290kc. 30 watts. Jos. J. Lombardi. Announcer, H. J. Martin. Daily, 10-11 am. Mon, Wed, Fri, 7:30-11 pm. Eastern.

WLBI
Wenona, Ill. 238m-1260kc. 250 watts. Wenona Legion Broadcasters, Inc. Daily ex Sun, 10 am, 2 pm. Wed, 8 pm. Mon, Thurs, Fri, 7 pm. Central. Opened Nov. 1926.

WLBL
Stevens Point, Wis. 333.1m-900kc. 1000 watts. 2000 watts 6 am 6 pm. Wisconsin Dept. of Markets. Slogan, "Wisconsin, Land of Beautiful Lakes." Daily ex Sun, 8 am, 9, 10,11, 12 n, weather, markets; 1 pm, news. Thurs, Sat, 8-10 pm. Central.

WLBM
Cambridge, Mass. 230.6m-1300kc. 50 watts. Browning Drake Corporation.

WLBN
Chicago, Ill. 204m-1470kc. 100 watts. William Evert Hiler (Portable). Daily ex Sun, 12-1 pm, 5-7, 9-11. Central.

WLBO
Galesburg, Ill. 217.3m-1380kc. 100 watts. Frederick A. Trebbe, Jr. Tues, Thurs, Sat, 9-10 pm. Central. Founded Jan. 16, 1927.

WLBQ
Atwood, Ill. 218.8m-1370kc. 25 watts. E. Dale Trout.

WLBR
Rockford, Ill. 247.8m-1210kc. 15 watts. Rockford Broadcasting Corp.

WLBT
Crown Point, Ind. 247.8m-1210kc. 50 watts. Harold Wendell.

WLBV
Mansfield, Ohio. 206.8m-1450kc. 50 watts. Mansfield Broadcasting Association. Announcers, Ray Davis. John F. Weimer. Daily ex Sun, 6-7 pm. Mon, 9-11 pm. Wed, 9-11 pm. Sat, 9-12 mid Sun, 10:30-12 n. Central. Founded Jan. 1, 1927.

WLBW
Oil City, Pa. 293.9m-1020kc. 500 watts. Petroleum Telephone Co. Announcer, Deane Moore. Daily ex Sun, 12:15-1:15 pm. 5:15 pm. Mon, 12-1:30 am. Mon, 9:30-11 pm. Thurs, 10-11:30 pm. Sun, 3:30-5 pm. Eastern. Founded 1926.

WLBX
Long Island, N. Y. 204m-1470kc. 250 watts. John N. Brahy.

WLBY
Iron Mountain, Mich. 209.7m-1430kc. 50 watts. Aimone Electric. Daily and Sun, 12-1 pm. Central.

WLBZ
Foxcroft, Me. 208.2m-1440kc. 250 watts. Thompson L. Guernsey.

WLCI
Ithaca, N. Y. 247.8m-1210kc. 50 watts. Lutheran Assn. of Ithaca. Announcer, Robert F. Schuetz. Slogan, "The Church at the Gate of the Campus." Sun, 10:45 am, 7:45 pm. Eastern. Founded 1926.

WLEX
Lexington, Mass. 215.7m-1390kc. 50 watts. Lexington Air Station. Announcers, Gerald Harrison, Carl S. Wheeler, Paul Morgan. Daily ex Sat, 8:30-10:30 pm. Sat, 11 pm. Eastern. Founded Oct., 1926.

WLIB
Chicago, Ill. (Tr. at Elgin.) 416.4m-720kc. 1500 watts. Liberty Magazine. Announcers, Bill Hay, Art Smith. See WGN. Central. Founded 1925.

WLIT
Philadelphia, Pa. 405.2m-740kc. 500 watts. Lit Bros. Mon, Wed, Fri, 12-2 pm, music, 2-3, 4:30, music; 5:30, stories; 7:30-mid. Tues, Thurs, 11 am. Tues, Thurs, Sat, 12n, 2 pm, 4:30, 5:30, 7:30. Eastern. Founded Mar. 18, 1923.

WLOE
Chelsea, Mass. 211.1m-1420kc. 100 watts. William S. Pote.

WLS
Chicago, Ill. (tr. at Crete). 344.6m-870kc. 500 watts. Sears, Roebuck & Co. Slogan, "World's Largest Store." Daily ex Sun, 9-1:30 pm, half hour markets; 12-1 pm, farm program; 2:30-3:30, homemakers hour. Mon, 4:30-10 pm. Wed, Fri, 4:30-12 mid. Sat, 4:30-1 am. Tues, Thurs, 4:30-8 pm. Sun, 10:45-12:15 pm. U. of C. services; 12:15-1:30 pm, concert; 1:30-2:30, S. S. school; 6-8, Little Brown church. Central. Founded April 6, 1924.

WLSI
Providence, R. I. 247.8m-1210kc. 250 watts. Lincoln Studios Inc. Announcer, Armande J. Lopez. Mon, 6:45 pm. Tues, 6:30 pm. Wed, 7 pm, 9. Thurs, 6:30. Fri, 7 pm. Sat, 6:30 pm. Sun, 6:30 pm. Eastern. Founded Jan. 1925.

WLTH
Brooklyn, N. Y. 256.3m-1170kc. 250 watts. Voice of Brooklyn, Inc. Mon, 10 am, 5-6 pm, 9-11. Tues, Wed, Thurs, 4-7 pm, 9-12. Fri, 5-7 pm, 11-1 am. Sat, 4-6 pm, 9-12 mid. Sun, 1-2 pm, 5-6, 9-11. Eastern.

WLTS
Chicago, Ill. 483.6m-620kc. 100 watts. Lane Technical High School. Mon, 9-10 am, 2-4 pm, 6-7. Tues, Wed, Thurs, Fri, 9-10 am, 2-4 pm. Central. Founded May 1924.

WLW
Cincinnati, Ohio. (tr. at Harrison). 428.3m-700kc. 5000 watts. 52m-5764kc. 250 watts. The Crosley Radio Corp. Announcer, Fred Smith. Daily ex Sat, Sun, 8 am, exercises; 10, woman's hour; 11:15, markets; 11:55, time; 12 n, weather, musicale; 1:30, 3:30, markets; 4, program; 6:45, markets; 6:45-12. Sat, 10 am, woman's hour; 11:15, markets; 11:55, time; 12 n, weather; 12:45, markets; 2:30-4:30, musicale; 6:45, markets, 6-12. Sun, 9:30 am, 11:30, 7:15-11. Eastern. Founded 1919.

WLWL
New York, N. Y. (tr. at Kearney). 370.2m-810kc. 1000 watts. The Paulist League. Announcer, Bartholomew Sheehan. Slogan, "For God and Country." Tues, Thurs, 8-11 pm. Sat, 7-9 pm. Sun, 8-9:15 pm. Eastern.

WMAC
Cazenovia, N. Y. (tr. at Casenovia). 225.4m-1330kc. 500 watts. C. B. Meredith. Announcer, C. R. Jones. Thurs, 12 n, farm program; 8 pm, popular studio. Founded 1922. Eastern.

WMAF
South Dartmouth, Mass. 428.3m-700kc. 500 watts. Round Hills Radio Corp. Not operating.

WMAK
Buffalo, N. Y. (tr. at Lockport). 545.1m-550kc. 750 watts (tr. Tonawanda). WMAK Studios, Inc. Announcer, William Fay. Daily ex Sat, Sun, 11 am-12 mid. Sat, 6:30-12 mid. Sun, 3-11 pm. Eastern. Founded Sept. 22, 1922.

WMAL
Washington, D. C. 241.8m-1240kc. 500 watts. M. A. Leese Radio Co. Daily 6:30 pm. Eastern.

WMAN
Columbus, Ohio. 234.2m-1280kc. 50 watts. First Baptist church. Announcer, John Bohannan. Sun, 10:30-11:45 am, 7:30-8:45 pm. Eastern. Founded Sept., 1922.

WMAQ
Chicago, Ill. 447.5m-670kc. 5000-2500. The Chicago Daily News. Announcer, Harry Geise. Daily ex Sun, 6:30 am-1 am. Sun, 10:45 am, service. 1-11 pm. Central. Founded April 13, 1922.

WMAY
St. Louis, Mo. 234.2m-1280kc. 100 watts. Kingshighway Presbyterian churches. Announcer Don O'Neil. Slogan, "May Every By-Way Hear Kingshighway." Sun, 11 am, 8 pm. Central.

WMAZ
Macon, Ga. 270.1m-1110kc. 500 watts. Mercer University. Announcer, E. K. Cargill. Tues, Wed, Thurs, 8-9:15 pm. Fri, 11-12:15 am. Eastern. Founded 1925.

WMBA
Newport, R. I. 204m-1470kc. 100 watts. LeRoy Joseph Beebe. Daily ex Sun, 3-4 pm, 8-10.

WMBB
Homewood, Ill. 252m-1190kc. 5000 watts. American Bond & Mortgage Co.-Trianon. Announcer, George Glorch. Slogan, "World's Most Beautiful Ballroom." Daily ex Sun, 7-10:30 pm. Sun, 4-6 pm, 7:40-10:30. Central. Founded 1925.

WMBC
Detroit, Mich. 243.8m-1230kc. 100 watts. Michigan Broadcasting Co. Announcer, Gordon Higham. Daily, 6-10 pm. Eastern. Founded 1925.

WMBD
Peoria Heights, Ill. 205.4m-1460kc. 250 watts. Peoria Heights Radio Laboratory. Daily ex Thurs, musicale. Sun, service.

WMBE
St. Paul, Minn. 208.2m-1440kc. 10 watts. Dr. C. S. Stevens.

WMBF
Miami Beach, Fla. 384.4m-780kc. 500 watts. Fleetwood Hotel. Announcer, Paul Whitehurst. Daily 6:30-7 pm, 9:30-11 pm. Eastern. Founded 1924.

WMBG
Richmond, Va. 220.4m-1360kc. 15 watts. Havens and Martin. Slogan, "The Public Be Pleased." Announcer, Wm. K. Sealey, Jr. Daily ex Sun, 2-3 pm, 6-10. Eastern.

WMBH
Joplin, Mo. 204m-1470kc. 100 watts. Edwin Dudley Aber. Announcers, M. E. Jones, E. D. Aber. Slogan, "Where Memories Bring Happiness." Mon, Tues, Wed, Thurs, 12:15-1 pm, 5:30-7:30, 8:30-10:30. Fri, 12:30-1:15 pm, 5:30-7:30. Sat, 12:30-1:15 pm, 5:30-7:30, 8:30-10:30. Sun, 10:50-12 n., 6, 7:30. Central.

WMBI
Chicago, Ill. 263m-1140kc. 2500 watts. Moody Bible Institute. Slogan, "The West Point of Christian Service." Announcer, Wendell P. Loveless. Daily ex Sun, 7-7:40 am, 10:30-11:30, 12:30-1:30 pm, 3:30-4:30. Tues, Thurs Sat, 4:30-5 pm. Tues, Wed, Fri, Sat, 8-9 pm. Thurs, 7-9 pm. Sun, 3:30-7 pm. Central. Founded July 28, 1926.

WMBJ
Monessen, Pa. 232.4m-1290kc. 50 watts. Star theater.

WMBL
Lakeland, Fla. 228.9m-1310kc. 100 watts. Benford's Radio studios. Daily ex Sun, 10:30-1:30 pm, 7:30-9, 9-10, 10-11. Sun, 11-12 n., 7:30-8:30. Eastern.

WMBM
Memphis, Tenn. 209.7m-1430kc. 10 watts. Seventh Day Adventist Church.

WMBO
Auburn, N. Y. 220.4m-1360kc. 100 watts. Radio Service Laboratories.

WMBQ
Brooklyn, N. Y. 204m-1470kc. 100 watts. Paul J. Gollhofer.

WMBR
Tampa, Fla. 252m-1190kc. 100 watts. F. J. Reynolds. Daily ex Sun, 1-2 pm, 2-3, 7-8, 8-9, 10-11. Eastern.

WMBS
Lemoyne, Pa. 234.2m-1280kc. 250 watts. Mack's Battery Co. Announcer, W. S. McCachren. Slogan, "The Voice of the Susquehanna." Daily ex Sun, 11:30 am, musicale, 12 n, organ; 6, time, 6-11:30 pm, music. Sat, 11:30-3 am, Knut Kracker Klub frolic. Sun, 8:30 am-9 pm. Eastern. Founded March 1, 1924.

WMBW
Youngstown, Ohio. 214.2m-1400kc. 50 watts. Youngstown Broadcasting Co., Inc. Mon, Wed, Fri, 2:30-3:30 pm, 6-12. Sat, 10:30-12:30 am. Founded Jan., 1927.

WMC
Memphis, Tenn. 516.9m-580kc. 500 watts. The Commercial Appeal. Announcer, Francis S. Chamberlin. Slogan, "Station WMC, Memphis." "Down in Dixie." Daily ex Sun, 12 n, Mon, 8-11:30 pm, N.B.C; Tues, 9:50 am, 7 pm, N.B.C; 7:30 music; Sun, 11 am, services; 2 pm, N.B.C; 4:30 concert; 6:20, N.B.C; 8, N. B. C; 9:15 N. B. C. Founded Jan. 20, 1923. Central.

WMCA

New York, N. J. (tr. at Hoboken). 370.2m-810kc. 500 watts. Hotel McAlpin. Announcer, Snedden Weir. Slogan, "Where the Searchlight Flashes and the White Way Begins." Daily ex Sun, 9 am, 9 am, 10:45, 12 n, 1-6 pm. 8-12 mid. Thurs, Sat, 12-1 am, Sun, 10.30 am, 11, 12:15, 1 pm, 2, 3, 3:30, 6-8, 9:15-1:30. Eastern.

WMES

Boston, Mass. 211.1m-1420kc. 50 watts. Mass. Educational Society. Mon, 7:30-10 pm. Sun, 10:45-12 n., 1:55-2:30 pm, 7:45-9. Eastern. Founded Aug. 1, 1927.

WMPC

Lapeer, Mich. 234.2m-1280kc. 30 watts. First Methodist Protestant Church. Daily ex Sat, 12-1 pm. Daily ex Sat, Thurs, 7:30-10 pm. Mon, 12-12:30 am. Daily ex Sat, 4-5 pm. Sun, 10:30-12 n, 12-1 pm, 4-5:30, 7:30-12. Central. Founded Dec. 6, 1926.

WMRJ

Jamaica, N. Y. 206.8m-1450kc. 10 watts. Peter J. Prinz. Tues, Thurs, 8-11:30 pm. Sat, 12-2:30 am. Sun, 12-2:30 pm, 9-11:30. Eastern. Opened July 9, 1926.

WMSG

New York, N. Y. 236.1m-1270kc. 500 watts. Madison Square Garden. Announcer, Horace E. Beaver. Mon, 9:45-12 mid. Tues, 6-11 pm. Wed, Sat, 3-6 pm. Thurs, 8:30-11. Eastern.

WNAC

Boston, Mass. 461.3m-650kc. 500 watts. The Shepard Stores. Announcers, Ben Hadfield, E. Lewis Dunham, Joseph Lopez, Jean Sargent. Daily ex Sun, 7:45 am-12 mid. Sun, 10:45 am-5:30 pm; 6:30-11. Eastern. Founded July 31, 1922.

WNAD

Norman, Okla. 239.9m-1250kc. 500 watts. University of Oklahoma. Announcer, Fred Humphrey. Mon, Wed, Thurs, 7:15-9:45 pm. Tues, Fri, 12:15-1 pm. Sat, 2-5 pm. Central. Founded Jan. 5, 1925.

WNAL

Omaha, Nebr. 258.5m-1160kc. 250 watts. R. J. Rockwell. Announcer, Ronald J. Rockwell. Slogan, "Pioneer Station of Omaha." Fri, Sat, 7-9 pm, 9-11 pm. Central. Founded 1921.

WNAT

Philadelphia, Pa. 288.3m-1040kc. 100 watts. Lennig Bros. Co. Slogan, "We Never Are Tired." Wed, 7:30 pm. Sat, 8 pm. Eastern. Founded 1921.

WNAX

Yankton, S. D. 302.8m-990kc. 1000 watts, 6 am-6 pm, 250 watts after 6 pm. Gurney Seed & Nursery Co. Daily ex Sun, 6 am-6 pm. Sun, 9:30-12 n., 1:30-6 pm. Central. Founded 1921.

WNBA

Forest Park, Ill. 208.2m-1440kc. 200 watts. Michael T. Pafferty. Irregular hours.

WNBF

Endicott, N. Y. 206.8m-1450kc. 50 watts. Howitt-Wood Radio Co. Thurs, 7-10 pm. Sun, 1-3 pm. 7:30-10. Eastern.

WNBH

New Bedford, Mass. 260.7m-1150kc. 250 watts. New Bedford Hotel. Announcer, I. Vermilya. Mon, 6-10:30 pm. Tues, Thurs, 7-8 pm. Wed, 6-10 pm. Fri, 6-10:30 pm. Sun, 11-12:15 pm, 7:30-9 pm. Eastern. Founded 1923.

WNBJ

Knoxville, Tenn. 206.8m-1450kc. 50 watts. Lonsdale Baptist Church. Sun, 9:45 am, 10:45, 5-6 pm, 7, 9-10. Central.

WNBO

Washington, Pa. 211.1m-1420kc. 15 watts. John Brownlee Spriggs. Slogan," Where the Hills of Penn. Greet the Western Lea." Daily ex Sun, 2-4 pm, 9-11 pm. Sun, 11 am, 7 pm, services. Eastern.

WNBQ

Rochester, N. Y. 205.4m-1460kc. 15 watts. Gordon P. Brown.

WNBR

Memphis, Tenn. 228.9m-1310kc. 100 watts. Popular Radio Shop. Announcer, Mrs. John Ulrich. Daily ex Sun, 6:30 pm. Sun, 2:30 pm. Central. Opened Feb. 28, 1927.

WNBW

Carbondale, Pa. 199.9m-1500kc. 5 watts. Home Cut Glass and China Co.

WNBX

Springfield, Vt. 241.8m-1240kc. 10 watts. WNBX Broadcasters.

WNBZ

Saranac Lake, N. Y. 232.4m-1290kc. 10 watts. WNBZ Broadcasters. Daily 10 am-12 n. Eastern.

WNJ

Newark, N. J. 267.7m-1120kc. 250 watts. Herman Lubinsky. Announcer, Snedden Weir. Daily ex Sat, Sun, 10 am, 1:30-3:30 pm. Mon, Tues, 6-8 pm. Wed, Fri, 10-12 mid. Thurs, 6-8 pm. Sun, 6:30-12 mid. Eastern.

WNOX

Knoxville, Tenn. 265.3m-1130kc. 1,000 watts. Peoples Telephone & Telegraph Co. Mon, Wed, 7-10 pm. Fri, 7-11 pm. Tues, 9-9:30 pm. Sat, 12:30 am. Central. Founded 1921.

WNRC

Greensboro, N. C. 223.7m-1340kc. 250 watts. Wayne M. Nelson. Mon, Wed, Fri, 12:30-1:30 pm, 6:45-9. Tues, 7-10 pm. Thurs, 7-11 pm. Sun, 11:15 am, 8 pm, services. 9, spirituals. Eastern. Founded Mar. 24, 1926.

WNYC

New York, N. Y. 526m-570kc. 500 watts. New York Municipal Radio station. Announcer, Christie R. Bohnsack. Slogan, "Municipal Broadcasting Station of The City of New York." Mon, 5:45-10:30 pm, Tues, 6-10:30 pm. Wed, 5-10:30 pm. Thurs, 6:50-10 pm. Fri, 6-10:45 pm. Sat, 6:50-10:30 pm. Eastern. Founded July 8, 1924.

WOAI

San Antonio, Texas. 499.7m-600kc. 5000 watts. Southern Equip. Co. (Evening News-Express). Announcer, J. G. Cummings. Slogan, "The Winter Playground of America, Where the Sunshine Spends the Winter." Daily ex Sun, 9:30 am, weather, markets, news; 12:30 pm, 2:30, 3:30, music; 4:30: 5:45, markets, news, sports. Mon, 7-8 pm. Tues, Wed, Thurs, Fri, 9-10 pm. Sun, 11 am, 7:30 pm. Central. Founded summer 1922.

WOAN

Lawrenceburg, Tenn. 239.9m-1250kc. 500 watts. James D. Vaughan. Announcer, James D. Vaughan. Sun, 11-12 n, 7:30-8:30 pm. Central.

WOAX

Trenton, N. J. 239.9m-1250kc. 500 watts. F. J. Wolff. Slogan, "Trenton Makes; the World Takes." Daily ex Sun, 12:15-1:15 pm. Mon, 7:30-8:30 pm. Wed, 7:30-9 pm. Fri, 7:30-8:30 pm. Sun, 7:30-9 pm. Eastern. Founded March 2, 1923.

WOBR

Ohio. 204m-1470kc. 10 watts. Karl Smith. (Portable.)

WOBT

Union City, Tenn. 205.4m-1460kc. 15 watts. Titsworth Radio Music Shop. Daily ex Sun, 9:30-10:30 am, 4-5 pm, 8-10. Sun, 4-5 pm. Eastern.

WOBU

Charleston, W. Va. 267.7m-1120kc. 50 watts. Charleston Radio Broadcasting Corp. Announcers, Wally Fredericks, Tom Mays. Slogan, "You're There With a Crosley." Daily 7-9 pm. Eastern.

WOC

Davenport, Iowa. 374.8m-800kc. 5000 watts. The Palmer School of Chiropractic. Announcers, Peter Mac Arthur, Edgar Twamley, Pat Flanagan. Slogan, "Where the West Begins and in the State Where the Tall Corn Grows." Daily ex Sun, 6:45 am. Happy hour; 9:45, markets, 11-11:15, 1:57 pm, time; 2 markets; 3, Aunt Jane; 5:45, chimes. Mon, 6-11 pm. Tues, Wed, Thurs, Fri, 6-10 pm. Sat, 6-9 pm. Sun, 10:45 am, service; 12 n, N. B. C., 1-5 pm., 6-9:45. Founded May, 1922.

WOCL

Jamestown, N. Y. 223.7m-1340kc. 25 watts. A. E. Neroton. Announcer, Bob Page. Tues, Fri, 6:30-7 pm. Sun, 10:30 am, 7-9 pm. Eastern.

WODA

Paterson, N. J. 293.9m-1020kc. 1000 watts. O'Dea Temple of Music. Slogan, "A Voice from the Silk City." Daily ex Sun, 9-10 am, 12-2 pm; Mon, 5:30-9 pm. Tues, 4:30-6 pm, 9-11. Wed, 5:30-9 pm, 11-12. Thurs, 4:30-6 pm, 9-12. Fri, 5:30-9 pm, 11-12. Sat, 4:30-6 pm, 9-12. Sun, 9 am, 7 pm. Founded April 13, 1925. Eastern.

WOI

Ames, Iowa. 265.3m-1130kc. 2500-5000 watts. Iowa State College. Announcer, A. G. Woolfries. Daily ex Sun, 7 am, 8:45, 9:30, 10, 10:30, 12:10, 12:15 pm, 12:30, 12:40, 12:45, 1 pm, 1:30, 9:30. Mon, 7, 7:30 pm, 7:45, 8. Thurs, 7:30, 7:45, 8. Sat, 4:15 pm, Boy Scouts. Sun, 10:45 am, 3:15 pm. Founded April, 1922. Central.

WOK

Chicago, Ill. (tr. at Homewood). 252m-1190kc. 5000 watts. Karzas. Announcer George Glorch. Daily, 9:30-12:30 am. Sun, 10:30-12:30 am. Founded July 20, 1925. Central.

WOKO

Mt. Beacon, N. Y. 215.7m-1390kc. 500 watts. Hudson Valley Broadcasting Co. Daily, 10-11 am, 6-8 pm. Sat, 9-11 pm. Sun, 11 am, 12:30 pm, 3:30. Eastern. Founded March, 1924.

WOKT

Binghamton, N. Y. 209.7m-1430kc. 500 watts. Titus-Ets Corp. Announcers, P. M. Titus, E. F. Kinsman, Herbert Kroepp-Baker. Daily ex Sun, 12-1 pm, 5-6, 7-12. Eastern.

WOMT

Manitowoc, Wis. 222.1m-1350kc. 150 watts. The Mikadow theater. Announcer, F. M. Kadon. Daily ex Sun, 11:50 am-1:10 pm, 5:45-7. Mon, 10:30-1:30 am. Central. Founded July 1926.

WOO

Philadelphia, Pa. 348.6m-860kc. 500 watts. John Wanamaker. Daily ex Sun, 11 am, organ; 11:30, weather; 11:55 am, time, weather; 12 n., organ; 4:40, weather; 4:45, organ recital; 5, music. Mon, Fri, 7:30 pm, dinner music; 7:55 talk; 10:02, music; 10:30, musicale. Wed, Thurs, 7:30 pm. Sun, 2:30 pm, 6, 7:30. Eastern. Founded Aug. 1922.

WOOD

Grand Rapids, Mich. 260.7m-1150kc. 500 watts. Walter B. Stiles, Inc. Mon, Tues, Wed, Thurs, Fri, 9-11 pm. Sun, 9-10 pm. Central.

WOQ

Kansas City, Mo. 340.7m-880kc. 500 watts. Unity School of Christianity. Announcer, Rex G. Bettis. Daily ex Sun, 11-11:30 am. Daily ex Sun, 6-7 pm. Mon, 9-10 pm. Tues, 5 pm. Wed, Fri, 8-10 pm. Sat, 10-11 pm. Sun, 11-12:30 am, 2:30-3 pm, 5-6, 7:45-9. Central. Founded 1921.

WOR

Newark, N. J. (tr. at Kearney). 422.3m-710kc. 5000 watts. L. Bamberger & Co. Announcers, Louis A. Witten, Meredith Page, C. M. Bosworth. William S. Lynch. Daily ex Sun, 6:45-8 am, 10-11:30, 2:30-5 pm. Daily ex Sun, 6:15-12 mid. Sun, 3-5 pm, 7:45-11 pm. Founded 1922. Eastern.

WORD

Batavia, Ill. 252m-1190kc. 5000 watts. Peoples Pulpit association. Announcer, J. P. Holmes. Slogan, "Watchtower Station WORD." Daily 6-7 pm. Sun, 10-12 n, 2-4 pm, 6-7:30. Founded Dec., 1924.

WOS

Jefferson City, Mo. 422.3m-710kc. 500 watts. Missouri State Marketing Bureau. Announcer, Jack Heiny. Slogan, "Watch Our State." Daily ex Sun, 9 am, 10, 10:30, 11, 12 n, 1 pm, 2, markets; stocks, weather. Mon, Tues, Wed, Thurs, Fri, 7 pm, markets, baseball; 7:15, news. Fri, 4 pm, children's hour. Mon, Wed, 8 pm. Fri, 8:15 pm. Central. Founded 1922.

WOW

Omaha, Neb. 508.2m-590kc. 1000 watts. Woodmen of the World. Announcer, Lester Palmer. Slogan, "Where the West Is at It's Best." Daily ex Sun, 8:15 am, 8:55, 10:30, 12:30 pm, 1:45, 3:15, 5, markets, 6-11. Daily ex Sun, Sat, 12:45 pm. Sun, 9-10:45 am, 1-4:30 pm, 6-8:13, 9:15. Founded April 2, 1923. Central.

WOWO

Fort Wayne, Ind. 228.9m-1310kc. 5000 watts, 6-6 pm. 2500 watts after 6 pm. Main Auto Supply Co. Announcers, Al Becker, Don Cruse. Daily ex Sat, Sun, 10:30-12 n, home news, farm flashes. Daily ex Sun, 12-1:30 pm, music. Mon, 6:15-11:30 pm. Wed, 7-11 pm. Thurs, Fri, 7-11 pm. Fri, 4-5 pm, Sat, 6 pm. Sun, 4-5 pm., service; 8-10. Central. Founded April, 1925.

WPAP

Palisade, N. J. 394.5m-760kc. 500 watts. Palisade Amusement Park. Announcer, Perry Charles. Mon, Wed, Sat, 8 pm. Tues, Fri, 8:30 pm. Thurs, 9 pm. Eastern.

WPCC

Chicago, Ill. 223.7m-1340kc. 500 watts. North Shore Congregational church. Announcer, Ralph E. Briggs. Tues, Thurs, 7:30-8:30 pm. Wed, 7:30-8:30 pm, Fri, 7:30-9:30 pm. Sun, 11-12:30 pm, 3:30-5:30, 8-9:30. Central. Founded July, 1924.

WPCH

Hoboken, N. J. 325.9m-920kc. 500 watts. Concourse Radio Corp. Mon, 7-12 mid. Tues, 4-7 pm. Wed, 6-9 pm. Thurs, 4-12 mid. Sat, 4-7 pm, 9-2 am. Sun, 6:30-12 mid. Eastern.

WPEP

Waukegan, Ill. 215.7m-1390kc. 250 watts. Announcer, Maurice Mayer. Slogan, "Waukegan Pep Station." Daily, 3-5 pm, 6:30-9, 9:30-12. Central. Founded Dec. 1, 1926.

WPG

Atlantic City, N. J. 272-6m-1100kc. 5000 watts. Municipality of Atlantic City. Slogan, "World's Playgrounds." Daily ex Sun, 1 pm; 6:45-12:30 am. Sun, 3:15 pm, 4:15 pm, 5:15, 9:15, 10:30. Eastern. Founded Jan. 3, 1924.

WPRC

Harrisburg, Pa. 209.7m-1430kc. 100 watts. Wilson Printing & Radio Co. Mon, Wed, Fri, 6-7 pm. Sun, 7:30-10:30 pm. Eastern. Opened Sept. 30, 1925.

WPSC

State College, Pa. 299.8m-1000kc. 500 watts. Pa. State College. Announcers, D. M. Cresswell, D. D. Henry. Slogan, "The Voice of the Nittany Lion." Tues, Wed, 6:30-7:30 pm. Sat, 2 pm, Sun, 11 am. Eastern. Founded Nov., 1921.

WPSW

Philadelphia, Pa. 206.8m-1450kc. 50 watts. Philadelphia School of Wireless Telegraphy. Slogan, "First Wireless School in America." Wed, Fri, 7 pm. Eastern. Founded 1908.

WPTF

Raleigh, N. C. 545.1m-550kc. 500 watts. Durham Life Ins. Co. Slogan, "We Protect the Family." Mon, Wed, Fri, 6-8 pm. Sun, 11 am, 7:30 pm. Eastern. Founded Oct. 1, 1927.

WQAM

Miami, Fla. 384.4m-780kc. 750 watts. Electrical Equip. Co. Announcer, Frederick W. Mizer. Slogan, "Florida's Pioneer Radio Station." Daily ex Sun, 11:50-12:30 pm, 6:30-9. Mon, Fri, 10-12 mid. Sun, 9-12 m. Eastern. Founded Feb. 1, 1922.

WQAN

Scranton, Pa. 230.6m-1300kc. 250 watts. Scranton Times. Announcer, T. V. Nealon. Slogan, "The Voice of the Anthracite." Daily ex Sun, 12:30-1 pm, 4:30-5, news, reports, sports, music. Tues, Fri, 8 pm, entertainment. Sat, 6:30-7:15 pm, dance music. Sun, 4-5 pm. Eastern. Opened Jan. 8, 1923.

WQAO

Palisade, N. J. 394.5m-760kc. 500 watts. Calvary Baptist church. Announcer, G. R. Windham. Slogan, "The First Church Owned and Operated Broadcasting Station in the World." Wed, 7:30 pm, church service. Sun, 11:15 am, 3 pm, 7:30, church service. Founded 1922. Eastern.

WQBA

Tampa, Fla. 238m-1260kc. 250 watts. WQBA Inc.

WQBC

Utica, Miss. 215.7m-1390kc. 100 watts. I. R. Jones. Daily ex Sun, 7 am-7 pm. Central.

WQBJ

Clarksburg, W. Va. 239.9m-1250kc. 65 watts. John Raikes.

WQBO

Gulfport, Miss. 222.1m-1350kc. 15 watts. Gulf Coast Music Co.

WQBZ

Weirton, W. Va. 249.9m-1200kc. 60 watts. J. H. Thompson.

WQJ

Chicago, Ill. 447.5m-670kc. 500 watts. Calumet Baking Powder company-Chicago Daily News. Daily ex Sun, 11-12 n, 3-4 pm, 6-7. Daily ex Sun, 7-8 pm, 10-1 am. Sun, 10:45-12:30 pm, 2-4, 6-7. Founded May 22, 1924. Central.

WRAF

La Porte, Ind. 208.2m-1440kc. 100 watts. Radio Club, Inc. Announcer, Charles Middleton. Slogan, "The Voice of the Maple City." Daily ex Sun, 12-1 pm, 7-8. Sun, 10:45-2:15 pm. Founded April, 1923. Central.

WRAH
Providence, R. I. 199.9m-1500kc. 250 watts. Stanley N. Read.

WRAK
Escanaba, Mich. 282.8m-1060kc. 50 watts. Economy Light Company. Announcer, H. E. Flath. Slogan, "The Gateway to Cloverland." Mon, Fri, 8:30 pm. Eastern. Founded 1924.

WRAM
Galesburg, Ill. 247.8m-1210kc. 50 watts. Lombard College. Mon, 7-11 pm. Founded 1922. Central.

WRAW
Reading, Pa. 238m-1260kc. 100 watts. Avenue Radio & Elec. Shop. Slogan, "The Schuylkill Valley Echo." Announcer, C. M. Chafey. Tues, 9-11 pm. Thurs, 8-12 mid. Sun, 11 am, 3-4, 7:30. Eastern. Founded June 5, 1923.

WRAX
Philadelphia, Pa. 212.6m-1410kc. 250 watts. Berachah Church, Inc. Announcers, Walter S. Smalley, Herbert Hogg. Tues, Thurs, 7:30-9:30 pm. Sun, 11:15-12:15 pm, 4-5, 9-10. Eastern. Founded 1923.

WRBC
Valparaiso, Ind. 238m-1260kc. 250 watts. Immanuel Lutheran church. Announcer, Gerhard Schutes. Slogan, "World Redeemed by Christ." Mon, 7:30 pm. Sun, 7:30 pm, church service. Central. Founded March, 1924.

WRC
Washington, D. C. 468.5m-640kc. 500 watts. Radio Corp. of America. Announcer, John B. Daniel. Slogan, "The Voice of the Capitol." Daily ex Sun, 6:45 am-1 pm, 1-2, 6-11. Sun, 11 am-9:30 pm. Eastern.

WREC
Memphis, Tenn. 249.9m-1200kc. 100 watts. WREC Inc. Announcer, Hoyt B. Wooten. Daily ex Sun, 7-8 pm. Sun, 3-5:30 pm. Central. Founded Sept. 1923.

WREN
Lawrence, Kan. 254.1m-1180kc. 750 watts. Jenny Wren. Daily ex Sun, 6:30-8 am, 10:45, cooking school; 5-6 pm; 9-10:30. Sun, 8-9:30 pm. Central. Founded Feb. 1927.

WRES
Quincy, Mass. 217.3m-1380kc. 50 watts. Harry Leonard Sawyer. Founded Nov., 1926.

WRHF
Washington, D. C. 322.4m-930kc. 150 watts. American Broadcasting Company. Daily ex Sun, 10-12 n, 6-7. Sun, 5:30-7 pm. Founded 1924. Eastern.

WRHM
Minneapolis, Minn. 260.7m-1150kc. 1000 watts. Rosedale Hospital, Inc. Announcer, Troy S. Miller. Daily ex Sun, 9-10:30 am, 12-1 pm, 5-6, 6-7, Mon, Wed, Fri, 8-10 pm. Thurs, 10-12 mid. Sat, 6-11 pm. Sun, 9:15 am, 11, 7:45 pm. Central.

WRK
Hamilton, Ohio. 205.4m-1460kc. 100 watts. John C. Slade, S. W. Doran. Mon, Wed, Fri, 1-2 pm, 6:45-10. Tues, Thurs, 1-2 pm, 6:45-2 am. Sat, 1-2 pm, 2:30-5, 6:45-2:50 am, 10:30. Eastern. Founded 1919.

WRM
Urbana, Ill. 272.6m-1100kc. 500-1000 watts. Univ. of Ill. Announcer, J. C. Bayles. Daily ex Sun, 5-6 pm, 7-8 pm, musical. Sun, 3:45-5 pm. Central. Founded 1922.

WRMU
New York, N. Y. 201.2m-1490kc. 100 watts. Atlantic Broadcasting Corp.

WRNY
New York, N. Y. (tr. at Coytesville, N. J.). 325.9m-920kc. 500 watts. Short wave 2XAL (30.90m-9700kc). Experimenter Pub Co. Announcers, Ralph Christman, Harold Thompson, Robert Fairchild, Paul Hagen. Daily ex Sun, 11-1 pm, 2:30-4, 7-11 pm. Sun, 11 am, 1-6:30 pm. Eastern. Founded June 12, 1925.

WRPI
Terre Haute, Ind. 208.2m-1440kc. 100 watts. Rose Polytechnic Institute Broadcasting Assn.

WRR
Dallas, Tex. 461.3m-650kc. 500 watts. City of Dallas. Announcer, John Thorwald. Slogan, "City of Achievements." Daily ex Wed., 11:30-12:30 pm, 6-7, 8-9, 10-11. Sun, 11-12 n., 7:30-9 pm, 9:30-10:30. Central.

WRRS
Racine, Wis. 247.8m-1210kc. 50 watts. Racine Broadcasting Corp. Announcer, F. G. Leavenworth. Daily ex Sun, Sat, 6-7 pm, news. Mon, Wed, Fri, 12-1 pm, organ; 8-10. Central. Founded Dec. 1, 1926.

WRST
Bay Shore, N. Y. 211.1m-1420kc. 150 watts. Radiotel Mfg. Co., Inc. Slogan, "Bay Shore, the Garden Spot of Long Island." Daily ex Sun, 12-1 pm, 4-5, 6-8. Daily ex Sun, Thurs, 12-1 pm, 4-5. Daily ex Sun, Tues, 12-1 pm, 4-5, 8-12. Eastern. Founded 1925.

WRUF
Gainesville, Fla. 202.6m-1480kc. 5000 watts. U. of Florida. Not on air.

WRVA
Richmond, Va. 254.1m-1180kc. 1000 watts. Larus & Bro. Co., Inc. Slogan, "Down Where the South Begins." Announcer, J. Robert Beadles. Daily ex Sat, Sun, 12-1:30 pm. Mon, Wed, Thurs, Fri, 7-12 mid. Sun, 11-12 n., 8-9. Eastern. Opener Nov. 2, 1925.

WSAI
Cincinnati, Ohio. (tr. at Mason). 361.2m-830kc. 5000 watts. United States Playing Card Co. Daily and Sun, 7-12 mid. Fri, 8-9 pm. Eastern.

WSAJ
Grove City, Pa. 223.7m-1340kc. 250 watts. Grove City College. William L. Harman, activities. Irregular schedule. Founded April 1920.

WSAN
Allentown, Pa. 222.1m-1350kc. 100 watts. Allentown Call Pub. Co. Announcer, Charles Walp. Tues, Thurs, 8:15 pm. Eastern.

WSAR
Fall River, Mass. 212.6m-1410kc. 250 watts. Doughty & Welch Elec. Co., Inc. Announcer, Barton G. Albert. Daily 12-1 pm, 5:30-6:30. Founded Jan., 1923. Eastern.

WSAX
Chicago, Ill. 204m-1470kc. 100 watts. Zenith Radio Corp.

WSAZ
Huntington, W. Va. 249.9m-1200kc. 100 watts. McKellar Elec. Co. Announcer, F. B. Smith. Daily ex Sun, 12-4 pm, 6-10. Sun, 10-12:30 pm, 3-4, 6-10. Eastern. Founded Jan., 1927.

WSB
Atlanta, Ga. 475.9m-630kc. 1000 watts. Atlanta Journal. Announcer, Lambdin Kay. Slogan, "The Voice of the South." Daily ex Sun, 10 am, homemakers half hour; 12-1 pm, music, weather; 1, farm service; 2:30, reports; 8-9, concert; 10:45-12, concert, Mon, 5:30 pm, WJZ. Tues, 7 pm, WEAF. Wed, 6:15 pm, health talk; 7, WJZ. Sat, 6 pm, S. S. lesson. Sun, 9:30 am, 10:54, 5 pm, 6:15, WEAF; 8:15, music. Central.

WSBC
Chicago, Ill. 232.4m-1290kc. 500 watts. World Battery Co. Daily ex Sun, Mon, Thurs, 6:30-8 pm. Daily, 9-1 am. Sat, 2-4 am. Sun, 5-7 pm, Thurs, 6-7 pm. Central.

WSBF
St. Louis, Mo. 258.5m-1160kc. 250 watts. WSBF Broadcasters.

WSBT
South Bend, Ind. 399.8m-750kc. 500 watts. South Bend Tribune. Announcer, C. G. Livengood. Daily ex Sun, 6-7 pm. Mon, 9:30-11:30 pm, Thurs, 9-11:30 pm. Fri, 10-12 mid. Founded April, 1922. Central.

WSDA
New York, N. Y. 227.1m-1320kc. 500 watts. City Temple. Sun, 8-10 pm. Eastern.

WSEA
Virginia Beach, Va. 263m-1140kc. 500 watts. Virginia Beach Broadcasting Co. Founded Jan. 7, 1927.

WSGH
Brooklyn, N. Y. 227.1m-1320kc. 500 watts. Amateur Radio Specialty Co. Anouncer Irwin R. Wolfe. Daily ex Sun, 4 pm, 12 mid. Sun, 12:30-3 pm. Eastern. Opened Nov. 3, 1926.

WSIX
Springfield, Tenn. 249.9m-1200kc. 150 watts. 638 Tire and Vulc. Co. Announcer, George H. Lawrence. Daily ex Sun, 12:30-1:30 pm, 6-7. Sun, 11 am. Central. Founded Jan. 7, 1927.

WSKC
Bay City, Mich. 272.6m-1100kc. 250 watts. World's Star Knitting Co. Announcer, S. F. Northcott. Slogan, "Where the Summer Trails Begin." Daily ex Sun, 12-1 pm, Hardy hour of music. Tues, Thurs, Sat, 9-11 pm. Sat, 12-2 am. Sun, 11 am. Eastern. Founded June 15, 1925.

WSM
Nashville, Tenn. 336.9m-890kc. 5000 watts. National Life and Accident Insurance Company. Announcer, George Hay, Jack Keefe, Harry Stone. Daily ex Sun, Sat, 11:45 am, 12:30 pm, 1-1:30, 5:30-6. Mon, 6-11 pm. Tues, Wed, 6-11 pm. Thurs, 6:15-11 pm. Fri, 8-10 pm. Sat, 6-11 pm. Sun, alt. 11 am, 7:15 pm, services, 3-4:30, 6:20-7-15 pm, 8:15-9:15. Founded Oct. 5, 1925. Central.

WSMB
New Orleans, La. 296.9m-1010kc. 500 watts. Saenger Theaters, Inc., and The Maison Blanche Co. Daily ex Sun, 12:30-1:30 pm, 6-7 pm. Mon, Wed, Thurs, Sat, 8:30-10:30 pm. Founded April 21, 1925. Central.

WSMK
Dayton, Ohio. 296.9m-1010kc. 500 watts. S. M. Krohn, Jr. Slogan, "The Home of Aviation." Daily ex Sun, Thurs, 9-10 am, woman's hour; 12-1 pm, 6-11. Thurs, 9 am, 12 pm, 6, 11-3 am. Sun, 10:30-12 n, 7-9 pm. Central.

WSPD
Toledo, Ohio. 239.9m-1250kc. 250 watts. The Toledo Broadcasting Co. Announcer, Karl Beinke. Slogan, "The Gateway to the Sea." Daily, 9:30 am-10:30 pm. Wed, Sat, 10:30-12 mid. Sun, 9 pm. Eastern.

WSRO
Middletown, Ohio. 236m-1270kc. 100 watts. Middletown Broadcasting Co. Announcer, Harry W. Fahrlander. Tues, Fri, 10:30-11 am, 8-10 pm. Sun, 2-4 pm. Central. Founded 1923.

WSSH
Boston, Mass. 288.3m-1040kc. 100 watts. Tremont Temple Baptist church. Announcer, Raymond B. Meader. Fri, 7:30-9 pm. Sun, 10 am, 6:30 pm. Eastern. Founded June 8, 1924.

WSUI
Iowa City, Iowa. 475.9m-630kc. 500 watts. Univ. of Iowa. Announcer, Carl Menzer. Daily ex Sun, 9 am, 10:30. Daily ex Sat, Sun, 12:25 pm, 5 pm, 6. Mon, 7 pm, 9, 11. Wed, 7 pm. Mon, 4 pm, 12 mid. Sat, 7:30 pm. Sun, 9:30 pm. Founded Feb. 12, 1924. Central.

WSUN
St. Petersburg, Fla. 516.9m-580kc. 750 watts. City of St. Petersburg. Announcer, J. Dudley Saumenig. Slogan, "The Sunshine City." Tues, Thurs, Sat, 3-5 pm, 7-12. Eastern. Founded Nov. 1, 1927.

WSVS
Buffalo, N. Y. 204m-1470kc. 50 watts. Seneca Vocational School. David Warnhoff, announcer. Slogan, "Watch Seneca Vocational School." Mon, 9:30-10 am. Tues, 9:30-10 am. Wed, 9:30-10 am, 8-9:30 pm. Thurs, 9:30-10 am. Fri, 9:30-10 am, 8-9:30 pm. Eastern. Founded Nov. 9, 1925.

WSYR
Syracuse, N. Y. 293.9m-1020kc. 500 watts. Clive B. Meredith. Slogan, "Voice of Central New York." Daily ex Sun, Thurs, 6:20-10:30 pm. Sun, 6:20-9:15 pm. Eastern. Founded 1922.

WTAD
Quincy, Ill. 236.1m-1270kc. 250 watts. 500 watts 6 am-7 pm. Illinois Stock Medicine Broadcasting Corporation Slogan, "The Voice of Agriculture." Daily ex Sun, 11:30-12:30 pm. Central. Founded Dec. 29, 1926.

WTAG
Worcester, Mass. 516.9m-580kc. 250 watts. Worcester Telegram Gazette. Announcer, Chester Gaylord. Slogan, "The Voice from the Heart of the Commonwealth." Daily ex Sun, Sat, 10:30 am, 11:15, 12 n, 12:30, 12:35, 1 pm, 6:30, 7, 7:30, 8, 8:30, 9, 10, 11. Sat, 12:30, 1 pm, 7. Sun, 3, 4, 5:30, 7:20-9:16 pm. Eastern. Founded May 12, 1924.

WTAM
Cleveland, Ohio. 399.8m-750kc. 3500 watts. 5000 watts 6 am-6 pm. Willard Storage Battery Co. Announcer, J. E. Richards. Slogan, "The Voice From the Storage Battery." Mon, Tues, 11:15 am, 6-7 pm, 8-12. Wed, 11 am, 6-7 pm, 8-12. Thurs, 6-7 pm, 8-10 pm. Fri, 11 am, 6-7:30 pm, 8-11, Sat, 11:15 am, 6-11 pm. Sun, 1:55 pm, 6-12 mid. Founded Sept. 26, 1923. Eastern.

WTAQ
Eau Claire, Wis. 254.1m-1180kc. 500 watts. Gillette Rubber Co. Announcer, C. S. Van Gorden. Slogan, "The Voice of the Wilderness."

WTAR
WPOR Norfolk, Va. 236.1m-1270kc. 500 watts. Reliance Electric Co. Announcer, Ray Winters. Slogan, "Down in Old Virginia." Daily ex Sun, 12:30-1:30 pm, organ; 4-4:30, popular program; 4:30-5:30, 6-6:30; 6:30-10, 10-11. Sun, 2-3 pm, 4:15-5:45; 5:45, 7-9. Eastern. Founded Sept. 21, 1923.

WTAS
Chicago, Ill. 275.1m-1090kc. 3500 watts. Illinois Broadcasting Corp.

WTAW
College Station, Tex. 483.6m-620kc. 500 watts. Agricultural and Mechanical College of Texas. Daily ex Sun, Sat, 12:10 pm. Wed, Fri, 7 pm. Founded 1922. Central.

WTAX
Streator, Ill. 247.8m-1210kc. 50 watts. Williams Hardware Co., Radio Division.

WTAZ
Richmond, Va. 220.4m-1360kc. 15 watts. W. Reynolds, Jr., and T. J. McQuire.

WTFF
Washington, D. C. 202.6m-1480kc. 10,000 watts. The Fellowship Town. Mon, Wed, Fri, 7:30-11 pm. Sun, 7-11 pm. Eastern.

WTFI
Toccoa, Ga. 209.7m-1430kc. 250 watts. Toccoa Falls Institute. Announcer, Kelly Barnes. Tues, Thurs, 7-8 pm. Sun, 9-10 pm. Eastern. Founded Oct. 4, 1927.

WTIC
Hartford, Conn. 535.4m-560kc. 500 watts. The Travelers Insurance Company. Slogan, "The Insurance City." Daily, 6:30-11 pm. Sun, 3-9:15 pm. Founded Feb. 10, 1925. Eastern.

WTMJ
Milwaukee, Wis. (Tr. at Brookfield.) 293.9m-1020kc. 1000 watts. Milwaukee Journal. Announcers, Neale Bakke, Pat O'Dare, Larry Teich. Slogan, "Voice of Wisconsin, Land of Lakes." Mon, Tues, Wed, Thurs, Fri, 10-2 pm, 3-12 mid. Sat, 10-2 pm, 3-11. Sun, 8:30-10:45 pm. Central. Founded July 25, 1927.

WTRL
Midland Park, N. J. 206.8m-1450kc. 15 watts. Technical Radio Laboratory.

WWAE
Chicago, Ill. 227.1m-1320kc. 500 watts. Dr. George F. Courrier. Daily 3 pm, 7-12 mid. Central.

WWJ
Detroit, Mich. 352.7m-850kc. 1000 watts. The Detroit News. Announcers, E. L. Tyson, F. P. Wallace, Fred W. Jencks. Daily ex Sun, 9:30 am, tonights dinner; 9:50, woman's hour; 10:30, weather; 11:15, N. B. C.; 11:55, time; 12 n., orchestra; 12:40, farm flashes; 1, organ; 1:30, program; 3, program; 4, weather; 5, dance music; 5:45, markets; 6, organ; 6:30, dinner music; 7, news; 7:15, evening program. Sun, 10:30 am, services; 2 pm, program ; 7:20-10:15, N. B. C. Eastern. Founded, Aug., 1920.

WWL
New Orleans, La. 245.8m-1220kc. 500 watts. Loyola Univ. Announcer, O. L. Abell. Sat, 7:30-8:30 pm. Central. Founded March 31, 1922.

WWNC
Asheville, N. C. 296.9m-1010kc. 1000 watts. Asheville Chamber of Commerce. Announcer, J. Dale Stentz. Daily ex Sun, 1 pm, 2, 7-8. Tues, 7-10:30 pm. Thurs, 6:30-12 mid. Sun, 11 am-4 pm, 7:30 pm. Eastern. Founded Feb. 21, 1927.

WWRL
Woodside, N. Y. 199.9m-1500kc. 100 watts. W. H. Reuman. Founded Aug. 15, 1926.

WWVA
Wheeling, W. Va. 516.9m-580kc. 250 watts. John C. Stroebel, Jr. Daily ex Sun, 7 am, 8, 11, 12, 2, pm, 6. Mon, 7-11 pm. Sat, 11-1 am. Sun, 10:30 am, 1 pm, 3, 7:30. Eastern. Founded Dec. 6, 1926.

CANADA, CUBA, MEXICO

Canada

CFAC
Calgary, Alta., Can. 434.5m-690kc. 500 watts. Calgary Herald. Announcer, Fred Carleton. Daily ex Sun, 11:30-12:15 pm, 1:15 pm, weather, markets. Mon, 3:30-4:30 pm, 9:30-10:30. Tues, 6-7 pm. Wed, 3:30-4:30 pm, 7:45-8:45. Thurs, 9 pm, 9:30-10:30, 12. Fri, 3:30-4:30 pm, 8:30. Sun, 11 am, 7 pm, service.

CFCA
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Toronto Star. Announcer, Gordon W. McClain. Daily ex Sun, 12 n, 5:45, 6:20, weather, stocks. Mon, 6:30-8 pm. Wed, 6:30-12 mid. Thurs, 6:30-9 pm, 10:30-12 mid. Sat, 6:30-10 pm. Sun, 11 am, 7 pm, 8:15. Eastern. Founded March, 1922.

CFCF
Montreal, P. Q., Can. 410.7m-730kc. 1650 watts. Canadian Marconi Co. Announcer, C. Walter Darling. Daily ex Sun, 12:45-1:40 pm, stocks, music. Mon, Fri, 7-7:30 pm, bedtime stories; 7:30-8:30, music, 9-10, 10:30-11:30, orchestra. Wed, 7-8 pm, orchestra. Eastern.

CFCH
Iroquois Falls, Ont. 499.7m-600kc. 250 watts. Abitibi Power and Paper Co., Ltd.

CFCN
Calgary, Alta., Can. 434.5m-690kc. 1800 watts. W. W. Grant, Ltd. Slogan, "Voice of the Prairies." Tues, 9-10 pm. Wed, 9-10 pm, 11-12. Thurs, 7:45-8:45 pm. Fri, 9-10 pm. Sun, 11 am, 7:15 pm, services, 3 pm. Mountain.

CFCQ
Vancouver, B. C. 410.7m-730kc. 10 watts. Sprott-Shaw Radio Co.

CFCT
Victoria, B. C., Can. 329.5m-910kc. (Temporarily using 475.9m-630kc. 500 watts. The Victoria Broadcasting Assn. Daily ex Sun, 11-12:15 am, 7:30-9:15 pm. Daily, 8-8:30 am. Mon, 11-12 mid. Fri, 7:30-9:30. Thurs, 10:30-12 mid. Pacific. On air March, 1924.

CFCY
Charlottetown, P. E. I. 312.3m-960kc. 100 watts. Island Radio Co. Daily, 12-1 pm, 4-6. Wed, Thurs, 7-8 pm. Sun, 11 am, 7 pm.

CFGC
Brantford, Ont., Can. 296.9m-1010kc. 50 watts. The Brant Radio Supply Co., Ltd.

CFJC
Kamloops, B. C. 267.7m-1120kc. 15 watts. N. S. Dalgleish and Sons, Weller and Weller. Mon, Fri, 5:30-6:30 pm. Wed, 8 pm. Pacific.

CFLC
Prescott, Ont. 296.9m-1010kc. 50 watts. Radio Association of Prescott. Fri, 8-10:30 pm. Sun, 3-4:30 pm, 7-8.

CFMC
Kingston, Ont., Can. 267.7m-1120kc. 20 watts. Monarch Battery Mfg. Co., Ltd.

CFNB
Fredericton, N. B. 247.8m-1210kc. 25 watts. James S. Neill & Sons, Ltd. Daily 9 am, news, weather, 7 pm, stock markets. Sun, 11 am, 7 pm, services; 2:30-3:30 pm, musicale. Atlantic.

CFQC
Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. The Electric Shop, Ltd. Announcer, Grant Stevenson. Slogan, "The Hub City of the West Where No. 1 Northern Hard Wheat Crows." Daily ex Sun, 9-10 am; 1:15-2 pm, markets, reports, music. Mon, 6 pm. Wed, 7:30-10 pm. Thurs, Fri, 7:30-8:30 pm. Sun, 11 am, 7 pm, church service. Mountain.

CFRB
Toronto, Ont. 516.9m-580kc. 1000 watts. Rogers-Batteryless Station. Announcer, Charles Shearer. Slogan, "Just Plug In, Then Tune In." Daily ex Sat, Sun, 12 n, 1 pm, 6, stocks; 5:45. Tues, Fri, 6-8 pm. Wed, Thurs, 8-12 mid. Sun, 11 am, 3 pm, 7. Eastern.

CFRC
Kingston, Ont., Can. 267.7m-1120kc. 500 watts. Queen's University. Announcer, H. J. D. Minter. Inc. Oct., 1923.

CFYC
Vancouver, B. C. 410.7m-730kc. 500 watts. International Bible Students' Assn.

CHCA
Calgary, Alta. 434.5m-690kc. 250 watts. The Albertan Pub. Co. Ltd.

CHCS
Hamilton, Ont., Can. 340.7m-880kc. 10 watts. Hamilton Spectator.

CHCT
Red Deer, Alta. 356.9m-840kc. 1000 watts. Messrs. G. F. Tult and Ardern Ltd.

CHCY
King Edward Park, Edmonton, Alta. 516.9m-580kc. 250 watts. International Bible Students' Association. Tues, Sat, 8:30-10 pm. Thurs, 8-8:30 pm. Sun, 10-11 am, 3-4:30 pm, 9:15-10:30. Mountain. Founded May 11, 1926.

CHGS
Summerside, P. E. I. 267.7m-1120kc. 25 watts. R. T. Holman, Ltd. Daily ex Sun, 12 n. Sun, 11 am, 7 pm. Atlantic.

CHIC
Toronto, Can. 356.9m-840kc. 500 watts. Northern Electric Company, Ltd. Announcer, R. W. Lowman. Mon, 8-9 pm, 11-1 am. Sat, 10-11 am, 10-12 mid. Sun, 5-6 pm. Eastern.

CHMA
Edmonton, Alta. 516.9m-580kc. 250 watts. Christian & Missionary Alliance. Sun, 11 am, 1:15 pm, 2:15, 2:30, 5, 5:30, 5:45, 10:30. Tues, Thurs, 6:15-6:45 pm. Sat, 6 pm. Mountain.

CHML
Mount Hamilton, Ont., Can. 340.7m-880kc. 50 watts. Maple Leaf Radio Co., Ltd. Mon, Wed, Fri, 6-8 pm. Tues, Thurs, 12-1 pm. Sat, 8-9 pm. Eastern.

CHNC
Toronto, Can. 356.9m-840kc. 500 watts. Toronto Radio Research society.

CHNS
Halifax, N. S. 322.4m-930kc. 100 watts. Northern Elec. Co., Ltd. Sun, Mon, Wed, evening program. Atlantic. Founded May 12, 1926.

CHPC
Vancouver, B. C. 410.7m-730kc. 1000 watts. Central Presbyterian Church. Sun, 11 am, 7:30 pm. Pacific.

CHRC
Quebec, Que. 340.7m-880kc. 5 watts. E. Fontaine.

CHSC
Unity, Sask. 267.7m-1120kc. 50 watts. H. N. Stovin, Radio Sales. Mon, Tues, Wed, Thurs, Fri, 4-5 pm. Tues, 7:30-9 pm. Thurs, 10:30-11:30 pm. Sat, 12 mid-1:30 pm, Sun. Sun, 7:30-8:45 pm.

CHUC
Saskatoon, Sask., Can. 329.5m-910kc. 250 watts. International Bible Students' association. Announcer, C. Roberts. Tues, 7:30-10 pm. Thurs, 8:30-10 pm. Fri, 9-10 pm. Sun, 12:45-2:15 pm. 8:30-10 pm.

CHWC
Regina, Sask., Can. 312.3m-960kc. 500 watts. R. H. Williams & Sons, Ltd. Daily ex Sun, 12-1 pm, 5-6. Wed, Sat, 8-10 pm. Mountain.

CHWK
Chilliwack, B. C. Can. 247.8m-1210kc. 5 watts. Chilliwack Broadcasting Co., Ltd.

CHYC
Montreal, Que., Can. 410.7m-730kc. 750 watts. Northern Elec. Co., Ltd. Announcer, N. S. Richards. Wed, 6-12:30 am. Thurs, 8-8:30 pm. Sun, 11 am, 7 pm. Eastern.

CJBC
Toronto, Ont. 356.9m-840kc. 500 watts. Baptist Church.

CJBR
Regina, Sask. 312.3m-960kc. 500 watts. Saskatchewan Co-operative Wheat Producers, Ltd. Thurs, 7:30-9 pm.

CJCA
Edmonton, Alta., Can. 516.9m-580kc. 500 watts. Edmonton Journal, Ltd. Announcer, R. A. Rice. Slogan: "The Sunniest Spot in Sunny Alberta." Daily ex Sun, 12:30 am, markets, news; 7:15 pm, children's program; Wed, Sat, 12:30 pm, 12 mid, Messages to North. Daily ex Sun, 11 am, music. Tues, 3-4 pm, Wed. 8-8:30 pm, bridge; 9-11, 11-12. Fri, 8-10:30 pm. Sat, 10-12 mid. Sun, 11 am, 7:15 pm. Mountain.

CJCJ
Calgary, Alta. 434.5m-690kc. 250 watts. Radio Service & Repair Shop.

CJCR
Red Deer, Alta., Can. 356.9m-840kc. 1000 watts. The North American Collieries, Ltd.

CJGC
London, Ont., Can. 329.5m-910kc. 500 watts. London Free Press. Daily ex Sun, 1-2 pm, stocks, music. Mon, Tues, Wed, Thurs, Fri, 7-9 pm. Fri, 11-12 midnight. Sun, 11 am, 2-3 pm, 7, church services. Eastern.

CJGX
Yorkton, Sask. 475.9m-630kc. 500 watts. The Winnipeg Grain Exchange. Daily ex Sun, 9:30 am, 11:30, grain; 1:45 pm, 7:15. Tues, Thurs, Fri, 8:30-10 pm. Central.

CJOC
South Lethbridge, Alta. 267.7m-1120kc. 50 watts. J. E. Palmer.

CJOR
Sea Island, B. C. 291.1m-1030kc. 50 watts. G. C. Chandler.

CJRM
Moose Jaw, Sask. 296.9m-1010kc. 500 watts. James Richardson & Sons, Ltd. Daily ex Sun, 8:30-10:35 am, 11:55-2:30 pm, weather, markets. Mon, Wed, Fri, 6:30 pm. Sat, 10-12 mid. Sun, 9:30 am, 1:30 pm. Mountain.

CJSC
Toronto, Can. 356.9m-840kc. 500 watts. The Evening Telegram.

CJWC
Saskatoon, Sask., Can. 329.5m-910kc. 250 watts. Wheaton Elec. Co. Announcer, Martha Bowes. Daily ex Sun, 11:45-1 pm. Mon, 7 pm. Tues, Wed, Thurs, Sat, 6-7 pm. Sun, 3:45-5 pm. Founded Sept. 28, 1925.

CJYC
Toronto, Can. 516.9m-580kc. 500 watts. Universal Radio of Canada, Ltd. Mon, 6-12 mid. Tues, 10-12 pm. Wed, 6-8 pm. Eastern.

CKAC
Montreal, Que., Can. 410.7m-730kc. 1200 watts. La Presse. Announcer, Arthur Dupont. Mon, Fri, 1:45 pm, 4:15, weather, stocks; Tues, 11 am, music, stocks; 11:15, cooking school; 11:45, news, time; 12 n, music, 4:15 pm, weather; 7, markets. Tues, Thurs, Sat, 7:15-11:30 pm. Thurs, 11 am, 11:15, 12 n, 4:45. Eastern.

CKCD
Vancouver, B. C., Can. 410.7m-730kc. 1000 watts. Vancouver Daily Province. Announcer, W. G. Hassell. Slogan, "Canada's Western Gateway." Mon, Sat, 8:30-10:30 pm. Tues, Wed, 8:30-9:30 pm. Thurs, 8:30-9 pm. Fri, 8:30-8:50 pm. Sat, 8:30-10:30 pm. Wed, 2:30-3:30 pm. Pacific.

CKCI
Quebec, Que. 340.7m-880kc. 22½ wtts. Le Soleil, Ltd.

CKCK
Regina, Sask., Can. 312.3m-960kc. 500 watts. Leader Pub. Co. Announcer, A. W. Hooper. "The Queen City of the West," Mon, Tues, Thurs, Fri, 9:45-10:30 am, 1-1:45 pm, 8-10. Wed, Sat, 9:45-10:30 am, 1-1:45 pm. Sun, 9-10 pm. Mountain.

CKCL
Toronto, Can. 356.9m-840kc. 500 watts. The Dominion Battery Co., Ltd. Daily ex Sun, 12:45-1:45 pm. Daily ex Sat, Sun, 10:30 am, 10:58, time; 7 am, 7:20, 7:40, exercises. Mon, 12:30 pm, markets; 3-4:30 pm. Tues, 3-4:30 pm, 6:40-1. Wed, 12:30 pm, 3-4:30 pm. Thurs, 2:30-4:30 pm. Alternate, 7-8 pm. Fri, 11 am, 12:30 pm, markets; 3-4:30 pm. Sat, 7-8 pm. Sun, 3-5 pm. Eastern. Founded May 5, 1925.

CKCO
Ottawa, Ont., Can. 434-5m-690kc. 100 watts. Dr. G. M. Geldert (Ottawa Radio Assn.). Announcer, Dr. O. K. Gibson. Slogans, "Ottawa's Radio Voice," "The Community Voice of Canada's Capital." Tues, 8-10 pm. Sun, 7 pm, services; 9, sacred concert. Eastern. Founded March, 1924.

CKCR
St. George, Ont., Can. 267.7m-1120kc. 25 watts. John Patterson.

CKCV
Quebec, P. Q. 340.7m-880kc. 50 watts. G. A. Vandry.

CKCX
Toronto, Ont. 516.9m-580kc. 1000 watts. International Bible Students' Assn. Tues, Fri, 8-10 pm. Sun, 9:30-11 am, 1:30-3 pm, 8:15-10:15. Eastern.

CKFC
Vancouver, B. C., Can. 410.7m-730kc. 50 watts. St. Andrews United Church.

CKGW
Bowmanville, Ont., Can. 312.3m-960kc. 5000 watts. Gooderman & Worts, Ltd.

CKLC
Fed Deer, Alta. 365.9m-840kc. 2000 watts. Alberta Pacific Grain Co., Ltd. Daily ex Sun, 12 n, music, news, weather, markets. Daily ex Sat, Sun, 7:45 pm, news, markets; 8, studio program. Mon, Wed, Fri, 9:30 pm. Sun, 11 am, 7:30 pm, service. Mountain.

CKMC
Cobalt, Ont. 247.8m-1210kc. 5 watts. R. L. MacAdam.

CKNC
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Canadian National Carbon Co., Ltd. Announcer, Ed. J. Stafford. Daily ex Sat, Sun, 2 pm. Mon, Thurs, 9 pm, 10. Eastern. Founded May 2, 1924.

CKOC
Hamilton, Ont., Can. 340.7m-880kc. 100 watts. Wentworth, Radio Supply Co., Ltd. Announcer, L. Moore. Slogan, "The Voice of Hamilton." Mon, Wed, Fri, 11 am, 12:15 pm. Thurs, 6-8 pm, 10:30-12. Sat, 12-2 pm, 5-7, 11-12. Tues, Thurs, 4:30 pm, stocks Mon, Wed, Fri, Sat, 1 pm. Eastern.

CKOW
Scarboro Station, Ont. 291.1m-1030kc. 500 watts. Nestle's Food Co. of Canada.

CKPC
Preston, Ont. 247.8m-1210kc. 7½ watts. Wallace Russ. Announcer, Jas. Newell. Mon, Fri, 8-11 pm. Sun, 11-12:30 pm, 3-4:30. Eastern.

CKPR
Midland, Ont. 267.7m-1120kc. 50 watts. Pioneer Broadcasting Station. E. O. Swan. Slogan, "Voice of Georgian Bay." Daily ex Sun, 12:25 am, 6:25, stocks, news, weather. Mon, Tues, Thurs, 6:30 pm. Tues, Thurs, Sat, 12:30 pm. Thurs, 7:30 pm, 8, 8:15. Sat, 10:45 am, 11, 11:15. Sun, 10:45 am, 6:45 pm, service. Eastern.

(Continued on page 98)

Official Wave Lengths Table

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
199.9	1,500	15	KGFN	Aneta, N. D.
		10	KLIT	Portland, Ore.
		10	KUJ	Seattle, Wash.
		15	KWBS	Portland, Ore.
		100	WBKN	New York, N. Y.
		100	WBMS	New York, N. Y.
		100	WGOP	New York, N. Y.
		15	WKBZ	Ludington, Mich.
		5	WNBW	Carbondale, Pa.
		250	WRAH	Providence, R. I.
		100	WWRL	Woodside, N. Y.
201.2	1,490	50	KIOS	Eugene, Ore.
		500	KPOF	Denver, Colo.
		50	WALK	Wilmington Gardens, Pa.
		100	WATT	Boston, Mass.
		100	WCBR	Providence, R. I.
		100	WGMU	New York, N. Y.
		100	WHBM	Chicago, Ill.
		100	WIBJ	Chicago, Ill.
		100	WIBM	Chicago, Ill.
		100	WKBG	Chicago, Ill.
		100	WRMU	New York, N. Y.
202.6	1,480	15	KKP	Seattle, Wash.
		50	KRSC	Seattle, Wash.
		100	KVL	Seattle, Wash.
		5,000	WRUF	Gainesville, Fla.
		10,000	WTFF	Washington, D. C.
204	1,470	15	KFXD	Jerome, Idaho.
		50	KGEQ	Minneapolis, Minn.
		10	KGES	Central City, Neb.
		100	KGFO	Terre Haute, Ind.
		100	KGGM	Inglewood, Calif.
		50	KHAC	Portable on 'Plane.
		100	WBBZ	Chicago, Ill.
		100	WHBL	Chicago, Ill.
		250	WIBS	Elizabeth, N. J.
		250	WIBW	Topeka, Kan.
		750	WKEN	Amherst, N. Y.
		100	WLBN	Chicago, Ill.
		250	WLBX	Long Island, N. Y.
		100	WMBA	Newport, R. I.
		100	WMBH	Joplin, Mo.
		100	WMBQ	Brooklyn, N. Y.
		10	WOBR	Ohio (Portable)
		100	WSAX	Chicago, Ill.
		50	WSVS	Buffalo, N. Y.
205.4	1,460	25	KFXY	Flagstaff, Ariz.
		50	KGDE	Barrett, Minn.
		100	KGEO	Grand Island, Ne.
		25	KGFF	Alva, Okla.
		250	WABF	Kingston, Pa.
		15	WKBL	Monroe, Mich.
		250	WMBD	Peoria Heights, Ill.
		15	WNBQ	Rochester, N. Y.
		15	WOBT	Union City, Tenn.
		100	WRK	Hamilton, O.
206.8	1,450	15	KGDR	San Antonio, Tex.
		15	KGDY	Oldham, S. D.
		100	KGGF	Picher, Okla.
		10	WHPP	New York, N. Y.
		50	WLBV	Mansfield, Ohio.
		10	WMRJ	Jamaica, N. Y.
		50	WNBF	Endicott, N. Y.
		50	WNBJ	Knoxville, Tenn.
		50	WPSW	Philadelphia, Pa.
		15	WTRL	Midland Park, N. J.
208.2	1,440	100	KFQU	Holy City, Calif.
		50	KFUS	Oakland, Calif.
		50	KGCN	Concordia, Kan.
		15	KGCR	Brookings, S. D.
		100	KZM	Oakland, Calif.
		50	WGM	Jeannette, Pa.
		100	WJBZ	Chicago Heights, Ill.
		30	WJPW	Ashtabula, Ohio.
		250	WLBZ	Dover-Exeter, Maine.
		10	WMBE	St. Paul, Minn.
		200	WNBA	Forest Park, Ill.
		100	WRAF	La Porte, Ind.
		100	WRPI	Terre Haute, Ind.
209.7	1,430	10	KFGQ	Boone, Ia.
		50	KFXJ	Edgewater, Colo.
		15	KGHC	Slayton, Minn.
		250	KGHF	Pueblo, Colo.
		250	KSOO	Sioux Falls, S. D.
		250	KVOS	Bellingham, Wash.
		250	WCBS	Springfield, Ill.
		100	WIVA	Charlotteville, Va.
		50	WLBC	Muncie, Ind.
		50	WLBF	Kansas City, Mo.
		50	WLBY	Iron Mountain, Mich.
		10	WMBM	Memphis, Tenn.
		500	WOKT	Binghamton, N. Y.
		100	WPRC	Harrisburg, Pa.
		250	WTFI	Toccoa, Ga.
211.1	1,420	100	KFCR	Santa Barbara, Calif.
		15	KFYO	Breckenridge, Tex.
		100	KPNP	Muscatine, Iowa.
		100	WBMH	Detroit, Mich.
		100	WBRS	Brooklyn, N. Y.
		250	WCDA	New York, N. Y.
		100	WLOE	Chelsea, Mass.
		50	WMES	Boston, Mass.
		15	WNBO	Washington, Pa.
		150	WRST	Bay Shore, N. Y.
212.6	1,410	10	KFHL	Oskaloosa, Iowa.
		250	KGBZ	York, Neb.
		100	KGFJ	Los Angeles, Calif.
		50	KGGH	Cotton Grove, La.
		5	KTUE	Houston, Tex.
		250	KWEA	Shreveport, La.
		250	WJBL	Decatur, Ill.
		50	WKBP	Battle Creek, Mich.
		250	WRAX	Philadelphia, Pa.
		250	WSAR	Fall River, Mass.
214.2	1,400	50	KFEC	Portland, Ore.
		250	KFWF	St. Louis, Mo.
		15	KPJM	Prescott, Ariz.
		10	WAIT	Taunton, Mass.
		500	WCSH	Portland, Ore.
		250	WCWK	Fort Wayne, Ind.
		100	WJBU	Lewisburg, Pa.
		50	WKBN	Youngstown, Ohio.
		100	WLBG	Petersburg, Va.
		50	WMBW	Youngstown, Ohio.
215.7	1,390	10	KFDZ	Minneapolis, Minn.
		250	KFVD	Venice, Calif.
		50	KGCB	Oklahoma City, Okla.
		100	KGER	Long Beach, Calif.
		50	KGFG	Oklahoma City, Okla.
		150	WCLS	Joliet, Ill.
		100	WEHS	Evanston, Ill.
		200	WHFC	Chicago, Ill.
		150	WKBB	Joliet, Ill.
		50	WKBI	Chicago, Ill.
		50	WLEX	Lexington, Mass.
		250	WOKO	Mt. Beacon, N. Y.
		250	WPEP	Waukegan, Ill.
		100	WQBC	Utica, Miss.
217.3	1,380	100	KFOR	Lincoln, Neb.
		100	KFQW	Seattle, Wash.
		10	KGDM	Stockton, Calif.
		20	WIBU	Poynette, Wis.
		100	WKBS	Galesburg, Ill.
		100	WKBV	Brookville, Ind.
		500	WKBW	Buffalo, N. Y.
		100	WLBO	Galesburg, Ill.
		50	WRES	Quincy, Mass.
218.8	1,370	100	KGEW	Fort Morgan, Colo.
		250	KOW	Denver, Colo.
		500	WCGU	Coney Island, N. Y.
		10	WKBC	Birmingham, Ala.
		500	WKBO	Jersey City, N. J.
		500	WKBQ	New York, N. Y.
		25	WLBQ	Atwood, Ill.
220.4	1,360	100	KGCI	San Antonio, Tex.
		15	KGFI	San Angelo, Tex.
		100	KGRC	San Antonio, Tex.
		50	KGTT	San Francisco, Calif.
		100	KJBS	San Francisco, Calif.
		2,000	KSTP	St. Paul, Minn.
		100	KXL	Portland, Ore.
		15	WHBU	Anderson, Ind.
		100	WHBW	Philadelphia, Pa.
		15	WJBK	Ypsilanti, Mich.
		500	WKBH	La Crosse, Wis.
		15	WMBG	Richmond, Va.
		100	WMBO	Auburn, N. Y.
		15	WTAZ	Richmond, Va.
222.1	1,350	50	KGBY	Columbus, Neb.
		50	KGFL	Raton, N. M.
		100	KWKC	Kansas City, Mo.
		500	WAMD	St. Paul, Minn.
		100	WCBA	Allentown, Pa.
		100	WHBD	Bellefontaine, Ohio.
		100	WHBF	Rock Island, Ill.
		100	WOMT	Manitowoc, Wis.
		15	WQBO	Gulfport, Miss.
		100	WSAN	Allentown, Pa.
223.7	1,340	50	KFBL	Everett, Wash.
		50	KFVS	Cape Girardeau, Mo.
		50	KFXR	Oklahoma City, Okla.
		10	KGDP	Pueblo, Colo.
		10	KGFB	Iowa City, Iowa.
		50	KGFK	Hallock, Mich.
		250	KMIC	Inglewood, Calif.
		50	KXRO	Aberdeen, Wash.
		500	WCAM	Camden, N. J.
		500	WCRW	Chicago, Ill.
		15	WEBQ	Harrisburg, Ill.
		500	WFAN	Philadelphia, Pa.
		500	WFKB	Chicago, Ill.
		50	WKAV	Laconia, N. H.
		250	WNRC	Greensboro, N. C.
		25	WOCL	Jamestown, N. Y.
		500	WPCC	Chicago, Ill.
		250	WSAJ	Grove City, Pa.
225.4	1,330	10	KFIU	Juneau, Alaska.
		15	KFKZ	Kirksville, Mo.
		50	KFUR	Farmington, Utah.
		50	KFVG	ndependence, Kan.
		15	KGEN	El Centro, Calif.
		50	WAGM	Royal Oak, Mich.
		100	WCBM	Baltimore, Md.
		100	WCOT	Olneyville, R. I.
		1,000	WLAC	Nashville, Tenn.
		500	WMAC	Cazenovia, N. Y.
227.1	1,320	100	KFUP	Denver, Colo.
		250	KGHB	Honolulu
		500	KSO	Clarinda, Iowa.
		100	WAIZ	Appleton, Wis.
		500	WBBC	Brooklyn, N. Y.
		5	WCBE	New Orleans, La.
		100	WCLO	Kenosha, Wis.
		500	WFJC	Akron, Ohio.
		500	WGST	Atlanta, Ga.
		500	WJAY	Cleveland, Ohio.
		100	WJBC	LaSalle, Ill.
		250	WSDA	New York, N. Y.
		500	WSGH	Brooklyn, N. Y.
		500	WWAE	Chicago, Ill.
228.9	1,310	250	KELW	Burbank, Calif.
		50	KFIF	Portland, Ore.
		20	KTAP	San Antonio, Tex.
		50	KTBR	Portland, Ore.
		15	WGBC	Memphis, Tenn.
		250	WHBP	Johnstown, Pa.
		100	WKBE	Webster, Mass.
		100	WMBL	Lakeland, Fla.
		2,500	WOWO	Fort Wayne, Ind.
230.6	1,300	15	KDLR	Devils Lake, N. D.
		1,000	KFEQ	St. Joseph, Mo.
		15	KFPM	Greenville, Tex.
		50	KGCL	Seattle, Wash.
		100	KPCB	Seattle, Wash.
		25	WAAD	Cincinnati, Ohio.
		100	WAFD	Detroit, Mich.
		250	WCOC	Columbus, Miss.
		250	WDBJ	Roanoke, Va.
		250	WGBI	Scranton, Pa.
		15	WIBZ	Montgomery, Ala.
		50	WLBM	Cambridge, Mass.
		250	WQAN	Scranton, Pa.
232.4	1,290	10	KFEY	Kellogg, Idaho.
		100	KFJY	Fort Dodge, Iowa.
		100	KFMR	Sioux City, Iowa.
		250	KFPR	Los Angeles, Calif.
		250	KFQZ	Hollywood, Calif.
		500	KUT	Austin, Tex.
		500	WBRL	Tilton, N. H.
		100	WHBQ	Memphis, Tenn.
		500	WJKS	Gary, Ind.
		30	WLBH	Farmdale, N. Y.
		50	WMBJ	Monessen, Pa.
		10	WNBZ	Saranac Lake, N. Y.
		500	WSBC	Chicago, Ill.
234.2	1,280	500	KDYL	Salt Lake City, Utah.
		1,000	KFQA	St. Louis, Mo.
		100	KGAR	Tucson, Ariz.
		1,000	KWK	St. Louis, Mo.
		100	WBBL	Richmond, Va.
		250	WCAH	Columbus, Ohio.
		100	WDAH	El Paso, Tex.
		50	WFBC	Knoxville, Tenn.
		50	WJAK	Kokomo, Ind.
		50	WJBY	Gadsden, Ala.
		50	WMAN	Columbus, Ohio.
		100	WMAY	St. Louis, Mo.
		250	WMBS	Lemoyne, Pa.
		30	WMPC	Lapeer, Mich.
236.1	1,270	250	KFDX	Shreveport, La.
		500	KFMX	Northfield, Minn.
		500	KFWM	Oakland, Calif.
		100	KHMC	Harlingen, Tex.
		100	WBBW	Norfolk, Va.
		500	WBNY	New York, N. Y.
		250	WGBF	Evansville, Ind.
		1,000	WHAP	Carlstadt, N. J.
		10	WHBC	Canton, Ohio.
		500	WMSG	New York, N. Y.
		100	WSRO	Middleton, Ohio.
		250	WTAD	Quincy, Ill.
		500	WTAR	Norfolk, Va.
238	1,260	50	KFVI	Houston, Tex.
		50	WABZ	New Orleans, La.
		1,000	WADC	Akron, Ohio.
		150	WIBX	Utica, N. Y.
		250	WJBB	Sarasota, Fla.
		30	WJBW	New Orleans, La.
		250	WLBI	East Wenona, Ill.
		250	WQBA	Tampa, Fla.
		100	WRAW	Reading, Pa.
		250	WRBC	Valparaiso, Ind.
239.9	1,250	500	KFJR	Portland, Ore.
		100	KGCU	Mandan, N. D.
		250	KWCR	Cedar Rapids, Iowa.
		500	WBAW	Nashville, Tenn.
		100	WBBP	Petoskey, Mich.
		500	WCAP	Asbury Park, N. J.
		100	WIBA	Madison, Wis.
		250	WJAM	Cedar Rapids, Iowa.
		500	WNAD	Norman, Okla.
		500	WOAN	Lawrenceburg, Tenn.
		500	WOAX	Trenton, N. J.
		65	WQBJ	Clarksburg, W. Va.
		250	WSPD	Toledo, Ohio.
241.8	1,240	1,500	KFKB	Milford, Kan.
		500	KFON	Long Beach, Calif.
		250	WBRC	Birmingham, Ala.
		250	WEBC	Superior, Wis.
		200	WEBR	Buffalo, N. Y.
		500	WEDC	Chicago, Ill.
		100	WFCI	Pawtucket, R. I.
		500	WGES	Chicago, Ill.
		500	WMAL	Washington, D. C
		10	WNBX	Springfield, Vt.
243.8	1,230	125	KFCB	Phoenix, Ariz.
		10	KGCX	Vida, Mont.
		250	KGRS	Amarillo, Tex.
		500	KSCJ	Sioux City, Iowa.
		1,500	KWUC	LaMars, Iowa.
		500	WCAD	Canton, N. Y.
		250	WCAO	Baltimore, Md.
		500	WDOD	Chattanooga, Tenn.
		100	WFBR	Baltimore, Md.
		100	WMBC	Detroit, Mich.
245.8	1,220	500	KFH	Wichita, Kan.
		100	KFIO	Spokane, Wash.
		250	KFPY	Spokane, Wash.
		50	KGY	Lacey, Wash.
		250	KLS	Oakland, Calif.
		100	KRE	Berkeley, Calif.
		300	WAAT	Jersey City, N. J.
		500	WEVD	Woodhaven, N. Y.
		250	WFBE	Cincinnati, Ohio.
		400	WGBB	Freeport, N. Y.
		500	WGMS	Minneapolis, Minn.
		500	WHDI	Minneapolis, Minn.
		500	WKRC	Cincinnati, Ohio.
		500	WLB	Minneapolis, Minn.
		500	WWL	New Orleans, La.
247.8	1,210	25	CFNB	Fredericton, Can.
		5	CKMC	Cobalt, Can.
		7½	CKPC	Preston, Can.
		5	CKWK	Chilliwock, Can.
		100	KFBC	San Diego, Calif.
		100	KFJB	Marshalltown, Iowa.
		100	KFWC	Ontario, Calif.
		10	KGCA	Decorah, Iowa.
		50	KWLC	Decorah, Iowa.
		50	WABW	Wooster, Ohio.
		50	WABY	Philadelphia, Pa.
		100	WCAT	Rapid City, S. D.
		250	WDWF	Cranston, R. I.
		10	WEBE	Cambridge, Ohio.
		50	WFBZ	Galesburg, Ill.
		50	WFKD	Philadelphia, Pa.
		1,000	WIOD	Miami Beach, Fla.
		50	WJBA	Joliet, Ill.
		15	WKDR	Kenosha, Wis.
		15	WLBR	Rockford, Ill.
		50	WLCI	Ithaca, N. Y.
		250	WLSI	Cranston, R. I.
		50	WRAM	Galesburg, Ill.
		50	WRRS	Racine, Wis.
		50	WTAX	Streator, Ill.

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
249.9	1,200	50	KFHA	Gunnison, Colo.
		15	KFJI	Astoria, Ore.
		50	KFJZ	Fort Worth, Tex.
		200	KFKA	Greeley, Colo.
		500	KFRU	Columbia, Mo.
		50	KFUT	Salt Lake City, Utah.
		250	KFYR	Bismarck, N. D.
		50	KWJJ	Portland, Ore.
		20	KZIB	Manila, P. I.
		100	WBAX	Wilkes-Barre, Pa.
		75	WBBY	Charleston, S. C.
		100	WBRE	Wilkes-Barre, Pa.
		50	WCAZ	Carthage, Ill.
		500	WCOA	Pensacola, Fla.
		50	WHBY	West De Pere, Wis.
		50	WIBR	Steubenville, Ohio.
		60	WQBZ	Weirton, W. Va.
		100	WREC	Memphis, Tenn.
		100	WSAZ	Huntington, W. Va.
		150	WSIX	Springfield, Tenn.
252	1,190	250	KOCW	Chickasha, Okla.
		500	KFSG	Los Angeles, Calif.
		250	KEJK	Los Angeles, Calif.
		10	WFAM	St. Cloud, Minn.
		15	WGAL	Lancaster, Pa.
		250	WKBF	Indianapolis, Ind.
		50	WKBT	New Orleans, La.
		50	WKJC	Lancaster, Pa.
		5,000	WMBB	Homewood, Ill.
		100	WMBR	Tampa, Fla.
		5,000	WOK	Chicago, Ill.
		5,000	WORD	Batavia, Ill.
254.1	1,180	500	KFKU	Lawrence, Kan.
		15	KGDA	Dell Dap, S. D.
		200	KGFX	Pierre, S. D.
		500	KMO	Tacoma, Wash.
		250	WABO	Rochester, N. Y.
		100	WCAX	Burlington, Va.
		500	WHEC	Rochester, N. Y.
		750	WREN	Lawrence, Kan.
		1,000	WRVA	Richmond, Va.
		500	WTAQ	Eau Claire, Wis.
256.3	1,170	2,000	KTNT	Muscatine, Iowa.
		250	WASH	Grand Rapids, Mich.
		1,000	WBBR	Ryeville, N. Y.
		500	WCSO	Springfield, Ohio.
		500	WEBJ	New York, N. Y.
		250	WLTH	Brooklyn, N. Y.
258.5	1,160	100	KFOX	Omaha, Neb.
		500	KFUL	Galveston, Tex.
		250	KOCH	Omaha, Neb.
		1,000	WBT	Charlotte, N. C.
		500	WEBW	Beloit, Wis.
		750	WFBL	Syracuse, N. Y.
		250	WIL	St. Louis, Mo.
		250	WNAL	Omaha, Neb.
		250	WSBF	St. Louis, Mo.
260.7	1,150	2,000	KGA	Spokane, Wash.
		500	WCAU	Philadelphia, Pa.
		500	WCMA	Culver, Ind.
		750	WFIW	Hopkinsville, Ky.
		10	WHBA	Oil City, Pa.
		250	WNBH	New Bedford, Mass.
		500	WOOD	Grand Rapids, Mich.
		1,000	WRHM	Minneapolis, Minn.
263	1,140	50	KFPW	Carlinville, Mo.
		500	KGEF	Los Angeles, Calif.
		10	KGEK	Yuma, Colo.
		250	KGFH	La Cres, Calif.
		50	KGHP	Hardin, Mont.
		250	WDAG	Amarillo, Tex.
		250	WEAM	North Plainfield, N. J.
		5,000	WJAZ	Mt. Prospect, Ill.
		250	WJBI	Red Band, N. J.
		100	WJBO	New Orleans, La.
		2,500	WMBI	Chicago, Ill.
		500	WSEA	Virginia Beach, Va.
265.3	1,130	2,000	KTSA	San Antonio, Tex.
		100	WBES	Tacoma Park, Md.
		100	WCWS	Bridgeport, Conn.
		500	WHK	Cleveland, Ohio
		500	WICC	Easton, Conn.
		1,000	WNOX	Knoxville, Tenn.
		2,500	WOI	Ames, Iowa
267.7	1,120	15	CFJC	Kamloops, B. C.
		20	CFMC	Kingston, Can.
		500	CFRC	Kingston, Can.
		25	CHGS	Summerside, Can.
		50	CHSC	Unity, Can.
		50	CJOC	South Lethbridge, Can.
		25	CKCR	St. George, Can.
		50	CKPR	Midland, Can.
		100	KFIZ	Fond du Lac, Wis.
		100	KFLV	Rockford, Ill.
		500	KFWI	San Francisco, Calif.
		1,000	KSBA	Shreveport, La.
		250	WAAM	Newark, N. J.
		100	WBAO	Decatur, Ill.
		50	WDAE	Tampa, Fla.
		100	WFBG	Altoona, Pa.
		500	WGCP	Newark, N. J.
		30	WLAP	Louisville, Ky.
		250	WNJ	Newark, N. J.
		50	WOBU	Charleston, W. Va.
270.1	1,110	100	KFLX	Galveston, Tex.
		600	KGU	Honolulu, T. H.
		1,500	KLDS	Independence, Mo.
		1,500	KMBC	Kansas City, Mo.
		50	KMED	Medford, Ore.
		500	KOAC	Corvallis, Ore.
		500	KQV	Pittsburgh, Pa.
		500	WGST	Atlanta, Ga.
		250	WGWB	Milwaukee, Wis.
		500	WHAD	Milwaukee, Wis.
		250	WISN	Milwaukee, Wis.
		500	WJAS	Pittsburgh, Pa.
		500	WMAZ	Macon, Ga.
272.6	1,100	500	KFAD	Phoenix, Ariz.
		750	KFJF	Oklahoma City, Okla.
		100	KSMR	Santa Maria, Calif.
		100	KWTC	Santa Ana, Calif.
		500	WBAA	West Lafayette, Ind.
		100	WFBJ	Collegeville, Minn.
		100	WFDF	Flint, Mich.
		5,000	WPG	Atlantic City, N. J.
		500	WRM	Urbana, Ill.
		250	WSKC	Bay City, Mich.
275.1	1,090	50	KFBB	Havre, Mont.
		100	KFBK	Sacramento, Calif.
		15	KFPL	Dublin, Tex.
		1,000	KTBI	Los Angeles, Calif.
		500	WEAN	Providence, R. I.
		1,000	WFBM	Indianapolis, Ind.
		3,500	WTAS	Chicago, Ill.
277.6	1,080	2,500	KEX	Portland, Ore.
		500	KWWG	Bayville, Tex.
		100	WDZ	Tuscola, Ill.
		750	WGHP	Detroit, Mich.
		500	WKAR	East Lansing, Mich.
280.2	1,070	500	KTAB	Oakland, Calif.
		5,000	WHAM	Rochester, N. Y.
282.8	1,060	250	KVI	Tacoma, Wash.
		250	KFXF	Denver, Colo.
		5,000	WAIU	Columbus, Ohio
		500	WDRC	New Haven, Conn.
		750	WEAO	Columbus, Ohio
		50	WRAK	Escanaba, Mich.
285.5	1,050	2,000	KFAU	Boise, Idaho
		50	KLCN	Blytheville, Ark.
		250	KMMJ	Clay Center, Neb.
		5,000	WBAL	Baltimore, Md.
		500	WCAL	Northfield, Minn.
		500	WDGY	Minneapolis, Minn.
		250	WJAG	Norfolk, Neb.
288.3	1,040	100	KGBX	St. Joseph, Mo.
		500	KPLA	Los Angeles, Calif.
		250	WBCN	Chicago, Ill.
		500	WBET	Medford, Mass.
		500	WDBO	Orlando, Fla.
		500	WENR	Chicago, Ill.
		100	WIAD	Philadelphia, Pa.
		150	WKY	Oklahoma City, Okla.
		100	WNAT	Philadelphia, Pa.
		100	WSSH	Boston, Mass.
291.1	1,030	50	CJOR	Sea Island, Can.
		500	CKOW	Scarboro, Can.
		1,000	CKSM	Toronto, Can.
		500	CNRV	Vancouver, B. C.
293.9	1,020	250	KGCH	Wayne, Neb.
		100	KGDW	Humboldt, Neb.
		100	KGEZ	Kalispel, Mont.
		500	KPRC	Houston, Tex.
		1,000	WGL	New York, N. Y.
		500	WLBW	Oil City, Pa.
		1,000	WODA	Paterson, N. J.
		500	WSYR	Syracuse, N. Y.
		1,000	WTMJ	Milwaukee, Wis.
296.9	1,010	50	CFGC	Brantfield, Can.
		50	CFLC	Prescott, Can.
		500	CJRM	Moose Jaw, Can.
		10	KGFW	Ravenna, Neb.
		500	KQW	San Jose, Calif.
		500	KUOA	Fayetteville, Ark.
		100	WDEL	Milmington, Del.
		100	WEPS	Gloucester, Mass.
		750	WSMB	New Orleans, La.
		500	WSMK	Dayton, Ohio
		1,000	WWNC	Asheville, N. C.
299.8	1,000	250	KFWO	Avalon, Calif.
		5,000	KMOX	St. Louis, Mo.
		500	WBAK	Harrisburg, Pa.
		500	WPSC	State College, Pa.
302.8	990	1,000	KSL	Salt Lake City, Utah
		750	WGR	Buffalo, N. Y.
		1,000	WNAX	Yankton, S. D.
305.9	980	500	WHAZ	Troy N. Y.
		5,000	WHT	Chicago, Ill.
		5,000	WIBO	Chicago, Ill.
309.1	970	1,000	KOMO	Seattle, Wash.
		2,500	WABC	New York, N. Y.
		500	WBOQ	New York, N. Y.
312.3	960	100	CFCY	Charleston, Can.
		500	CHWC	Regina, Can.
		500	CJBR	Regina, Can.
		500	CKCK	Regina, Can.
		5,000	CKGW	Br'wm'nv'le, Can.
		50	CKSH	St. Hyacinthe, Can.
		500	CNRR	Regina, Can.
315.6	950	50,000	KDKA	Pittsburgh, Pa.
		50	KPPC	Pasadena, Calif.
		1,000	KPSN	Pasadena, Calif.
319	940	5,000	KFAB	Lincoln, Neb.
		5,000	KOIL	Council Bluffs, Iowa
		1,000	KOIN	Portland, Ore.
322.4	930	100	CHNS	Halifax, Can.
		500	CNRA	Moncton, Can.
		100	KICK	Red Oak, Iowa
		500	WHAS	Louisville, Ky.
		100	WIAS	Ottumwa, Iowa
		500	WKAQ	San Juan, P. R.
		150	WRHF	Washington, D. C.
325.9	920	2,500	KOA	Denver, Colo.
		500	WPCH	Hoboken, N. J.
		500	WRNY	New York, N. Y.
329.5	910	500	CFQC	Saskatchewan, Can.
		250	CHUC	Saskatchewan, Can.
		500	CJGC	London, Can.
		250	CJWC	Saskatchewan, Can.
		500	CNRS	Saskatchewan, Can.
353.1	900	100	KFJM	Grand Forks, N. D.
		1,000	KFQB	Fort Worth, Tex.
		500	KSAC	Manhattan, Kan.
		250	KSEI	Pocatello, Idaho
		15,000	WBZ	Springfield, Mass.
		500	WBZA	Boston, Mass.
		750	WHA	Madison, Wis.
		500	WJAD	Waco, Tex.
		1,000	WLBL	Stevens Point, Wis.
336.9	890	500	KNX	Los Angeles, Calif.
		5,000	WSM	Nashville, Tenn.
340.7	880	10	CHCS	Hamilton, Can.
		50	CHML	Mount Hamilton, Can.
		5	CHRC	Quebec, Can.
		22½	CKCI	Quebec, Can.
		50	CKCV	Quebec, Can.
		100	CKOC	Ontario, Can.
		50	CNRQ	Quebec, Can.
		1,000	WAPI	Auburn, Ala.
		500	WHB	Kansas City, Mo.
		1,000	WJAX	Jacksonville, Fla.
		500	WOQ	Kansas City, Mo.
344.6	870	100	KFQD	Anchorage, Alas.
		50	KWG	Stockton, Calif.
		5,000	WCBD	Zion, Ill.
		5,000	WLS	Chicago, Ill.
348.6	860	2,500	KJR	Seattle, Wash.
		1,000	KVOO	Tulsa, Okla.
		500	KXA	Seattle, Wash.
		500	WGBS	New York, N. Y.
		500	WIP	Philadelphia, Pa.
		500	WOO	Philadelphia, Pa.
352.7	850	1,000	KFWB	Hollywood, Calif.
		1,000	KLZ	Denver, Colo.
		1,000	WEW	St. Louis, Mo.
		1,000	WWJ	Detroit, Mich.
356.9	840	500	CFCA	Toronto, Can.
		1,000	CHCT	Red Deer, Can.
		500	CHIC	Toronto, Can.
		500	CHNC	Toronto, Can.
		500	CJBC	Toronto, Can.
		1,000	CJCR	Red Deer, Can.
		500	CJSC	Toronto, Can.
		500	CKCL	Toronto, Can.
		2,000	CKLC	Red Deer, Can.
		500	CKNC	Toronto, Can.
		500	CNRT	Toronto, Can.
		1,000	KYA	San Francisco, Calif.
		5,000	WSAI	Cincinnati, Ohio
365.6	820	50	KMJ	Fresno, Calif.
		500	WEBH	Chicago, Ill.
		1,000	WJJD	Mooseheart, Ill.
370.2	810	1,000	KHQ	Spokane, Wash.
		1,000	WDAF	Kansas City, Mo.
		1,000	WLWL	New York, N. Y.
		500	WMCA	Hoboken, N. J.
374.8	800	500	KNRC	Santa Monica, Calif.
		5,000	WOC	Davenport, Iowa
379.5	790	500	WCAJ	Lincoln, Neb.
		50,000	WGY	Schenectady, N. Y.
384.4	780	500	CKY	Winnipeg, Can.
		500	CNRW	Winnipeg, Can.
		5,000	KGO	Oakland, Calif.
		1,000	KTHS	Hot Springs, Ark.
		100	WBSO	Babson Park, Mass.
		500	WMBF	Miami Beach, Fla.
		750	WQAM	Miami, Fla.
389.4	770	500	WAAF	Chicago, Ill.
		100	WABI	Bangor, Maine
		5,000	WBBM	Chicago, Ill.
		500	WJBT	Chicago, Ill.
394.5	760	1,000	KMA	Shenadoah, Iowa
		5,000	KOB	State College, N. M.
		1,000	KTW	Seattle, Wash.
		1,000	KWKH	Shreveport, La.
		500	KWSC	Pullman, Washington
		500	WHN	New York, N. Y.
		500	WPAP	Palisade, N. J.
		500	WQAO	Palisade, N. J.
399.8	750	500	KGBU	Ketchikan, Alas.
		1,000	KHJ	Los Angeles, Calif.
		500	PWX	Cuba
		1,000	WEAR	Cleveland, Ohio
		500	WSBT	South Bend, Ind.
		3,500	WTAM	Cleveland, Ohio
405.2	740	5,000	WCCO	Minneapolis-St. Paul, Minn.
		500	WFI	Philadelphia, Pa.
		500	WLIT	Philadelphia, Pa.
410.7	730	1,650	CFCF	Montreal, Can.
		10	CFCQ	Vancouver, Can.
		500	CFYC	Vancouver, Can.
		1,000	CHPC	Vancouver, Can.
		750	CHYC	Montreal, Can.
		1,200	CKAC	Montreal, Can.
		1,000	CKCD	Vancouver, Can.
		50	CKFC	Vancouver, Can.
		50	CKWX	Vancouver, Can.
		1,000	CNRM	Montreal, Can.
413	726	1,000	KZRM	Manila, P. I.
416.4	720	500	WGN	Chicago, Ill.
		1,500	WLIB	Chicago, Ill.
422.3	710	1,000	KPO	San Francisco, Calif.
		5,000	WOR	Newark, N. J.
		500	WOS	Jefferson City, Mo.
428.3	700	5,000	WLW	Harrison, Ohio
		500	WMAF	South Dartmouth, Mass.
434.5	690	500	CFAC	Calgary, Can
		1,800	CFCN	Calgary, Can.
		250	CHCA	Calgary, Can.
		250	CJCJ	Calgary, Can.
		100	CKCO	Ottawa, Can.
		500	CNRC	Calgary, Can.
		500	CNRO	Ottawa, Can.
		1,000	NAA	Radio, Va.
440.9	680	500	KFSD	San Diego, Calif.
		500	WAAW	Omaha, Neb.
		50	WIBG	Elk's Park, Pa.
		5,000	WJR-WCX	Pontiac, Mich.
447.5	670	1,000	KFOA	Seattle, Wash.
		2,500	WMAQ	Chicago, Ill.
		500	WQJ	Chicago, Ill.
454.3	660	1,000	KFRC	San Francisco, Cal.
		40,000	WJZ	Bound Brook, N. J.
461.3	650	2,000	KFNF	Shenandoah, Iowa.
		500	KRLD	Dallas, Tex.
		500	KUOM	Missoula, Mont.
		500	WBIS	Boston, Mass.
		500	WCAE	Pittsburgh, Pa.
		500	WNAC	Boston, Mass.
		500	WRR	Dallas, Tex.
468.5	640	5,000	KFI	Los Angeles, Calif.
		500	WRC	Washington, D. C.
475.9	630	500	CFCT	Victoria, Canada.
		500	CJGX	Yorkton, Can.
		1,000	WSB	Atlanta, Ga.
		500	WSUI	Iowa City, Iowa.

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STATE AND CITY INDEX

Alabama

City	Call	Meters	Kc.	Watts
Auburn	WAPI	340.7	880	1,000
Birmingham	WBRC	241.8	1,240	250
	WKBC	218.8	1,370	10
Gadsen	WJBY	234.2	1,280	50
Montgomery	WIBZ	230.6	1,300	15

Arizona

Flagstaff	KFXY	205.4	1,460	25
Phoenix	KFAD	272.6	1,100	500
	KFCB	243.8	1,230	125
Prescott	KPJM	214.2	1,400	15
Tucson	KGAR	234.2	1,280	100

Arkansas

Blytheville	KLCN	285.5	1,050	50
Fayetteville	KUOA	296.9	1,010	500
Hot Springs	KTHS	384.4	780	1,000

California

Avalon	KFWO	299.8	1,000	250
Berkeley	KRE	245.8	1,220	100
Burbank	KELW	228.9	1,310	250
El Centro	KGEN	225.4	1,330	15
Fresno	KMJ	365.6	820	50
Holy City	KFQU	208.2	1,440	100
Hollywood	KFQZ	232.4	1,290	250
	KFWB	352.7	850	1,000
Inglewood	KGGM	204	1,470	100
	KMIC	223.7	1,340	250
La Crescenta	KGFH	263	1,140	250
Long Beach	KFON	241.8	1,240	500
	KGER	215.7	1,390	100
Los Angeles	KFI	468.5	640	5,000
	KFPR	232.4	1,290	250
	KFSG	252	1,190	500
	KGEF	263	1,140	500
	KGFJ	208.2	1,440	100
	KHJ	399.8	750	1,000
	KMTR	526	570	500
	KNX	336.9	890	500
	KPLA	288.3	1,040	500
	KEJK	252	1,190	250
	KTBI	275.1	1,090	500
Lower Lake	KGEU	227.1	1,320	50
Oakland	KFUS	208.2	1,440	50
	KFWM	236.1	1,270	500
	KGO	384.4	780	5,000
	KLS	245.8	1,220	250
	KLX	508.2	590	500
	KTAB	280.2	1,070	500
	KZM	208.2	1,440	100
Ontario	KFWC	247.8	1,210	100
Pasadena	KPPC	315.6	950	50
	KPSN	315.6	950	1,000
Sacramento	KFBK	275.1	1,090	100
San Diego	KFBC	247.8	1,210	100
	KFSD	440.9	680	500
San Francisco	KFRC	454.3	660	1,000
	KFWI	267.7	1,120	500
	KGTT	220.4	1,360	50
	KJBS	220.4	1,360	100
	KPO	422.3	710	1,000
	KYA	361.2	830	1,000
San Jose	KQW	296.9	1,010	500
Santa Ana	KWTC	272.6	1,100	100
Santa Barbara	KFCR	211.1	1,420	100
Santa Maria	KSMR	272.6	1,100	100
Santa Monica	KNRC	374.8	800	500
Stockton	KGDM	217.3	1,380	10
	KWG	344.6	870	50
Venice	KFVD	215.7	1,390	250

Colorado

Colorado Springs	KFUM	483.6	620	1,000
Denver	KFEL	247.8	1,210	250
	KFUP	227.1	1,320	100
	KFXF	282.8	1,060	250
	KPOF	201.2	1,490	250
	KLZ	352.7	850	1,000
	KOA	325.9	920	2,500
	KOW	218.8	1,370	250
Edgewater	KFXJ	209.7	1,430	50
Fort Morgan	KGEW	218.8	1,370	200
Greeley	KFKA	249.9	1,200	200
Gunnison	KFHA	249.9	1,200	50
Pueblo	KGDP	223.7	1,340	10
	KGHA	209.7	1,430	500
	KGHF	209.7	1,430	250
Yuma	KGEK	263	1,140	10

Connecticut

Danbury	WCWS	265.3	1,130	100
Easton	WICC	265.3	1,130	500
Hartford	WTIC	535.4	560	500
Mansfield	WCAC	535.4	560	500
New Haven	WDRC	282.2	1,060	500

Delaware

Wilmington	WDEL	296.9	1,010	100

District of Columbia

Washington	NAA	434.5	690	1,000
	WMAL	241.8	1,240	500
	WRC	468.5	640	500
	WRHF	322.4	930	150
	WTFF	202.6	1,480	10,000

Florida

Gainesville	WRUF	202.6	1,480	5,000
Clearwater	WFLA	516.9	580	750
Jacksonville	WJAX	340.7	880	1,000
Lakeland	WMBL	228.9	1,310	100
Miami	WQAM	384.4	780	750
Miami Beach	WIOD	247.8	1,210	1,000
	WMBF	384.4	780	500
Orlando	WDBO	288.3	1,040	500
Pensacola	WCOA	249.9	1,200	500
Sarasota	WJBB	238	1,260	250
St. Petersburg	WSUN	516.9	580	750
Tampa	WDAE	267.7	1,120	500
	WMBR	252	1,190	100
	WQBA	238	1,260	250

Georgia

Atlanta	WGST	270.1	1,110	500
	WSB	475.9	630	1,000
Macon	WMAZ	270.1	1,110	500
Toccoa	WTFI	209.7	1,430	250

Idaho

Boise	KFAU	285.5	1,050	2,000
Jerome	KFXD	204	1,470	15
Kellogg	KFEY	232.4	1,290	10
Pocatello	KSEI	333.1	900	250

Illinois

Atwood	WLBQ	218.8	1,370	25
Batavia	WORD	252	1,190	5,000
Carthage	WCAZ	249.9	1,200	50
Chicago	KFKX	526	570	2,500
	KYW	526	570	2,500

Illinois (Continued)

City	Call	Meters	Kc.	Watts
	WAAF	389.4	770	500
	WBBM	389.4	770	5,000
	WBBZ	204	1,470	100
	WBCN	288.3	1,040	250
	WCFL	483.6	620	1,500
	WCRW	223.7	1,340	500
	WEBH	365.6	820	500
	WEDC	241.8	1,240	500
	WENR	288.3	1,040	500
	WFKB	223.7	1,340	500
	WGES	241.8	1,240	500
	WGN	416.4	720	500
	WHBL	204	1,470	100
	WHBM	201.2	1,490	100
	WHFC	215.7	1,390	200
	WHT	305.9	980	5,000
	WIBJ	201.2	1,490	100
	WIBM	201.2	1,490	100
	WIBO	305.9	980	5,000
	WJAZ	263	1,140	5,000
	WJBT	389.4	770	500
	WJJD	365.6	820	1,000
	WKBG	201.2	1,490	100
	WKBI	215.7	1,390	50
	WLBN	204	1,470	100
	WLIB	416.4	720	1,500
	WLS	344.6	870	5,000
	WLTS	483.6	620	100
	WMAQ	447.5	670	2,500
	WMBB	252	1,190	5,000
	WMBI	263	1,140	2,500
	WOK	252	1,190	5,000
	WPCC	223.7	1,340	500
	WQJ	447.5	670	500
	WSAX	204	1,470	100
	WSBC	232.4	1,290	500
	WTAS	275.1	1,090	3,500
	WWAE	227.1	1,320	500
Chicago Heights	WJBZ	208.2	1,440	100
Decatur	WBAO	267.7	1,120	100
	WJBL	212.6	1,410	250
Evanston	WEHS	215.7	1,390	100
Forest Park	WNBA	208.2	1,440	200
Galesburg	WFBZ	247.8	1,210	50
	WKBS	217.3	1,380	100
	WLBO	217.3	1,380	100
	WRAM	247.8	1,210	50
Harrisburg	WEBQ	223.7	1,340	15
Joliet	WCLS	215.7	1,390	150
	WJBA	247.8	1,210	50
	WKBB	215.7	1,390	150
La Salle	WJBC	227.1	1,320	100
Peoria	WMBD	205.4	1,460	250
Quincy	WTAD	236.1	1,270	250
Rockford	KFLV	267.7	1,120	100
	WLBR	247.8	1,210	15
Rock Island	WHBF	222.1	1,350	100
Springfield	WCBS	209.7	1,430	250
Streator	WTAX	247.8	1,210	50
Tuscola	WDZ	277.6	1,080	100
Urbana	WRM	272.6	1,100	500
Waukegan	WPEP	215.	1,390	250
Wenona	WLBI	238	1,260	250
Zion	WCBD	344.6	870	5,000

Indiana

Anderson	WHBU	220.4	1,360	15
Brookville	WKBV	217.3	1,380	100
Crown Point	WLBT	247.8	1,210	50
Culver	WCMA	260.7	1,150	500
Evansville	WGBF	236.1	1,270	250
Fort Wayne	WCWK	214.2	1,400	250
	WOWO	228.9	1,310	2,500
Gary	WJKS	232.4	1,290	500
Indianapolis	WFBM	275.1	1,090	1,000
	WKBF	252	1,190	250
Kokomo	WJAK	234.2	1,280	50
Laporte	WRAF	208.2	1,440	100
Muncie	WLBC	209.7	1,430	50
South Bend	WSBT	399.8	750	500
Terre Haute	KGFO	204	1,470	100
	WRPI	208.2	1,440	100
Valparaiso	WRBC	238	1,260	250
West Lafayette	WBAA	272.6	1,100	500

Iowa

Ames	WOI	265.3	1,130	2,500
Boone	KFGQ	209.7	1,430	10
Cedar Rapids	KWCR	238.9	1,250	250
	WJAM	239.9	1,250	250
Clarinda	KSO	227.1	1,320	500
Council Bluffs	KOIL	319	940	5,000
Davenport	WOC	374.8	800	5,000
Decorah	KGCA	247.8	1,210	10
	KWLC	247.8	1,210	50
Des Moines	WHO	535.4	560	5,000
Fort Dodge	KFJY	232.4	1,290	100
Iowa City	KGFB	223.7	1,340	10
	WSUI	475.9	630	500
LeMars	KWUC	243.7	1,230	1,500
Marshalltown	KFJB	247.8	1,210	250
Muscatine	KPNP	211.1	1,420	100
	KTNT	256.3	1,170	2,000
Oskaloosa	KFHL	212.6	1,410	10
Ottumwa	WIAS	322.4	930	100
Red Oak	KICK	322.4	930	100
Shenandoah	KFNF	461.3	650	2,000
	KMA	394.5	760	1,000
Sioux City	KFMR	232.4	1,290	100
	KSCJ	243.8	1,230	500

Kansas

Concordia	KGCN	208.2	1,440	50
Independence	KFVG	225.4	1,330	50
Lawrence	KFKU	254.1	1,180	500
	WREN	254.1	1,180	750
Manhattan	KSAC	333.1	900	500
Milford	KFKB	241.8	1,240	1,500
Topeka	WIBW	204	1,470	250
Wichita	KFH	245.8	1,220	500

Kentucky

Hopkinsville	WFIW	260.7	1,150	750
Louisville	WHAS	322.4	930	500
	WLAP	267.7	1,120	30

Louisiana

Cedar Grove	KGGH	212.6	1,410	50
New Orleans	WABZ	238	1,260	50
	WCBE	227.1	1,320	5
	WJBO	263	1,140	100
	WJBW	238	1,260	30
	WKBT	252	1,190	50
	WSMB	296.4	1,010	750
	WWL	245.8	1,220	500
Shreveport	KGDX	212.6	1,410	250
	KRAC	220.4	1,360	50
	KSBA	267.7	1,120	1,000
	KWEA	236.1	1,270	250
	KWKH	394.5	760	1,000

Maine

City	Call	Meters	Kc.	Watts
Bangor	WABI	389.4	770	100
Foxcroft	WLBZ	208.2	1,440	250
Portland	KCSH	214.2	1,400	500

Maryland

Baltimore	WBAL	285.5	1,050	5,000
	WCAO	243.8	1,230	250
	WCBM	225	1,330	100
	WFBR	243.8	1,230	100
Takoma Park	WBES	265.3	1,130	100

Massachusetts

Babson Park	WBSO	384.4	780	100
Boston	WATT	201.2	1,490	100
	WBIS	461.3	650	500
	WBZA	333.1	900	500
	WEEI	508.2	590	500
	WMES	211.1	1,420	50
	WNAC	461.3	650	500
	WSSH	288.3	1,040	100
Cambridge	WLBM	230.6	1,300	50
Chelsea	WLOE	211.1	1,420	100
Fall River	WSAR	212.6	1,410	250
Gloucester	WEPS	296.9	1,010	100
Lexington	WLEX	215.7	1,390	50
Medford	WBET	288.3	1,040	500
New Bedford	WNBH	260.7	1,150	250
Quincy	WRES	217.3	1,380	50
South Dartmouth	WMAF	428.3	700	500
Springfield	WBZ	333.1	900	15,000
Taunton	WAIT	214.2	1,400	10
Webster	WKBE	228.9	1,310	100
Worcester	WTAG	516.9	580	250

Michigan

Battle Creek	WKBP	212.6	1,410	50
Bay City	WSKC	272.6	1,100	250
Berrien Springs	WEMC	483.6	620	1,000
Detroit	WAFD	230.6	1,300	100
	WBMH	211.1	1,420	100
	WCX	440.9	680	5,000
	WJR	440.9	680	5,000
	WMBC	243.8	1,230	100
	WWJ	352.7	850	1,000
East Lansing	WKAR	277.6	1,080	500
Escanaba	WRAK	282.8	1,060	50
Flint	WFDF	272.6	1,100	100
Grand Rapids	WASH	256.3	1,170	250
	WOOD	260.7	1,150	500
Iron Mountain	WLBY	209.7	1,430	50
Lansing	WREO	230.6	1,300	500
Lapeer	WMPC	234.2	1,280	30
Ludington	WKBZ	199.9	1,500	15
Monroe	WKBL	205.4	1,460	15
Mount Clemens	WGHP	277	1,080	750
Petoskey	WBBP	239.9	1,250	100
Royal Oak	WAGM	225.4	1,330	50
Ypsilanti	WJBK	220.4	1,360	15

Minnesota

Barrett	KGDE	205.4	1,460	50
Collegeville	WFBJ	272.6	1,100	100
Hallock	KGFK	223.7	1,340	50
Minneapolis	KFDZ	215.7	1,390	10
	KGEQ	204	1,470	50
	WCCO	405.2	740	5,000
	WDGY	285.5	1,050	500
	WHDI	245.8	1,220	500
	WGMS	245.6	1,220	500
	WLB	245.8	1,220	500
	WRHM	260.7	1,150	1,000
Northfield	KFMX	236.1	1,270	500
	WCAL	285.5	1,050	500
Slayton	KGHC	209.7	1,430	15
St. Cloud	WFAM	252	1,190	10
St. Paul	KSTP	222.1	2,000	250
	WMBE	208.2	1,440	10
Sihtipok	KIAF	422.3	710	500

Mississippi

Columbus	WCOC	230.6	1,300	250
Gulfport	WQBO	222.1	1,350	15
Utica	WQBC	215.7	1,390	100

Missouri

C. Girardeau	KFVS	223.7	1,340	50
Carterville	KFPW	263	1,140	50
Columbia	KFRU	249.9	1,200	500
Independence	KLDS	270.1	1,110	1,500
Jefferson City	WOS	422.3	710	500
Joplin	WMBH	204	1,470	100
Kansas City	KMBC	270.1	1,110	1,500
	KWKC	222.1	1,350	100
	WDAF	370.2	810	1,000
	WHB	340.7	880	500
	WLBF	209.7	1,430	50
	WOQ	340.7	880	500
Kirksville	KFKZ	225.4	1,330	15
Kirkwood	KMOX	299.8	1,000	5,000
St. Joseph	KFEQ	230.6	1,300	1,000
	KGBX	288.3	1,040	100
St. Louis	KFQA	234.2	1,280	1,000
	KFUO	545.1	550	1,000
	KFWF	214.2	1,400	250
	KMOX	299.8	1,000	5,000
	KSD	545.1	550	500
	KWK	234.2	1,280	1,000
	WEW	352.7	850	1,000
	WIL	258.5	1,160	250
	WMAY	234.2	1,280	100
	WSBF	258.5	1,160	250

Montana

Hardin	KGHP	263	1,140	50
Havre	KFBB	275.1	1,090	50
Kalispell	KGEZ	293.9	1,020	100
Missoula	KUOM	461.3	650	500
Vida	KGCX	243.8	1,230	10

Nebraska

Central City	KGES	204	1,470	10
Clay Center	KMMJ	285.5	1,050	250
Columbus	KGBY	222.1	1,350	50
Grand Island	KGEO	205.4	1,460	100
Humbolt	KGDW	293.9	1,020	100
Lincoln	KFAB	319	940	5,000
	KFOR	217.3	1,380	100
Norfolk	WJAG	285.5	1,050	250
Omaha	KFOX	258.5	1,160	100
	KOCH	258.5	1,160	250
	WAAW	440.9	680	500
	WNAL	258.5	1,160	500
	WOW	508.2	590	1,000
Ravenna	KGFW	296.9	1,010	10
Univ. Place	WCAJ	379.5	790	500
Wayne	KGCH	293.9	1,020	250
York	KGBZ	212.6	1,410	250

New Hampshire

Laconia	WKAV	223.7	1,340	50
Tilton	WBRL	232.4	1,290	500

New Jersey

City	Call	Meters	Kc.	Watts
Asbury Park	WCAP	239.9	1,250	500
Atlantic City	WPG	272.6	1,100	5,000
Camden	WCAM	223.7	1,340	500
Carlstadt	WHAP	236.1	1,270	1,000
Elizabeth	WIBS	204	1,470	250
Hoboken	WPCH	325.9	920	500
Jersey City	WAAT	245.8	1,220	300
	WKBO	218.8	1,370	500
Midland Park	WTRL	206.8	1,450	15
Newark	WAAM	267.7	1,120	250
	WGCP	267.7	1,120	500
	WNJ	267.7	1,120	250
	WOR	422.3	710	5,000
North Plainfield	WEAM	263	1,140	250
Palisade	WPAP	394.5	760	500
	WQAO	394.5	760	500
Paterson	WODA	293.9	1,020	1,000
Red Bank	WJBI	263	1,140	250
Trenton	WOAX	239.9	1,250	500
Union City	WBMS	199.9	1,500	100

New Mexico

Raton	KGFL	222.1	1,350	50
State College	KOB	394.5	760	5,000

New York

Amherst	WKEN	204	1,470	750
Auburn	WMBO	220.4	1,360	100
Bay Shore	WRST	211.1	1,420	150
Binghamton	WOKT	209.7	1,430	500
Brooklyn	WBBC	227.1	1,320	500
	WBKN	199.9	1,500	100
	WBRS	211.1	1,420	100
	WLTH	256.3	1,170	250
	WMBQ	204	1,470	100
	WSCH	227.1	1,320	500
Buffalo	WEBR	241.8	1,240	200
	WGR	302.8	990	750
	WKBW	217.3	1,380	500
	WMAK	545.1	550	750
	WSVS	204	1,470	50
Canton	WCAD	243.8	1,230	500
Cazenovia	WMAC	225.4	1,330	500
Coney Island	WCGU	218.8	1,370	500
Endicott	WNBF	206.8	1,450	50
Farmingdale	WLBH	232.4	1,290	30
Freeport	WGBB	245.8	1,220	400
Ithaca	WLCI	247.8	1,210	50
Jamaica	WMRJ	206.8	1,450	10
Jamestown	WOCL	223.7	1,340	25
Long Island	WLBX	204	1,470	250
Mount Beacon	WOKO	215.7	1,390	500
New York	WBNY	236.1	1,270	500
	WCDA	211.1	1,420	250
	WEAF	491.5	610	50,000
	WEBJ	256.3	1,170	500
	WGBS	348.6	860	500
	WGL	293.9	1,020	500
	WGMU	201.2	1,490	100
	WHN	394.5	760	500
	WHPP	206.8	1,450	10
	WJZ	454.3	660	40,000
	WKBQ	218.8	1,370	500
	WLWL	370.2	810	1,000
	WMCA	370.2	810	500
	WMSG	236.1	1,270	500
	WNYC	526	570	500
	WPCH	325.9	920	500
	WRMU	201.2	1,490	100
	WRNY	309.1	970	500
	WSDA	227.1	1,320	250
Point Washington	WOOP	199.9	1,500	100
Richmond Hill	WABC	309.1	970	2,500
	WBOQ	309.1	970	500
Rochester	WHAM	280.7	1,070	5,000
	WHEC	254.1	1,180	500
	WNBQ	205.4	1,460	15
Rossville	WBBR	256.3	1,170	1,000
Saranac Lake	WNBZ	232.4	1,290	10
Schenectady	WGY	379.5	790	50,000
Syracuse	WFBL	258.5	1,160	750
	WSYR	293.9	1,020	500
Troy	WHAZ	305.9	980	500
Utica	WIBX	238	1,260	156
Woodhaven	WEVD	245.8	1,220	500
Woodside	WWRL	199.9	1,500	100

North Carolina

Asheville	WWNC	296.9	1,019	1,000
Charlotte	WBT	258.5	1,160	750
Greensboro	WNRC	223.7	1,340	250
Raleigh	WPTF	545.1	550	500

North Dakota

Aneta	KGFN	199.9	1,500	15
Bismarck	KFYR	249.9	1,200	250
Devils Lake	KDLR	230.6	1,300	15
Fargo	WDAY	545.1	550	250
Grand Forks	KFJM	333.1	900	100
Mandan	KGCU	239.9	1,250	100

Ohio

Akron	WADC	238	1,260	1,000
	WFJC	227.1	1,320	500
Ashtabula	WJPW	208.2	1,440	30
Belletontaine	WHBD	222.1	1,350	100
Cambridge	WEBE	247.8	1,210	10
Canton	WHBC	236.1	1,270	10
Cincinnati	WAAD	230.6	1,300	25
	WFBE	245.8	1,220	250
	WKRC	245.8	1,220	500
	WLW	428.3	700	5,000
	WSAI	361.2	830	5,000
Cleveland	WEAR	399.8	750	1,000
	WHK	265.3	1,130	1,000
	WJAY	227.1	1,320	500
	WTAM	399.8	750	3,500
Columbus	WAIU	282.8	1,060	5,000
	WCAH	234.2	1,280	250
	WEAO	282.8	1,060	750
	WMAN	234.2	1,280	50
Dayton	WSMK	296.9	1,010	500
Hamilton	WRK	205.4	1,460	100
Mansfield	WLBV	206.8	1,450	50
Middletown	WSRO	236	1,270	100
Springfield	WCSO	256.3	1,170	500
Steubenville	WIBR	249.9	1,200	50
Toledo	WSPD	239.9	1,250	250
Wooster	WABW	247.8	1,210	50
Youngstown	WKBN	214.2	1,400	50
	WMBW	214.2	1,400	50

Oklahoma

Afva	KGFF	205.4	1,460	25
Chickasha	KOCW	252	1,190	250
Norman	WNAD	239.9	1,250	500
Oklahoma City	KFJE	272.6	1,100	750
	KFXR	223.7	1,340	15
	KGCB	215.7	1,390	50
	KGFG	215.7	1,390	50
	WKY	288.3	1,040	150
Picher	KGGF	206.8	1,450	100
Tulsa	KVOO	348.6	860	1,000

Oregon

City	Call	Meters	Kc.	Watts
Astoria	KFJI	249.9	1,200	15
Corvallis	KOAC	270.1	1,110	500
Eugene	KIOS	201.2	1,490	50
Medford	KMED	270.1	1,110	50
Portland	KEX	277.6	1,080	2,500
	KFEC	214.2	1,400	50
	KFIF	228.9	1,310	50
	KFJR	239.9	1,250	500
	KGW	491.5	610	1,000
	KLIT	199.9	1,500	10
	KOIN	319	940	1,000
	KTBR	228.9	1,310	50
	KWBS	199.9	1,500	15
	KWJJ	277.6	1,080	50
	KXL	220.4	1,360	50

Pennsylvania

Allentown	WCBA	222.1	1,350	100
	WSAN	222.1	1,350	100
Altoona	WFBG	267.7	1,120	100
Carbondale	WNBW	199.9	1,500	5
Elkins Park	WJBG	440.9	680	50
Grove City	WSAJ	223.7	1,340	250
Harrisburg	WBAK	299.8	1,000	500
	WPRC	209.7	1,430	100
Jeannette	WGM	208.2	1,440	50
Johnstown	WHBP	228.9	1,310	250
Kingston	WABF	205.4	1,460	250
Lancaster	WGAL	252	1,190	15
	WKJC	252	1,190	50
Lemoyne	WMBS	234.2	1,280	250
Lewisburg	WJBU	214.2	1,400	100
Monessen	WMBJ	232.4	1,290	50
Oil City	WHBA	260.7	1,150	10
	WLBW	293.9	1,020	500
Philadelphia	WABY	247.8	1,210	50
	WCAU	260.7	1,150	500
	WFAN	223.7	1,340	500
	WFI	405.2	740	500
	WFKD	247.8	1,210	50
	WHBW	220.4	1,360	100
	WIAD	288.3	1,040	100
	WIP	348.6	860	500
	WLIT	405.2	740	500
	WNAT	288.3	1,040	100
	WOO	348.6	860	500
	WPSW	206.8	1,450	50
	WRAX	212.6	1,410	250
Pittsburgh	KDKA	315.6	950	50,000
	KQV	270.1	1,110	500
	WCAE	461.3	650	500
	WJAS	270.1	1,110	500
Reading	WRAW	238	1,260	100
Scranton	WGBI	230.6	1,300	250
	WQAN	260.6	1,300	250
State College	WPSC	299.8	1,000	500
Washington	WNBO	211.1	1,420	15
Wilkes-Barre	KBAX	249.9	1,200	100
	WBRE	249.9	1,200	100
Willow Grove	WALK	201.2	1,490	50

Rhode Island

Cranston	WDWF	247.8	1,210	250
Newport	WMBA	204	1,470	100
Olneyville	WCOT	225.4	1,330	100
Pawtucket	WFCI	241.8	1,240	100
Providence	WCBR	201.2	1,490	100
	WEAN	275.1	1,090	500
	WJAR	483.6	620	500
	WLSI	247.8	1,210	250
	WRAH	199.9	1,500	250

South Carolina

Charleston	WBBY	249.9	1,200	75

South Dakota

Brookings	KFDY	545.1	550	500
	KGCR	208.2	1,440	15
Dell Rapids	KGDA	254.1	1,180	15
Oldham	KGDY	206.8	1,450	15
Pierre	KGFX	254.1	1,180	200
Rapid City	WCAT	247.8	1,210	100
Sioux Falls	KSOO	209.7	1,430	250
Vermillion	KUSD	483.6	620	250
Yankton	WNAX	302.8	990	250

Tennessee

Chattanooga	WDOD	243.8	1,230	500
Knoxville	WFBC	234.2	1,280	50
	WNBJ	206.8	1,450	50
	WNOX	265.3	1,130	1,000
Lawrenceburg	WOAN	239.9	1,250	500
Memphis	WGBC	228.9	1,310	15
	WHBQ	232.4	1,290	100
	WMBM	209.7	1,430	10
	WMC	516.9	580	500
	WNBR	228.9	1,310	100
	WREC	249.9	1,200	100
Nashville	WBAW	239.9	1,250	500
	WLAC	225.4	1,330	1,000
	WSM	336.9	890	5,000
Springfield	WSIX	249.9	1,200	150
Union City	WOBT	205.4	1,460	15

Texas

Amarillo	KGRS	243.8	1,230	250
	WDAG	263	1,140	250
Austin	KUT	232.4	1,290	500
Beaumont	KFDM	483.6	620	500
Breckenridge	KFYO	211.1	1,420	15
Bronwsville	KWWG	277.6	1,080	500
College Station	WTAW	483.6	620	500
Dallas	KRLD	461.3	650	500
	WFAA	545.1	550	500
	WRR	461.3	650	500
Dublin	KFPL	275.1	1,090	15
El Paso	WDAH	234.2	1,280	100
Fort Worth	KFJZ	249.9	1,200	50
	KFQB	333.1	900	1,000
	WBAP	499.7	600	5,000
Galveston	KFLX	270.1	1,110	100
	KFUL	258.5	1,160	500
Greenville	KFPM	230.6	1,300	14
Harlingen	KHMC	236.1	1,270	100
Houston	KFVI	238	1,260	50
	KPRC	293.9	1,020	500
	KTUE	212.6	1,410	5
San Angelo	KGFI	220.4	1,360	15
San Antonio	KGCI	220.4	1,360	100
	KGDR	206.8	1,450	15
	KGRC	220.4	1,360	100
	KTAP	228.9	1,310	20
	KTSA	265.3	1,130	2,000
	WOAI	499.7	600	5,000
Waco	WJAD	333.1	900	500

Utah

Farmington	KFUR	225.4	1,330	50
Salt Lake City	KDYL	234.2	1,280	500
	KFUT	249.9	1,200	50
	KSL	302.8	990	1,000

Vermont

Burlington	WCAX	254.1	1,180	100
Springfield	WNBX	241.8	1,240	10

Virginia

City	Call	Meters	Kc.	Watts
Charlotteville	WIVA	209.7	1,430	100
Norfolk	WBBW	236.1	1,270	100
	WSUF	236.1	1,270	500
	WTAR	236.1	1,270	500
Petersburg	WLBG	214.2	1,400	100
Richmond	WBBL	234.2	1,280	100
	WMBG	220.4	1,360	15
	WRVA	254.1	1,180	1,000
	WTAZ	220	1,360	15
Roanoke	WDBJ	230.6	1,300	250
Virginia Beach	WSEA	263	1,140	500

Washington

Aberdeen	KXRO	223.7	1,340	50
Bellingham	KVOS	209.7	1,430	250
Everett	KFBL	223.7	1,340	50
Lacey	KGY	245.8	1,220	50
Pullman	KWSC	394.5	760	500
Seattle	KFOA	447.5	670	1,000
	KFQW	217.3	1,380	100
	KGGL	230.6	1,300	50
	KJR	348.6	860	2,500
	KKP	202.6	1,480	15
	KOMO	309.1	790	1,000
	KPCB	230.6	1,300	50
	KRSC	202.6	1,480	50
	KTW	394.5	760	1,000
	KUJ	199.9	1,500	10
	KVL	202.6	1,480	100
	KXA	348.6	860	500
Spokane	KFIO	245.8	1,220	100
	KFPY	245.8	1,220	250
	KGA	260.7	1,150	2,000
	KHQ	370.2	810	1,000
Tacoma	KVI	282.8	1,060	50
	KMO	254.1	1,180	500
West De Pere	WHBY	249.9	1,200	50

West Virginia

Charleston	WOBU	267.7	1,120	50
Clarksburg	WQBJ	239.9	1,250	65
Huntington	WSAZ	249.9	1,240	100
Weirton	WQBZ	249.9	1,200	60
Wheeling	WWVA	516.9	580	250

Wisconsin

Appleton	WAIZ	227.1	1,320	100
Beloit	WEBW	258.5	1,160	500
Eau Claire	WTAQ	254.1	1,180	500
Fond du Lac	KFIZ	267.7	1,120	100
Kenosha	WCLO	227.1	1,310	100
	WKDR	247.8	1,210	15
La Crosse	WKBH	220.4	1,360	500
Madison	WHA	333.1	900	750
	WIBA	239.9	1,250	100
Manitowoc	WOMT	222.1	1,350	100
Milwaukee	WGWB	270.1	1,110	500
	WHAD	270.1	1,110	500
	WISN	270.1	1,110	250
	WTMJ	293.9	1,020	1,000
Poynette	WIBU	217.3	1,380	20
Racine	WRRS	247.8	1,210	50
Sisiht	WBAR	270.1	1,110	500
Stevens Point	WLBL	333.1	900	1,000
Superior	WEBC	241.8	1,240	250

Wyoming

Laramie	KFBU	483	620	500

Alaska

Anchorage	KFQD	344.6	870	100
Juneau	KFIU	225.4	1,330	10
Ketchikan	KGBU	399.8	750	500

Hawaii

Honolulu	KGHB	227.1	1,320	250
	KGU	270.1	1,110	600

Philippines

Manila	KZIB	249.9	1,200	20
	KZRM	726.1	413	1,000

Porto Rico

San Juan	WKAQ	322.4	930	500

Canada

Bowmanville	CKCW	312.3	960	5,000
Brantford	CFGC	296.9	1,010	50
Calgary	CFAC	434.5	690	500
	CFCN	434.5	690	1,800
	CHCA	434.5	690	250
	CJCJ	434.5	690	250
	CNRC	434.5	960	500
Charlottetown	CFCY	312.3	960	100
Chilliwock		247.8	1,210	5
Cobalt	CKMC	247.8	1,210	5
Edmonton	CHMA	516.9	580	250
	CJCA	516.9	580	500
	CKUA	516.9	580	500
	CNRE	516.9	580	500
Edward Park	CHCY	516.9	580	250
Fredericton	CFNB	247.8	1,210	25
Halifax	CHNS	322.4	930	100
Hamilton	CHCS	340.7	880	10
	CKOC	340.7	880	100
Iroquois Falls	CFCH	499.7	600	250
Kamloops	CFJC	267.7	1,120	15
	CICQ	410.7	730	10
Kingston	CFMC	267.7	1,120	20
	CFRC	267.7	1,120	500
London	CJGC	329.5	910	500
Midland	CKPR	267.7	1,120	50
Moncton	CNRA	322.4	930	500
Montreal	CFCF	410.7	730	1,650
	CHYC	410.7	730	750
	CKAC	410.7	730	1,200
	CNRM	410.7	730	1,000
Mount Hamilton	CHML	340.7	880	50
Moose Jaw	CJRM	296.9	1,010	500
Burnaby	CFYC	410.7	730	500
Ottawa	CKCO	434.5	690	100
	CNRO	434.5	690	500
Prescott	CFLC	296.9	1,010	50
Preston	CKPC	247.8	1,210	7½
Quebec	CHRC	340.7	880	5
	CKCI	340.7	880	22½
	CKCV	340.7	880	50
	CNRQ	340.7	880	50
Red Deer	CHCT	356.9	840	1,000
	CJCR	356.9	840	1,000
	CKLC	356.9	840	2,000
Regina	CHWC	312.3	960	500
	CJBR	312.3	960	500
	CKCK	312.3	960	500
	CNRR	312.3	960	500
Saskatoon	CFQC	329.5	910	500
	CHUC	329.5	910	250
	CJWC	329.5	910	250
	CNRS	329.5	910	500
Scarboro	CJYC	291.1	1,030	500
	CKCX	291.1	1,030	500
	CKOW	291.1	1,030	500
Sea Island	CJOR	291.1	1,030	50
South Lethbridge	CJOC	267.7	1,120	50
St. George	CKCR	267.7	1,120	25
St. Hyacinthe	KSH	312.3	960	50

(Continued on page 100)

Simple Explanation of Broadcasting

Part IV—The Voice and Music Are Separated from the Radio Wave to Be Reproduced by the Speaker

By Marvin W. Thompson

FOR those who have not been following this series of articles, it should be explained that, in the previous three, we have looked into the creation of sound waves in a singer's throat, then followed them as they became Radio impulses in the huge transmitter of a broadcasting transmitter and, finally, discussed interesting features connected with their travels through space. This fourth and concluding article takes up their reception in a broadcast receiver—and some of the whys connected with a receiving set.

In order to understand what is necessary in a set, and what goes on within it, we must first analyze Radio broadcast waves to some extent to know what the problem is for their reception. Obviously, since these programs are tearing through space in all directions they must pass through us by the hundred yet we do not respond to them, nor are we conscious of them.

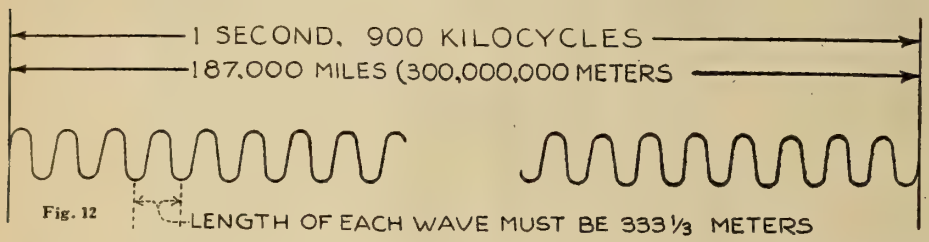


Fig. 12

Taking now, the waves from only one station, they must be considered as a series of ripples, occurring at a certain definite number per second and spreading out from their source, getting weaker as they go, since the diameter of the circle gets greater. Each ripple contains energy in the form of a slight disturbance of the particles that make up what we call the atmosphere. This disturbance is passed on without the particles themselves moving the least bit from their individual places. Each sort of nudges the next and settles back until nudged again by its neighbor toward the broadcasting station, when it once more jostles that particle on its opposite side. That is energy, in the form of radio waves, traveling at 187,000 miles each second.

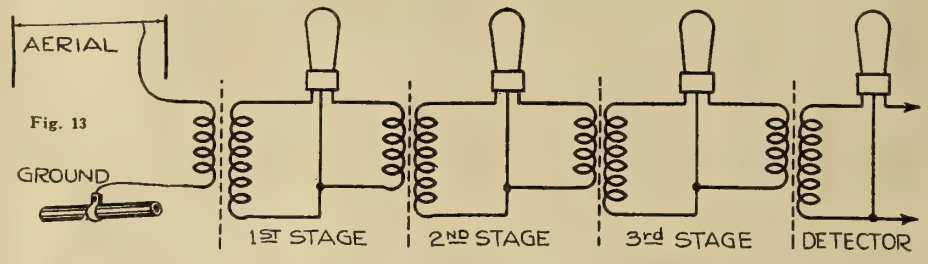


Fig. 13

WHEN a station announces "we are broadcasting on a frequency of 900 kilocycles by the authority of, etc." it means that the ripples of energy in the air occur at the rate of 900,000 per second (See Figure 12). Since that many are created in one second, and the first one has gone 187,000 miles when the last one leaves the aerials, we can readily determine the length of each wave by dividing 187,000 miles by the announced frequency. This is most easily done by changing miles into meters and 187,000 miles is approximately 300,000,000 meters or 300,000 kilometers. If we now divide 900 into 300,000, we find that the station's wave is 333⅓ meters. That is what is called converting frequency into wavelength. If you have the wavelength of a broadcaster, you have merely to divide its wavelength into 300,000 to know its frequency. Remember that as it may come in handy some night when you have a station identifying its channel in kilocycles and some neighbor wishes to get it but his log is by wavelength.

On this stream of impulses, it should be remembered, there have been impressed impulses occurring at the audible number per second of 30 to several thousand. This was done in the transmitter as explained in article two. Our problem now is first, to pick up and strengthen the radio and audio energy, second, to sort out the music and voice part, and third, to further strengthen the electrical impulses which we will then have at the audible frequencies just mentioned. Since about 85 per-cent of the receivers in use are of the type known as "tuned radio frequency," we will consider reception by such an outfit.

We must, first of all, have an aerial and ground. The aerial can be either an outside wire running up the side of the building and over part of the roof, or an inside wire running around the picture moulding or baseboard or in the attic. The ground can be a wire attached to the water pipe, one running down to the water in a well, or a wire connected to a long metal spike driven into the earth. What we are trying to do is create a length of wire above the ground possessing what we call "inductance" and a space between two conductors (antenna and ground) possessing a characteristic which we call "capacity." As a stream of energy, radio impulses, passes through this space and cuts across our wire having inductance value, part of the energy in each ripple changes its form and becomes electricity in the wire.

It is in the circuit composed of aerial and ground wires as "oscillating electrical currents" which go one way, reverse, and go the opposite way the same number of times per second that our ripples of energy occurred in the air. It is said to be at radio frequencies, though no longer in the form of radio waves. This energy, still carrying the voice and music, is to be amplified by one or more of the glass bulbs which we call "tubes."

Each tube has associated with it, some other parts which are necessary to getting our energy into and out of the tube properly so we speak of each tube and these parts as a "stage"—a stage of amplification. Amplification means to add to and, in this case, we mean to add energy in the form of electrical power to each swing of the current in our circuits. When you consider that these swings occur at from 550,000 to 1,500,000 times per second, it is evident that this adding of strength is a very delicate operation. To date, nothing has been discovered that will do this, other than a tube, the invention of Dr. Lee DeForest, who called it the "audion" when he first brought it out.

It is possible to have from one to four of these stages or tubes amplifying these very high frequency currents in a set that can be made and sold commercially. (See Figure 13). More stages are possible in the laboratory, but not over the counter. Our first stage builds up the signal to, let us say, nine times its original strength. The signal is then fed to the second stage, which amplifies it nine times more. It is now eighty-one times more powerful than when it came in on our aerial and ground. A third stage will multiply its energy nine times further so that it is 729 times its original value.

Supposedly, this could go on indefinitely, but when more

(Continued on page 116)

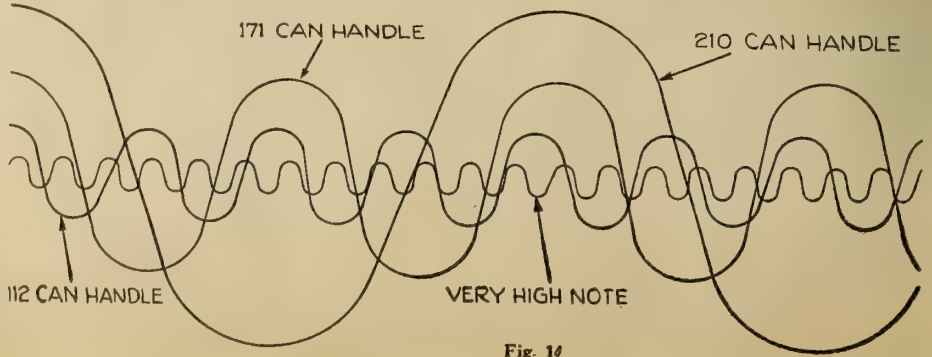


Fig. 14

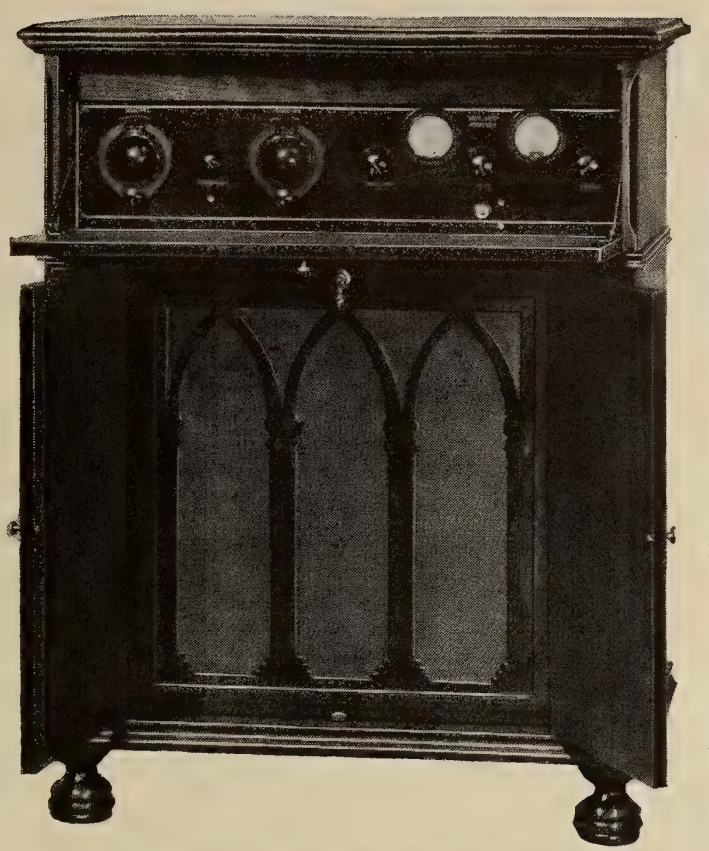
Hot Spot 14 With Shielded Grid Tube

With Push Pull Power Amplifier the Very Finest Set That Can Be Built Today

By WILLIAM P. LEAR*

THE receiver "that couldn't be" has come into actual existence. The set that will really slice off stations in ten kilocycle bands, regardless of whether they are local or long distance, can now be built—and very easily. Upsetting all of last season's ideas of amplification and how to get it, the Hot Spot Fourteen is indeed the wonder set of the year. Each Radio season winds up with some one outstanding development as a standard of selectivity and distance for the super-heterodyne enthusiasts to shoot at—and try to better for the next season. Last spring the season ended with an excellent edition of the "Nine-in-Line," which seemed to give almost everything desired. We approach the spring months this time with the Hot Spot Fourteen—with variations.

Hot Spot Fourteen, as brought out by its original designers, is a "super" with fourteen tubes, all coupled with transformers. Without changes in panel drilling or general design, we have added the new high amplification tube UX-222, resistance coupling after the detector, and this magnificent assemblage is adequately ended with a push-pull power amplifier employing UX-210 tubes. Counting the rectifiers, it has become the "Very Hot Spot Seventeen." It seemed incongruous to us to build such a marvelous outfit, from the standpoint of selectivity and range, and wind it up with either a 112 or 171. Only 210's in a push-pull arrangement seemed enough. And what tone quality they give—with a Jensen Dynamic Speaker!



HOT SPOT 14 in Excello Console R-31. The Jensen Speaker and Push Pull Amplifier go in lower compartment.

Some idea of the truly remarkable selectivity of this set may be gained from the following excerpts from the log sheet. Most of these stations are available nightly—clear, sharp, enjoyable. This on the north side of Chicago not far from the Edgewater Beach hotel.

KDKA	40 -56½	WGN	68 -77½
KOIL	41 -58	KPO	69 -78½
WHAS	42 -59	WLW	71 -80
KOA	43 -60	WMAQ	73 -82
WBZ	45 -61		
WSM	46½-62	KRLD	78 -85
WLS	49 -64	KFI	79 -86½
KVOO	50½-65	WSB	80½-87½
WWJ	52½-66½	WCFL	81½-88½
WSAI	54 -67	WEAF	83½-89½
WEBH	55½-68	CFRB	88 -92½

There are those who, without the following explanation, would scoff at the idea of using fifteen active tubes in any receiver. It has been the general experience that, when one reached a certain number of stages of amplification, the sensitivity per stage had to be pulled down to add any, and nothing was gained by the addition of any more. It is this experience that has been changed by Robertson-Davis Company, chief backers of the Hot Spot. If we take one stage with an amplification of 10, and add to it another stage with an amplification of 10, the total is a strengthening of the signal of 100. A third stage with a gain of 10, gives us a grand total of 1,000. Beyond that you cannot go, since feedbacks and tendency to oscillation necessitate cutting down the gain per stage so that the resultant overall gain is not even 1,000.

IF, on the other hand, one will accept a gain of but 6 per stage, and use four stages, it is possible to have and control, a gain of 1,296 from input to detector. Going yet further and cutting the gain per stage to 3, it is feasible to use eight stages for a total gain of 6,560 without losing control. Using eight stages it is possible also, to create an intermediate frequency channel so narrow that it is strictly 10 kilocycles wide. There you have the basic theory of the Hot Spot. The amplification per stage is low enough so that the feedback from plate to grid in each tube does not get away from one, and that from following stages will not be great enough to start the system into oscillation. The tremendous gain of eight stages, with a gain of 3 each, is actually achieved.

Due to the fact that all tubes are worked well below their limit, and regeneration does not have to be brought up to instability, the music comes through with exceptional purity. Due to the sharpness of tuning, the static component of what one hears is very low. On receivers not so sharp, one gets the static of not only the ten kilocycle band to which he is tuned, but that of one or two bands on either side, which forces its way in, due to inherent broadness. On the Hot Spot, you get only the static which is strong on the frequency channel of the station to which you are listening—comparatively little.

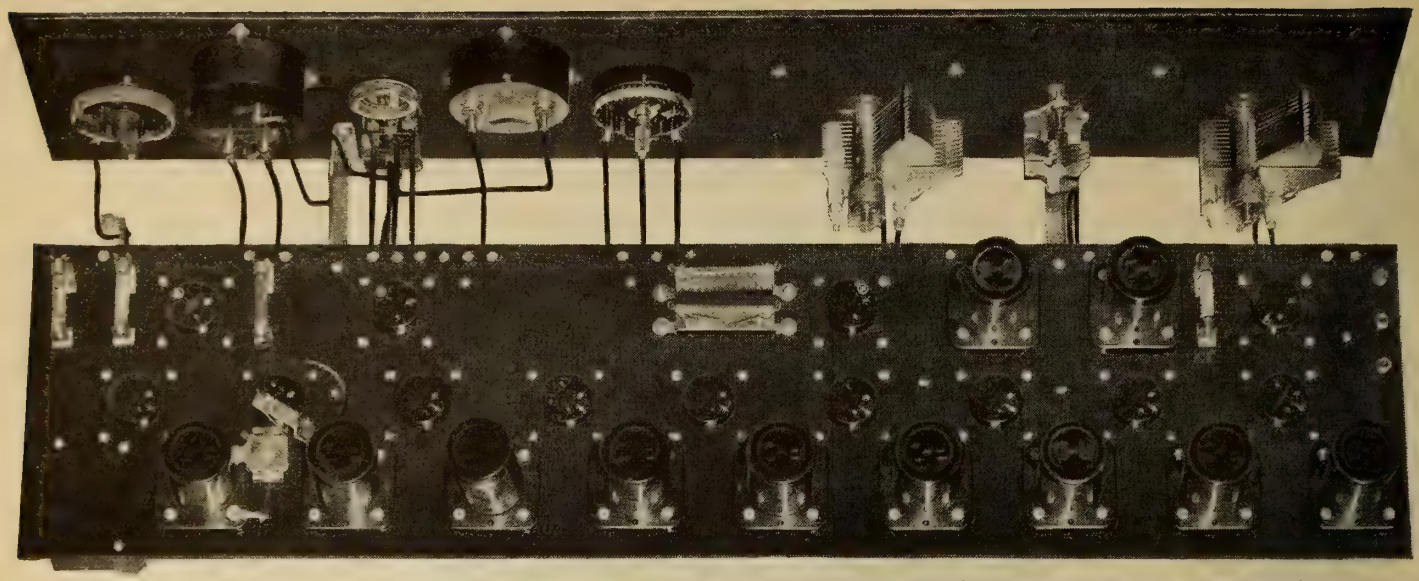
A further advantage of the Hot Spot is that stations come in at only one point on the oscillator dial, giving "one spot" tuning. This result is gained by using an intermediate amplifier frequency of 465 kilocycles (645 meters) and an oscillator which covers a frequency range of approximately 1,000 to 2,000 kilocycles. If you subtract 465 from 1,000 you get 535, which is a shade lower in kilocycles than any broadcast station goes, while if you subtract 465 from 2,000 you get 1,535, which is a few kilocycles higher than stations go. Hence, you completely cover the broadcast range, and to get a second "spot" on the oscillator dial its range would have to go far below broadcasting.

YOU can construct the Hot Spot exactly as described here, to feed into the Power Amplifier and "B" Supply which is also described—or any of these Amplifier and Supply units which are on the market—or, you can put the fourteenth tube in the set as originally intended and for which the makers of the Celeron drilled and engraved panels have provided a socket hole. If the latter, you use the Brown wire in the cable for the 180-volt supply and put a binding post on the rear edge of the sub-base for 40.5 volts "C" battery. You can build the outfit complete as described and use some other type of speaker by merely shunting the "field" binding posts on the power unit with a 2,200-ohm resistance. However, some care in the choice of speakers must be used, in this last named case, since few on the market can handle the output of two 210 tubes and give you those heavy low notes that make the reproduction of this set so awe inspiring.

The sub-base of this set is assembled completely first, then the front panel and, finally, the two are bolted to the brackets and connected with 19 wires to complete the job. The system of inserting machine screws and soldering lugs along the front edge to take wiring across to the front panel, makes this set considerably easier to build, and the holes for all these screws have been provided by the panel makers. The only holes you need drill for this adaptation of Hot Spot are for brackets and the Power Switch on the panel. The original method of assembly included a huge wooden baseboard and a number of pillars up to the sub-base, but since Benjamin brackets are available everywhere and the pillars would have to be made to order, this assembly was considered better.

The sub-base, as supplied, measures 28 15/16 inches long. Measuring in from the left end 7¼ inches, a hole is drilled

*Chief Engineer, King Lear Laboratories, 804 East 81st Street, Chicago, Ill.



NOTE the total absence of wiring above sub-base and that resistance coupling has replaced transformer coupling at the left. The clip for the cap on the 222 tube can be seen near lower left corner.

½ inch from the front edge of sub-base, and another 3⅜ inches from front edge. These mount one Benjamin bracket. Measuring in 6½ inches from the right end of sub-base, another hole is drilled ½ inch back from front edge, and one 3⅜ inches back. These take the second bracket. The positions for holes in the front panel are determined by moving the sub-base and brackets up against the back of the front panel, making sure it is centered, and marking the drilling spots right through the bracket holes and on the back surface of the front panel. All holes so far mentioned are for 6-32 screws, as provided by Benjamin with the brackets. The holes in the front panel are to be countersunk. The hole for the Imp Power Switch is drilled squarely below the hole already in the front panel intended for the 200,000-ohm volume control, and its center is to 1 1/16 inches from the bottom edge.

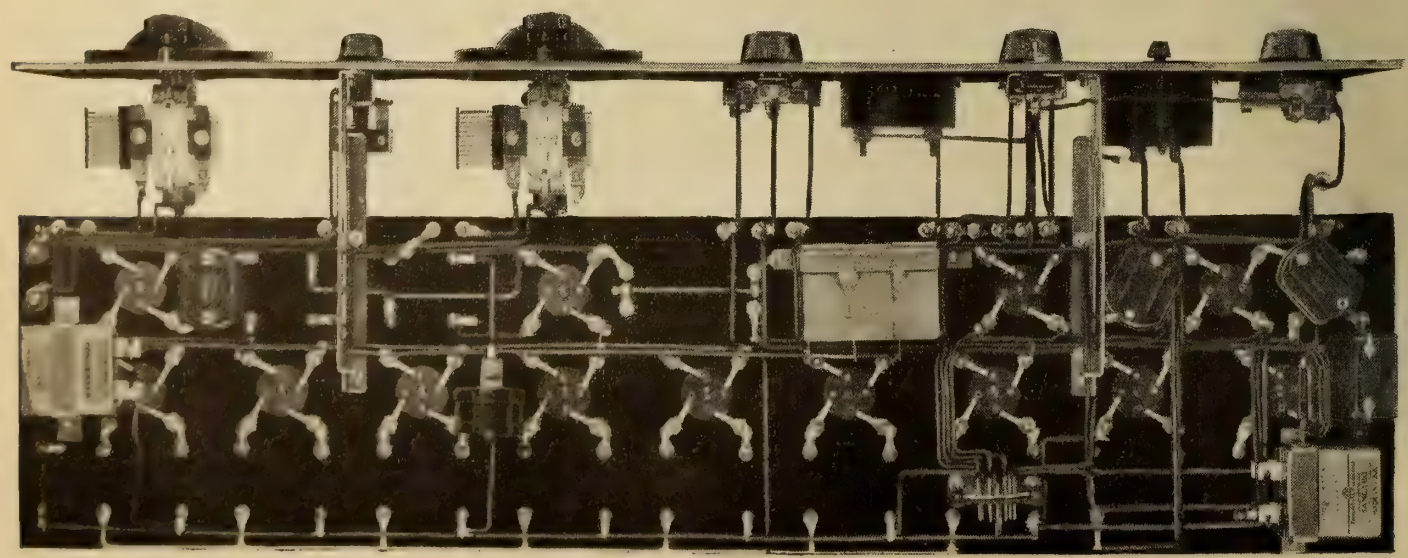
The Excello Console R-31 was chosen for the reason that it is one of the few such cabinets on the market that is a truly attractive piece of furniture. It is of unusually heavy construction with door panels of carefully selected and matched butt walnuts that are the admiration of all the women who have seen this outfit. The entire console has been given a two-tone full piano finish, and behind the lower doors there is a large 29x24x14½-inch compartment with removable grille.

IF you are going to place this set in the Excello Console R-31, which is made for a 29-inch panel, it will be necessary to cut ½ inch from each end of the Hot Spot front panel which is 30 inches long as it comes to you. This we did quite easily with a small hack saw and followed the outside of the gold line that runs down each end of the panel. This in no way affects the appearance after the set is in place. It is also a good idea to slightly file out the notch in the bottom of the hole provided for the double range voltmeter. There is a switch which runs from the front flange of the meter back to the rear face and this must have freedom to turn. The notch was not quite deep enough in our case.

When assembling the sub-panel equipment, first countersink the two holes provided for the Yaxley terminal bracket as they come below two of the Melocouplers which are flat-bottomed. Once this is done, flat head screws can be dropped into the holes and Melocouplers can be placed directly over them. Melocoupler 420 is mounted on the front left corner of sub-base with its G and P posts toward the front, while 460 is the one to its right in the front row and has its G and P posts to the rear. Melocouplers 461 to 469 inclusive are mounted in that order from left to right across the rear edge, with their G and P posts to the front.

Coming to the tube sockets, we find the socket for the first detector in the left front corner of sub-base with G and P to the right, while the socket which is 9 inches to its right and beside the 460 coupler is the oscillator with G and P to the left. The row of sockets extending clear across the sub-base and midway front to back are all placed with G and P to the rear. Near the right end of the sub-base, and in the front row, are the sockets for the first and second stages of audio frequency amplification and here we place them with G and P to the front. The mounting of the smaller parts such as the Melochoke, the Samson Choke, bypass condensers and Sangamo fixed condensers should be clear from a little study of the photographs. In mounting the bypass condensers, about 20 inches of brass strip 7/16x1/16 inch are used. That at the left end is held away from the under side of the sub-base by mounting the brass strip on ¾-inch pillars which can be easily built up on a machine screw with battery nuts or hex nuts.

(Continued on page 94)



NOT so difficult to wire, due to careful layout of parts. Flexible cotton covered wire is easily handled and prevents "shorts." Note how terminals along front edge of sub-base facilitate getting to front panel.

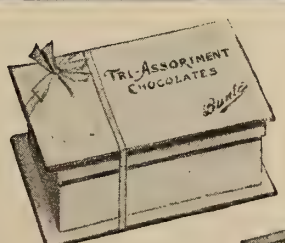
As He Chose *his* Lady

So he Chooses —her Gift—











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THIS bypass condenser at the left end is C5 in the wiring diagram, while the two in the rear right corner are C8 and C10. The three that are mounted together near the front edge and just to right of center are those identified as C4, C6 and C7 in the diagram. Taking up the mica fixed condensers, that beside the Samson choke, is C9, that in the front right corner is C11, that behind the voltmeter is C12 while that near the front left corner is C13. In wiring, the placing of the Melocouplers and intermediate tube sockets is quickly appreciated, as it is only necessary to tighten down the coupler mounting screws with the soldering lugs swung to the correct positions and a drop of solder will make each connection.

On the front panel, the variable condenser at the left end is C2, the little one next to it is C3 while the second large variable condenser is C1. Next to it, from left to right, is the Yaxley 400-ohm potentiometer, then the Carter 200,000-ohm volume control and, finally, the 3-ohm rheostat. The Kurz-Kasch dials are a little difficult to understand but are well worth the slight difficulty in putting them on. If a good size end wrench that will fit the lock screw in them is available, so much the better, but a pretty good job can be done with large pliers. Turn the condenser plates clear in, slip on the dial disc and tighten the lock nut with the dial disc reading 100 at the top. Keep the dial disc out from the panel about 1/16 inch. The cover, with spring and small friction pinion in place, is now brought up against the condenser shaft with the small pinion just below the large disc. If you lift carefully, and press in, the small pinion will fit against the disc and the cover will slip over the shaft. The screws embedded in the cover near the top, then hit the holes provided for them in the front panel, and it is but a minute's work to slip the nuts on them.

LIST OF PARTS FOR HOT SPOT RECEIVER

Robertson-Davis Co., 412 Orleans St., Chicago:
9 Melocouplers Nos. 461-469 incl. @ $6.00 — $54.00
1 Melocoupler No. 420 — 5.75
1 Melocoupler No. 460 — 5.25
1 Melochoke — 1.50

Benjamin Electric Co., 120 S. Sangamon St., Chicago:
13 Sub-Panel Sockets, type 9044 @ $0.50 — 6.50
1 Pair Brackets, type 8629 — .70

Hammarlund Mfg. Co., 424 W. 33rd St., New York City:
2 Midline Variable Condensers, .0005 mfd. @ $5.50 — 11.00
1 Hammarlund Jr. Condenser, .000032 mfd. — 1.80
1 Hammarlund Equalizer Condenser — .50

Yaxley Mfg. Co., 1103 W. Monroe St., Chicago:
1 Cable Connector Plug, type 660 — 3.25
1 Rheostat, 3-ohm, type 103K — 1.35
1 Potentiometer, type 400 — 1.75
1 Fixed resistance, 4-ohm, type 804 — .15
2 Double Arm, 6-ohm, semi-fixed resistances, type 506DA @ $0.50 — 1.00

Carter Radio Co., 300 S. Racine Ave., Chicago:
1 "Hi-Pot" Potentiometer, 200,000-ohm, Code No. 22 — 2.25
1 "Imp" Power Switch, type 110 — .75
3 Tip Jacks, Code No. 10 @ $0.10 — .30

Jewell Electrical Inst. Co., 1650 Walnut St., Chicago:
1 Type 55 Voltmeter, 0-7.5-150, case 2½" — 10.00
1 Type 53 Milliameter, 0-100, case 2½" — 7.50

Diamond State Fibre Co.:
1 Celeron Front Panel, "Hot Spot 14" — 7.20
1 Celeron Sub Base Panel, "Hot Spot 14" — 6.05

The Kurz-Kasch Co., Dayton, Ohio:
2 Vernier Walnut Dials, No. 592, 0-100 @ $2.00 — 4.00

Sangamo Electric Co., Springfield, Ill.:
1 Mica Condenser, capacity .015 mfd. — 1.50
1 Mica Condenser, capacity .01 mfd. — 1.15
1 Mica Condenser, capacity .001 mfd. — .50
1 Mica Condenser, capacity .00025 mfd. — .40
4 pairs resistor clips @ $0.10 — .40

Arthur H. Lynch, Inc., Fisk Bldg., New York City:
2 Metallized Resistors, 1/10 meg. @ $0.75 — 1.50
1 Metallized Resistor, ½ meg. — .50
1 Metallized Resistor, 3 meg. — .50

Samson Electric Co., Canton, Mass.:
1 Choke No. 85 — 2.00

Acme Wire Co., New Haven, Conn.:
6 Parvolt Bypass Condensers, 1.0 mfd. @ $1.25 — 7.50

$148.50

LIST OF PARTS FOR POWER SUPPLY

Thordarson Electric Mfg. Co., 500 W. Huron St., Chicago:
1 Transformer, type T-2098 — $20.00
1 Double Choke, type T-2099 — 14.00

Aerovox Wireless Corp., 70 Washington St., Brooklyn, N. Y.:
1 Filter Condenser Block, 2-2-2-4-1 mfd., type T H-682 — 18.00

Sangamo Electric Co., Springfield, Ill.:
1 Type B Push Pull Transformer — 12.00
1 Type D-210 Push Pull Transformer — 12.00
1 Mica Fixed Condenser, .00025 mfd. — .40

Electrad, Inc., 173 Varick Street, New York City(
1 Truvolt, type D Resistance, D-150 — 2.50
3 Taps for Truvolt @ $0.10 — .30

Acme Wire Co., New Haven, Conn.:
1 Bypass Condenser, 1.0 mfd. — 1.25

Benjamin Electric Co., 120 S. Sangamon St., Chicago:
4 Sockets, type 9040 @ $0.75 — 3.00

Carter Radio Co., 300 S. Racine, Chicago:
1 Resistor Strip, type P-750-60 — .50

ACCESSORIES USED IN ORIGINAL MODEL

Jensen Radio Mfg. Co., 212 Ninth Street, Oakland, Cal.:
1 Dynamic Speaker, type D5 — 50.00

Excello Products Corp., 4820 W. 16th St., Cicero, Ill.:
1 Console Cabinet, without horn, type R-31 — 90.00

The Abox Company, 215 No. Michigan Ave., Chicago:
1 Abox "A" Eliminator — 32.50

Tubes Required in Set:
5 type 201A @ $1.50 — 7.50
7 type 199 @ $2.25 — 15.75
1 type 222 @ $6.50 — 6.50

Tubes Required in Power Unit:
2 type 210 @ $9.00 — 18.00
2 type 281 @ $7.50 — 15.00

THE Power Amplifier and "B" Supply is mounted on a wooden baseboard but if this is not convenient, a single piece of board, not laminated, will do very well. The bakelite strip for the binding posts measures 10⅞ inches by ¾ inch, but this can be a little more or less just so you can get 9 binding posts on it. The placing of parts for this unit is clear from the photograph, but it might be well to explain that of the push pull transformers, that which is close to the end of the board is type B while that which is close to the Thordarson Double Choke unit is the output D210 transformer.



THE Jensen Dynamic Speaker is hung from ceiling of the lower compartment opposite the hole near top of baffle plate.
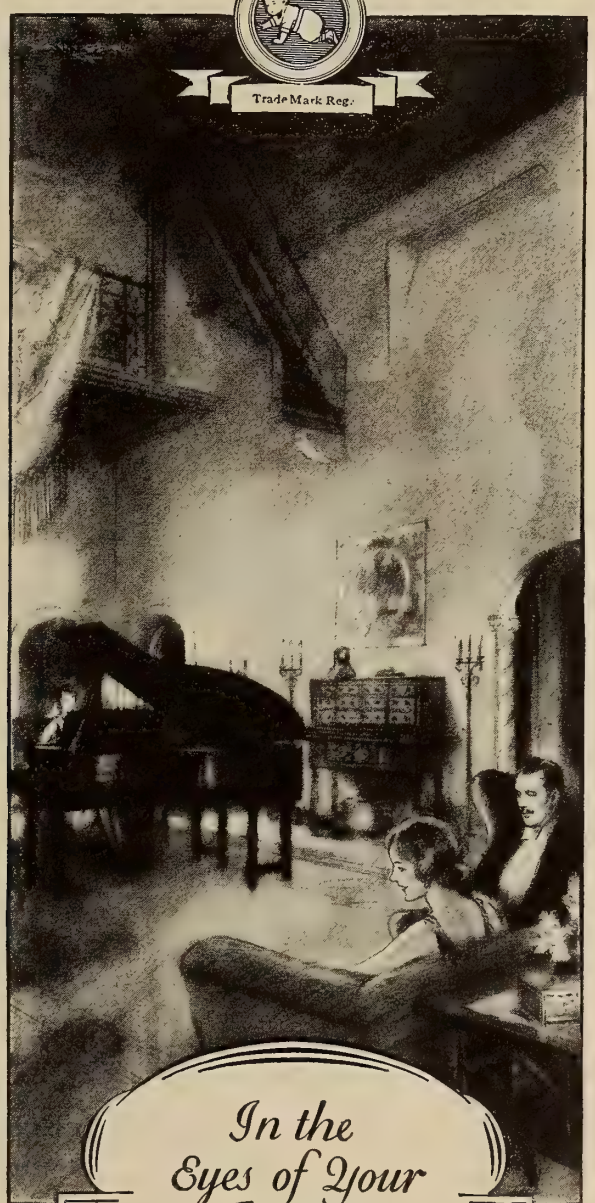
The Aerovox Filter Block is so assembled that the leads coming from the front are (1) B minus, (2) 2 mfds. test 1,000 volts, (3) 2 mfds. test 600 volts, (4) 2 mfds. test 600 volts, (5) 4 mfds. test 400 volts and (6) 1 mfd. test 200 volts. This arrangement is due to the fact that the first condenser takes the full voltage as it comes from the rectifiers, while it has been reduced by the first choke when it hits the second condenser, and still further by the second choke when it reaches the third. The 4 mfd. unit only takes 90 volts while the 1 mfd. is across "C" bias. One connection may not be quite clear from the photo. There is a wire which connects to the center terminal at the "back" of the Thordarson transformer, comes through between condenser block and choke unit and connects to the right end of the 750-ohm "C" bias strip.

It should be mentioned that, since this Power Unit was constructed, the Aerovox Filter Block T H 662 shown in the illustration has been replaced by the more developed model T H 682, speciled in the list of parts. On this new unit, the three capacities of 2 mfd. have their high potential terminals at the top, No. 1 being the 1,000-volt unit, No. 2 the first of the 600-volt type and No. 3 the second 600-volt. This block is to be placed with terminals 6, 7 and 8 to the front and 4 and 5 at the rear. Connect 4 and 5 together and use jointly as minus B lead. Terminal 7 is the 4 mfd. unit while 6 and 8 are 1 mfd. each; use 6 across the 45-volt section of Truvolt and 8 across the 4½-volt "C" bias section.

You will note that several pairs of leads in this unit have been twisted; be sure and do this to yours, as it keeps out "hum." You will see, also, that each of the cases on apparatus has been connected to the wire of lowest potential, which is "lower" end of the resistance and becomes the minus 4½ "C" bias for the set. It is very likely that you will

(Continued on page 114)

GULBRANSEN PIANOS



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A. G. Gulbransen

GULBRANSEN COMPANY
Dept. 1, 3230 W. Chicago Ave., Chicago, Ill.

Please send me Mr. Gulbransen's brochure "Artistic Interiors," also the new 1928 Gulbransen calendar. I admit no obligation.

Name.....

Address.....

The National Association of Piano Tuners recommends tuning two to four times a year. Keep the fine tone of your Gulbransen with this care.

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THE INSTRUMENT OF TODAY · A STYLE FOR EVERY HOME

Voice of the Reader

Radio Makes Invalid Happy

WHILE nine out of every ten letters received by Reader's View of Radio Digest are complaints about the way programs are broadcast and received, once in a while a letter comes that glows with optimism and good cheer.

Outstanding of all the mail received for some time is the letter from Miss Jennie R. Miller, 139 W. Seneca street, Oswego, N. Y., who has been an invalid for twenty years. To her the pleasures of Radio are growing greater and greater all the time. With her one-tube set she has logged 412 stations located from one side of the globe to the other.

It is the bright spot in her life. It has expanded her world from the four walls of her room to the sky and the ends of the earth. She takes great pride in the trophies that have been awarded her by the big Radio shows in New York and Chicago for the remarkable DX log made with so simple a receiver.

How does Miss Miller manage to keep such a fine disposition? It is the old answer. She keeps busy. She says:

"I AM an artist and spend most of the daylight hours painting pictures, being gifted with this lovely faculty since I was old enough to hold a pencil. Some will remember the painting I made of Miss Radio for the Radio World's Fair, 1925-26. I love this work and I suppose you wonder how I can paint pictures lying in bed—but where there's a will there's a way.

"I have been taking the Radio Digest for over four years now and think it is the best Radio magazine there is. I would not like to miss a single copy of it, and let me tell you that it is by the help of the Radio Digest directory that I have been able to find these very long distance stations on my one-tube set."

Miss Miller then heaps the bouquets on our modest little book and makes a suggestion, "that you put a list of the European and South American and Australian and all far distant stations in the log, giving their wave lengths in meters and kilocycles. This would be a great help to find out where to locate some of the very far stations not yet discovered." The wish is granted.

Concerning some of her DX experiences Miss Miller says:

"The longest distance I have had is 3LO, Melbourne, Australia. But I have also had LOW, Buenos Aires, Argentine, and 5NO, New Castle, England. It is no trick at all to pick up KFI, Los Angeles, or PWX, Havana."

It was last summer that she first picked up the Australian station. She was keyed to tune in bulletins of the flight of the Bellanca to Berlin.

"AT 3:15 a. m. I picked up a very weak signal," she said, "and after a few seconds I heard a man talking. But the static was noisy, so I just marked the dial setting and decided to try it again on a better night at the same place. The next cool evening that came along I began listening at 3 o'clock. At 3:05 I heard the call 3LO, Melbourne. It was clear and distinct. I heard very clearly a piano solo. As long as I live I never will forget the thrill of those few precious moments."



JENNIE R. MILLER, Who Wins DX Prizes With One-Tube Set

Throughout the entire six-page letter Miss Miller did not make one complaint, and the only reference to her ailment explained the picture she enclosed. It stated, "this little picture will tell you how happy Radio has made me after being shut away from the world for twenty years, for I have been confined to my bed with spine trouble all these long years. I am holding the silver cup, as you see in the picture, that the Chicago Radio show awarded me for making a world's record in 1926 with my one-tube set."

Letter from JODK, Seoul

We beg you will excuse for our long negligence in writing you. This station was opened up on the fifteenth of February last, equipped with Marconi's standard type transmitter 1 kw output. We have received many letters from the U. S. fans in California and Arizona regarding reception of the station on 345 meters.

Our program contains both Korean and Japanese music and others also in both languages on the announcement. We broadcast market, lecture, news and weather, etc., in the daytime; music and other amusements in the night until 10 p. m.

There were about 3,000 listeners when the fee was two yen ($1) a month, but on and from first of October the fee is reduced to one yen a month. Thereafter the listener are increasing steadily. We expect 5,000 by the end of the year.

Broadcasting Station JODK, Seoul
per T. P. Hahn

Cuss and Go to Bed

After reading the silly replies to Mr. Cranse I have decided to write as the people in these parts see the situation. Radio conditions are 100 per cent worse than they were last winter. We don't object to a chain but we do object to them being scattered about two degrees apart all over the dial, and being forced to listen to them or go to bed. Some chain programs are good but the majority are not appreciated by the general public. People of real culture and refinement in the country homes love to hear and understand the words of the artist. They appreciate the artist's ability but would much rather the artist would sing to the birds in the woods. When a man comes in from his work, tunes in his favorite station and then the station is crowded out by some artist with a long handle to his name it's too much. You can only cuss and go to bed.

V. C. Shive, Gober, Tex.

Why Razz Commission?

While so many are complaining I want to express a word of appreciation for benefits I have received from listening to Radio. I have no income, am a dependent and all for very good reasons. I love music of all kinds. I hear all kinds on the air—by that I mean classical music, jazz and so called popular music. I hear some disturbance, too, but I am much more interested in what I hear than what I do not hear. For that I am thankful. Let the commission alone. They are honest men and dealing with problems that no human being ever before was called upon to solve. Two of the original five are dead in less than a year after tackling the problem and a third was hounded out of office.

Justice, St. Louis, Mo.

Thinks Broadcasters Selfish

Your editorial in the February issue, "Get Ready Another Doorn" is all right. We may not agree on everything, like that month's editorial demanding that chain programs be put on one wave, but we sure do agree on this one. I have been lying here on the flat of my back for nearly fifteen months, and the more I use my Radio the more I think. It seems to me the broadcasters are a very selfish lot. It isn't the listener they are thinking of but how far out are they getting, regardless of what they are putting on the air. "Write us and let us know how we are coming in," they ask. I haven't found so many stations off their wave but they are blanketing everything around them. The worst offenders are KMOX, then KOIL, KOA, WBBM-WJBT, KMA-KWKH, WGN-WLIB. It is pure selfishness that causes blanketing.

Oscar Duncan,
811 W. Woodward st., Denison, Tex.

Almost a Threat

Bridge is an abomination on the air. I think only a very small minority is interested and the chain stations are arranged geographically so that it is almost impossible to tune them out. The big companies with so much power within their grasp should consider well how they use it and not abuse it or they will lose it. Indignation might reach such a point that a concerted move would be made to boycott all concerns that advertise with the chains. The Radio clubs across the country might bring considerable pressure in this way.

Ben F. Redmann,
602 Fifth st., Rock Island, Ill.

Guarding the Frontiers

I have been keeping tab on the federal Radio commission since it began juggling wave lengths, and clearing channels for the National Broadcasting company, and the only improvement I have noted is the rescue of WOAI, which had been buried at 1010kc, but at the same time the commission interred WSMB, another good station, in the same grave.

Several years ago, Canadian and Mexican broadcasters could invade the U. S. with impunity, but the commission, sensing the danger and with the slogan "U. S. air for U. S. stuff," impelled by patriotic fervor, apparently put into effect strategic measures that would repel the invaders. WENR, KPRC and others were charged with keeping out 7 Canucks at 1030 kc; WABC and KDKA blocked seven others at 960kc; WSM and WJAX defended the frontier against another seven at 880kc and to WWJ and WSAI fell the task of protecting us against ten Canadian stations at 840kc, besides CZE, formerly a regular visitor from Mexico. WCCO and WGN can be depended on to keep out nine stations at 730kc, besides CYJ of Mexico. A new Toronto station, CFYB on 517 meters, sneaked through the lines several nights lately, but as you have not got it listed as yet, the Commission has evidently not heard of this new menace to our peace of mind, but you can rest assured that as soon as official notice is received, WOW, WMC and WSUN will be ordered to work overtime in order to stop the gap. KWKH, "Shreveport everywhich" will keep out Havana or die trying.

Irwin Matheny,
3968 Utah Place, St. Louis, Mo.

How *dare* you say, "I have no opportunity"

—*when men and women, thru home-study training, are making records such as these?*



J. L. Aldrich, District Manager at Fargo, N. Dak., for the Monroe Calculating Machine Co., Inc. "At the end of six months my income was 158¾ per cent greater than during any six months before I enrolled with LaSalle."



Harry J. Williams, Accounting Engineer, Lehigh Valley R. R., Wilkes Barre, Pa. Mr. Williams chose the Accountancy route to lead him out of a "blind-alley" job, and within comparatively few months won a 60 per cent "raise" and promotion to a position that spells—opportunity.



Charles W. Sheldon, Sheridan, Wyoming. At forty, Mr. Sheldon, then telegrapher and station agent on the C.B.&Q., left railroad work and took up selling. He increased his income 500 per cent.



Ralph H. Berndt, Treasurer and General Manager, W. C. DuComb Co., Inc., Detroit. "LaSalle has been the instrument to my success."



Annetta L. Koch, Assistant Manager, Hotel Secor, Toledo, Ohio. "When I enrolled with LaSalle, I was a bookkeeper of average ability. The results of my training soon became apparent. I was promoted to Auditor and then to Assistant Manager. My salary was increased substantially—which increase in several months completely paid the entire cost of the training."

YOU seek a better opportunity to get ahead in business—and you don't want "promises;" you want a definite program for advancement, backed by positive proof that that program *works!*

Listen, then, to these actual experiences—and when you have heard them, tell us, if you can, how you *dare* to say, "I have no opportunity!"

Mill Man Becomes Auditor —then Treasurer and General Manager

At sixteen, Ralph H. Berndt—his schooling ended with the eighth grade—entered the Carnegie Union Steel Mills, at Youngstown, Ohio. His wage was $2.15 a day, and his working day was twelve hours long.

Six years later he was assistant roller—drawing good wages and with prospect of promotion.

Looking ahead, however, he saw himself "an old man at fifty—and with nothing then to look forward to but retirement and probable poverty."

"Realizing that hands and feet would do for me no longer," he writes, "I decided to give my brain a business training. Accordingly, I enrolled with LaSalle for home-study training, gave up the mills forever, and made a humble start in my new profession."

His apprenticeship was short. Almost before he knew it, an opening came with W. C. DuComb Co., Inc., Detroit, and he got the place—as Accountant, then Auditor! Raise followed raise.

Late in 1925 he was made Treasurer and General Manager of this company; and so highly does he value his LaSalle training that he is now on his second course—in Business Management.

Clerk Becomes Accounting Engineer Wins 60% Raise

"You've picked a blind alley." That was what many good friends of Harry J. Williams thought when he took a job as clerk with the Lehigh Valley Railroad.

"Blind for some, perhaps," said Harry Williams, "*but not for the man with specialized training!*"

Acting on his conviction, he enrolled with LaSalle for Higher Accountancy training—and soon won advancement to the position of Accounting Engineer, with an increase in salary of better than 60 per cent.

"Mr. Williams proves exceptionally competent in his new capacity," writes Francis N. Loughnane, Division Engineer. "He shows marked ability and is a very creditable product of your great university."

Send for These Free Books

You are eager to get ahead? Then you will find it of vital importance to learn more of the success-methods which Berndt and Williams and thousands of others have employed so profitably.

We have therefore prepared a special 64-page book which outlines these methods in detail. It also points out the big opportunities in the field you are in or wish to enter—shows you how you can fit yourself to grasp them.

The coupon brings this book to you without cost or obligation—also a copy of "Ten Years' Promotion in One," the inspiring story of how one man, after many wanderings, found the path to responsibility and power.

Measure your will to succeed by what you do with this coupon—NOW!

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Announcement to Executives *Introducing* Ref-Ex

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LaSalle now offers to executives a new, unique and invaluable service known as Ref-Ex.

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Canada—Continued

(Continued from page 85)

CKSH

St. Hyacinthe, P. Q. 312.3m-960kc. Temporarily using 296.9m-1010kc. 50 watts. City of St. Hyacinthe.

CKSM

Toronto, Ont. 516.9m-580kc. 1000 watts. St. Michael's Cathedral.

CKUA

Edmonton, Alta. 516.9m-580kc. 500 watts. U. of Alberta. Announcer, Harold P. Brown. Mon, 4:45 pm, organ; 5:45, dinner music; 6:30, children; 8, program; 8:20, colleges; 8:45, lecture; 9, feature. Thurs, 3 pm, homemakers' hour; 8:30, farmers. Mountain.

CKWX

Vancouver, B. C. 410.7m-730kc. 50 watts. Sparks Company. Announcer, H. W. Paulson. Daily ex Sun, 11-12 n, 4:30-5:30 pm, 6-7:30. Wed, 9:30-12 mid. Thurs, 11-12 mid. Fri, 9-10:30 pm. Sat, 11:30-1 am. Pacific.

CKY

Winnipeg, Man., Can. 384.4m-780kc. 500 watts. Manitoba Tel System. Announcer, F. E. Rutland. Slogan, "Manitoba's Own Station." Daily ex Sun, 9:30-9:45 am, 10:50-11, 11:30-11:45, 12-2 pm. Daily ex Sat, Sun, 3-4:30 pm. Mon, Wed, Thurs, Sat, 8-11 pm. Sun, 11-12:30 pm, 6-8:30. Central.

CNRA

Moncton, N. B., Can. 322.4m-930kc. (Temporarily using 475.9m-630kc.) 500 watts. Canadian National Railways. Announcer, W. V. George. Slogan, "Voice of the Maritimes." Daily ex Sun, 2:30-4 pm. Tues, Fri, 9 pm. Atlantic. Started Nov. 8, 1924.

CNRC

Calgary, Alta., Can. 434.5m-690kc. 500 watts. Canadian National Railways. Mon, Thurs, 9:30-10:30 pm. Mountain.

CNRE

Edmonton, Alta, Can. 516.9m-580kc. 500 watts. Canadian National Railways. Mon, 10:30-12 mid. Fri, 10:30-12 mid. Mountain.

CNRM

Montreal, Que., Can. 410.7m-730kc. 1,000-1,650 watts. Canadian National Railways. Announcers, J. S. McArthur, J. T. Carlyle, T. A. Marion. Thurs, 8:30 pm. Eastern.

CNRO

Ottawa, Can. 434.5m-690kc. 500 watts. Canadian National Railways. Announcer, A. W. Ryan. Daily ex Sun, 2:57-3 pm, time; 3-4:30, music. Mon, Thurs, 7:15-11 pm. Eastern. On the air Feb. 27, 1924.

CNRQ

Quebec City, Can. 340.7m-880kc. 50 watts. C. N. R. Thurs, 7:15-12 mid. Eastern.

CNRR

Regina, Sask., Can. 312.3m-960kc. 500 watts. Canadian National Railways. Tues, 8-10 pm. Mountain.

CNRS

Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. Canadian National Railways. Daily, 2:30-3:30 pm. Mountain.

CNRT

Toronto, Ont., Can. 356.9m-840kc. 500 watts. Canadian National Railways. Announcer, E. W. Jackson. Fri, 7-8 pm, 9-11. Eastern. First broadcast May 16, 1924.

CNRV

Vancouver, Can. 291.1m-1030kc. 500 watts. Canadian National Railways. Announcer, G. A. Wright. Daily ex Sat, Sun, 10-11 am. Mon, Wed, 10-11 pm. Tues, 9-12:45 am. Thurs, 10-11 pm. Fri, 9-11 pm. Pacific.

CNRW

Winnipeg, Man., Can. 384.4m-780kc. 500 watts. Canadian National Railways. Announcer, R. H. Roberts. Mon, Tues, 6:30 pm. Wed, 10 pm. Thurs, Fri, 6:30 pm. Sun, 9 pm. Central.

Cuba

PWX

Havana, Cuba. 400m-750kc. 500 watts. Cuban Telephone Co. International Tel. and Teleg. Corp. Wed, Sun, 8:30 pm, music. Eastern.

2CT

Havana, Cuba. 350m-855kc. 50 watts. Casimiro Pujadas.

2FG

Hershey, Cuba. 200m-999.4kc. 20 watts. Alberto A. Ferrera.

2GF

Havana, Cuba. 192m-1540kc. 5 watts. Francisco Williams.

2HP

Havana, Cuba. 205m-1460kc. 200 watts. Cristina W. Vda. Crucet.

2JF

2JT

Havana, Cuba. 46m-650kc. 5 watts. Jose A. Terry.

2JL

Havana, Cuba. 294m-1020kc. 5 watts. Jose Leiro.

2MA

Havana, Cuba. 305m-980kc. 50 watts. Modesto Alvarez.

2MF

Madruga, Cuba. 100m-299kc. Moises Fernandez.

2MG

Havana, Cuba. 284m-1055kc. 20 watts. Manuel y Guillermo Salas Music Store. Announcer, Roger Morales. Daily 3-4 pm, music. One day each week, 8-11 pm. Eastern.

2MK

Havana, Cuba. 85m-349kc. 100 watts. R. V. Waters.

2MU

Havana, Cuba. 265m-1330kc. 10 watts. Ulpiano Muniz.

2OK

Havana, Cuba. 360m-833kc. 100 watts. Mario Garcia Velez.

2OL

Havana, Cuba. 257m-1170kc. 100 watts. Oscar Collado.

2RK

Havana, Cuba. 315m-950kc. 100 watts. Raoul Karman. Casa De La Porte.

2TW

Havana, Cuba. 270m-1110kc. 20 watts. Roberto E. Ramirez.

2UF

Havana, Cuba. 355m-844kc. 20 watts. Roberto E. Ramirez.

2XA

Havana, Cuba. 230m-1300kc. Lecuona Music Co.

2XX

Havana, Cuba. 225m-1333kc. 5 watts. Antonio A. Ginard.

5DW

Matanzas, Cuba. 270m-1110kc. 100 watts. Ramon Sarria Calderon.

5EV

Colon, Cuba. 360m-833kc. 5 watts. Leopoldo V. Figueroa. Sun, 9-11 pm. Eastern.

6BY

Cienfuegos, Cuba. 260m-1153kc. 200 watts. Jose Ganduxe.

6EV

Caibarien, Cuba. 250m-1200kc. 50 watts. Maria Josefa Alvarez. Daily, 10:30 pm.

6HS

S. La Grande, Cuba. 200m-1500kc. 10 watts. Santiago Ventura.

6KC

Cienfuegos, Cuba. 240m-1250kc. 10 watts. Carlos Hernandez.

6KP

Sancti Spiritus, Cuba. 195m-1540kc. 20 watts. Antonio Galguera.

6KW

Tuinucu, Cuba. 340m-880kc. 100 watts. Frank H. Jones. Slogan, "If You Hear the Koo of the Cuckoo You Are in Tune With Tuinucu." Daily 11:30-12:15 am. Eastern.

6LO

Caibarien, Cuba. 325m-920kc. 250 watts. Manuel A. Alvarez.

6RG

Santa Clara, Cuba. 200m-1500kc. 20 watts. Rafael Garcia Perez.

6XJ

Tuinucu, Cuba. 278m-1080kc. 100 watts. Frank H. Jones.

6YR

Camaguey, Cuba. 200m-1500kc. 20 watts. Diege Iborra.

7AZ

Camaguey, Cuba. 225m-1333kc. 10 watts. Pedro Nogueras.

Mexico

CYA

Mexico City, Mex. 265m-1130kc. 500 watts. Mon, Fri, 6:45-8 pm. Sun, 4-6 pm. Partido Liberal Avanzado. Mexican.

CYB

Mexico City, Mex. 270m-1110kc. 500 watts. El Buen, Tono. Tues, Thurs, Sat, 7:30-9 pm, concert. Mexican.

CYF

Oaxaca, Oax., Mex. 270m-1110kc. Federico Zorrilla. "The Voice from South of Mexico." Tues, Thurs, 7-8 pm. Sun, 8:30-10 pm. Mexican.

CYG

Mexico City, Mex. 300m-1000kc. 1000 watts. Secretara de Guerra y Marina.

CYH

Monterey, Mexico. 311m-964kc. 1000 watts. Tarnava & Cia. Slogan, "The Industrial Center of the Mexican Republic." Daily ex Sun, 7:55-8:10 pm. Wed, Sun, 8:30-10 pm. Thurs, Sat, 8:30-9:30 pm.

CYJ

Mexico City, Mex. 410m-730kc. 1000 watts. General Electric Co. Daily ex Sun, 8 pm. Mountain.

CYL

Mexico City, Mex. 480m-625kc. 500 watts. La Casa del Radio. Announcer, George Marron. Slogan, "The Land of Eternal Summer." Daily ex Sun, 1:30-2 pm, weather, financial reports, music. Tues, Fri, 8-9:30 pm. Sun, 8-9:30 pm, church. Mexican.

CYR

Mazatlan, Sin., Mex. Rosseter y Cia.

CYX

Mexico City, Mex. 333m-900kc. 500 watts. Excelsior & Revista de Revistas. Announcer, Rafael Hermandez dez Dominguez. Slogan, "Land of the Aztecs." Mon, 8-9:30 pm. Mexican.

CYZ

Mexico City, Mex. 400m-750kc. Liga Central Mexicana de Radio. Mexican.

CZA

Mexico City, Mex. 70-500-1070 meters. Aviation Dept., War Ministry. Announcer, Ricardo S. Bravo. Daily, 12:30-1 pm, time, weather, news; 6:30-7:30, time, markets, music. Mexican.

CHAIN BROADCASTS

(Continued from page 50)

Eastern	Central	Mountain	Pacific
7:30	6:30	5:30	4:30

Statler's Pennsylvanians.

Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
325.9	920	KOA	379.5	790	WGY
352.7	850	WWJ	461.3	650	WCAE

8	7	6	5

New York Symphony Orchestra.

Key Station—WJZ (545.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	440.9	680	WJR
258.5	1160	WBT	468.5	640	WRC
280.7	1070	WHAM	475.9	650	WSB
285.5	1050	WBAL	483.6	620	WJAR
315.6	950	KDKA	508.2	590	WEEI
322.4	930	WHAS	508.2	590	WOW
325.9	920	KOA	516.9	580	WMC
336.9	890	WSM	516.9	580	WTAG
370.2	810	WDAF	526	570	KYW
374.8	800	WOC	535.4	560	WHO
405.2	740	WCCO	535.4	560	WTIC
428.3	700	WLW	545.1	550	KSD

9	8	7	6

Philco Hour.

Key Station—WJZ (454.2m-660kc)

Meters	Kc.	Call	Meters	Kc.	Call
214.2	1400	WCSH	440.9	680	WJR
258.5	1160	WBT	468.5	640	WRC
280.7	1070	WHAM	475.9	650	WSB
285.5	1050	WBAL	483.6	620	WJAR
293.9	1020	WTMJ	499.7	600	WBAP
315.6	950	KDKA	508.2	590	WEEI
322.4	930	WHAS	508.2	590	WOW
336.9	890	WSM	516.9	580	WMC
348.6	860	KVOO	516.9	580	WTAG
340.7	880	WJAX	526	570	KYW
370.2	810	WDAF	535.4	560	WHO
374.8	800	WOC	535.4	560	WTIC
405.2	740	WCCO	545.1	550	KSD
428.3	700	WLW			

11	10	9	8

Arnold Johnson's Park Central Orchestra.

Key Station—WEAF (491.5m-610kc)

Meters	Kc.	Call	Meters	Kc.	Call
535.4	560	WHO	545.1	550	KSD

11	10	9	8

R. C. A. Hour.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

12 mid.	11	10	9

Philco Hour.

Meters	Kc.	Call	Meters	Kc.	Call
305.9	980	KOMO	447.5	670	KFOA
370.2	810	KHQ	468.5	640	KFI
384.4	780	KGO	491.5	610	KGW
422.3	710	KPO			

1 a. m.	12	11	10

Trocaderans.

Meters	Kc.	Call	Meters	Kc.	Call
384.4	780	KGO	447.5	670	KFOA
422.3	710	KPO	491.5	610	KGW
Meters	Kc.	Call			



"Six Months Ago All I Got Was Sympathy"

The personal story of a woman who was never really sick, yet always ailing, always too tired to enjoy life and how she made herself into a virile, vital being of super-health and strength.

"WHY Ruth, what in the world has happened to you?"

I knew what Frances Knight meant. She hadn't seen me for over a year. We were chums until she married and moved away. The last time she saw me I was on the verge of a breakdown. Now she found me the picture of health.

A year ago, yes, even six months ago, I was an object of pity. All my friends felt sorry for me. I was always tired, always weary, always despondent. My nerves were worn to a ragged edge. My head ached, my back ached, every bone in my body seemed to ache. All I got was sympathy—and advice.

Naturally I tried everything that sounded reasonable. I took tonics, pills and powders until I was a walking drug store. Still I had every ache and pain one could suffer with. I kept on growing weaker. I had no energy to dance, or join in the sports of my friends. My entire physical condition became that of an aging woman. Though I was seldom really sick enough to call a physician, yet I was always *so* tired, *so* worn out. I had to give up nearly all my social activities, because I was too weary to exert myself.

My poor physical condition was reflected in my appearance. My face was drawn and haggard. My eyes became dull and sickly-looking. My complexion was "pasty" and colorless.

Then one day I heard someone refer to me as having "one foot in the grave!" What a shock it was to hear that! How angry I felt! But my anger soon gave place to a feeling of shame that I should become an object of pity.

I decided then and there to find "the way out." How well I did can be seen by just looking at me.

My secret is simply that of Annette Kellermann's methods! I read, in a magazine, of Annette Kellermann's life—how she, who is called the world's most perfectly formed woman, was once practically a cripple; puny, ailing, always sickly.

The story of how she dragged herself out of misery and actually made of herself the lovely, healthy, beautiful woman she is, gave me new hope and new faith. I wrote to her for her book, "The Body Beautiful" which describes her methods.

To that little book, I can truthfully say, I owe the wonderful health and exuberance of spirit that is mine today. It opened my eyes to the fact that it is totally unnecessary for women to suffer as they do. I learned that every woman—unless she has a serious organic derangement—can live a life as vigorous and strong and free from pain as a man's.

Today I am practically *never* tired. I am never nervous or irritable. I never have any of the petty ailments from which so many women suffer. My step is springy, my eyes are bright, my skin is firm and clear, my body is slender and graceful. I dance again as I used to. I play tennis again as I used to. I am gloriously happy as I used to be.

And because I know that there are thousands of women who are now living as I did, because I know every one of them can actually be a *new* woman, with health and beauty such as they never knew existed, I am glad to tell them about this simple way out of their troubles.

Miss Kellermann is now anxious to give every woman the benefit of her simple, 15-minute-a-day system and invites you to write a letter or mail the coupon below for her new book, "The Body Beautiful." There is no charge or obligation. No salesman will bother you. The book will be sent free, if you will only write for it. And you can judge at your leisure whether or not you can afford to miss this opportunity to make a "new woman" of yourself, as over thirty thousand women have done.

Send for Miss Kellermann's book at once—now, while your determination to do something about yourself is strong. Just address Annette Kellermann, Inc., Suite 773, 225 West 39th St., New York City.

ANNETTE KELLERMANN, Inc., Suite 773
225 West 39th St., New York City
Dear Miss Kellermann:

Kindly send me, entirely without cost, your new book, "The Body Beautiful." I am particularly interested in

☐ Body Building ☐ Weight Reducing

Name .....

Address .....

City..... State.....

Foreign Wave Lengths Table

Europe

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
158	1,899	500	Béziers, France	
187.5	1,600	250	Ornskoldsvik, Sweden	
196	1,530	250	Kariskrona, Sweden	
200	1,500	250	Biarritz, France	
201.3	1,490	500	Jonkoping, Sweden	
214.3	1,400	700	Viborg, Finland	
215.8	1,390	250	Halmstad, Sweden	SMSB
217.4	1,380	250	Luxembourg	
220.4	1,300	250	Karlstad, Sweden	SMXG
222.2	1,350	100	Strasbourg, France	
225.6	1,330	2,000	Belgrade, Serbia	
228	1,310	250	Umea, Sweden	
	1,310	250	Halsingborg, Sweden	SMYE
230.2	1,303	1,000	Boras, Sweden	
236.2	1,270	750	Stettin, Germany	
		250	Orebro, Sweden	SMTI
237	1,265	1,500	Bordeaux, France	
241.9	1,240	1,500	Muenster, Germany	
243.9	1,230		Trondhjem, Norway	
		700	Gleiwitz, Germany	
250	1,200	200	Uleaborg, Finland	
		250	Eskilstuna, Sweden	SMUC
252.1	1,190	500	Saffle, Sweden	
		750	Bremen, Germany	
		1,000	Montpellier, France	
		200	Bradford, England	2LS
254.1	1,190	250	Kalmar, Sweden	SMSW
256	1,172	700	Kiel, Germany	
259	1,160	500	Toulouse, France	PTT
260.9	1,150	1,000	Malmo, Sweden	SASC
263.2	1,140	500	Bratislava, Czecho-Slovakia	
272.7	1,100	700	Cassel, Germany	
		1,500	Klagenfurt, Austria	
		250	Hudiksvall, Sweden	SMSL
		750	Danzig	
		200	Sheffield, Great Britain	6FL
273	1,098	500	Limoges, France	
275.2	1,090	1,000	Bordeaux, France	PTT
		250	Norrkoping, Sweden	SMVV
		200	Nottingham, Great Britain	5NG
			Jacobstad, Finland	
		700	Dresden, Germany	
277.8	1,080	1,000	Trollhattan, Sweden	SMXQ
		200	Leeds, Great Britain	2LS
278	1,079	1,000	Grenoble, France	
283	1,060	4,000	Cologne, Germany	
287.9	1,042	500	Lille, France	PTT
288.5	1,040	200	Edinburgh, Great Britain	2EH
291.3	1,030	1,500	Lyons, France	Radio Lyons
294.1	1,020	500	Rennes, France	
		500	Innsbruck, Austria	
		250	Uddevalla, Sweden	SMZP
		200	Swansea, Great Britain	5SX
		200	Stoke, Great Britain	6ST
		200	Dundee, Great Britain	2DE
294.1	1,020	200	Hull, Great Britain	6KH
297	1,010	200	Jyvaskyla, Finland	
		200	Varberg, Sweden	SMSO
		700	Hanover, Germany	
		200	Liverpool, Great Britain	6LV
		250	Agen, France	
302	993	1,000	Paris, France	Radio Vitus
303	990	4,000	Nurnberg, Germany	
304	986		Bjorneborg, Finland	
306.1	980	1,500	Belfast, Great Britain	2BE
309	970	500	Marseilles, France	PTT
310	967	350	Zagreb, Yugoslavia	
312.5	960	1,500	Newcastle, Great Britain	5NO
317	946	1,500	Milan, France	IMI
318	943		Lahtis, Finland	
319.1	940	1,500	Dublin, Great Britain	2RN
322.6	930	4,000	Breslau, Germany	
326	920	1,000	Almeria, Spain	EAJIS
326.1	920	1,500	Bournemouth, Great Britain	6BM
330.3	908	1,000	Koenigsberg, Germany	
			Birmingham, Great Britain	5IT
333.1	900	1,000	Reykj, Iceland	
		1,500	Naples, Italy	INA
335	895	1,000	Cartagena, Spain	EAJ16
		500	San Sebastian, Spain	EAJ8
337	890	1,000	Copenhagen, Denmark	
340.9	880	500	Paris, France	Petite Parisien
344.8	870	1,500	Barcelona, Spain	EAJE1
		1500	Posen, Poland	
348.9	860	5,000	Prague, Czecho-Slovakia	
353	850	1,500	Cardiff, Great Britain	5WA
357	840	2,000	Falun, Sweden	SMZK
		500	Graz, Austria	
361.4	830	3,000	London, Great Britain	2LO
366.3	819	4,000	Leipzig, Germany	
370	811	500	Paris, France	Radio LL
370.4	810	1,500	Bergen, Norway	
375	800	1,500	Madrid, Spain	EAJ7
375.9	798	1,200	Helsingfors, Finland	
380.7	788	4,000	Stuttgart, Germany	
384.6	780	1,500	Manchester, Great Britain	2ZY
391	767	3,000	Toulouse, France	
396	757	4,000	Hamburg, Germany	
400	750	500	Bilbao, Spain	EAJ9
		250	Tammerfors, Finland	
		200	Plymouth, Great Britain	5PY
		1,500	Cork, Irish Free State	6CK
		500	Madrid, Spain	EAJ2
		750	Aix-la-Chapelle, Germany	
		4,000	Mont de Marsan, France	
		500	Cadiz, Spain	EAJ3
405	741	1,000	Salamanca, Spain	EAJ22
405.4	740	1,500	Glasgow, Great Britain	5SC
408	735	2,200	Tallinn, Esthonia	
411	730	1,500	Berne, Switzerland	
416.7	720	1,000	Goteborg, Sweden	SASB
422	710	1,000	Kattowitz, Poland	
423	700	700	Notodden, Norway	
428.6	700	4,000	Frankfurt-on-Main, Germany	
434.8	690	700	Fredriksstad, Norway	
		200	Seville, Spain	EAJ5
435	689		Wilno, Poland	
443	676.8	3,000	Bruenn, Czecho-Slovakia	
448	670	100	Rujukan, Norway	
450	666	4,000	Moscow, Trades Union	RA2
452	663	3,000	Rome, Italy	1RO
454.5	660	1,500	Stockholm, Sweden	SASA
458	655	500	Paris, France	FPTT
461.5	650	1,500	Oslo, Norway	
462	649	1,000	Barcelona, Spain, Radio Catalana	
470	638	250	Langenberg, Germany	
480	624	1,000	Lyons, France	La Dona
483.9	620	4,000	Berlin, German	Witzleben
491.8	610	14,000	Daventry, Great Britain	5CB
500	600	250	Linkoping, Sweden	SMUW
		250	Uppsala, Sweden	SMRM
		1,500	Aberdeen, Great Britain	2BD
504	594.5	1,000	Porsgrund, Norway	
508.5	590	1,500	Brussels, Belgium	
517.2	580	5,000	Vienna, Austria	Rosenhugel
526.5	570	2,000	Riga, Latvia	
535.7	560	4,000	Munich, Germany	
541	554	7,000	Milan, Italy	
545.6	550	1,000	Sundsvail, Sweden	SASD
555.6	540	3,000	Budapest, Hungary	
568	530	1,500	Cracow, Poland	
566	530	700	Hamar, Norway	
			St. Michel, Finland	
		50	Bloemendaal, Holland	
		1,500	Augsburg, Germany	
573.6	523	750	Freiburg, Germany	
576	520	750	Vienna, Austria	Stubenring
588.2	510	2,000	Zurich, Switzerland	
675	444		Moscow, Trades Union	
680	441	600	Lausanne, Switzerland	HB2
720	416	2,000	Ostersund, Sweden	SASF
760	395	500	Geneva, Switzerland Radio Geneve	
820	366	1,000	Kiev, Trades Union	
850	353	4,000	Rostov Don, Trades Union	
860	349	1,200	Ninji Novgorod, Trades Union	
870	309	4,000	Tiflis, Trades Union	
1,000	300	10,000	Leningrad, Trades Union	
1,069	280.5	5,000	Hilversum, Netherlands	ANRO
1,100	273		De Bilt, Netherlands	
		250	Basle, Switzerland	
		1,000	Kbely, Czecho-Slovakia	
		10,000	Warsaw, Poland	
1,117	269	4,000	Novosibersk, Trades Union	RA33
1,150	261	1,000	Ryvang, Denmark	
1,153.8	269	700	Kalundborg	
1,180	254	15,000	Stamboul, Turkey	
1,200	250	1,000	Boden, Sweden	SASE
1,250	240	40,000	Zeesen, Germany	
1,320	227	30,000	Motala, Sweden	SASG
1,450	207	20,000	Moscow, Trades Union	
1,604.8	187	25,000	Daventry, Great Britain	5XX
1,700	176	4,000	Kharkov, Trades Union	
1,750	171	3,000	Paris, France	Radio Paris
1,800	167	6,000	Angora, Turkey	
1,829	164		Norddeich, Germany	
1,850	164	4,000	Huizen, Netherlands	
1,870	160	5,000	Kosice, Czecho-Slovakia	
1,950	154	2,500	Scheveningen Haven, Netherlands	
2,000	150	15,000	Kovno, Lithuania	
2,525	119		Berlin, Germany	
2,650	113	5,000	Paris, France	FL
2,900	103	8,000	Berlin, Germany	AFP
4,000	75	8,000	Berlin, Germany	AFP

Africa

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
305	984	2,500	Morocco	Radio Casa Blanca
310	967	2,000	Algiers	PTT
1,850	162	500	Tunis	Radio Carthage
375	800	1,500	Cape Town	
400	750	1,500	Durban	
443.5	676	500	Johannesburg	JB

Australia-Tasmania

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
249.9	1,200	1,000	Prospect, S. Australia	5KA
255	1,176	500	Melbourne, Victoria	3DB
267.7	1,120	500	Sydney, N. So. Wales	2UW
275.1	1,090	250	Bathurst, N. So. Wales	2MK
280.2	1,070	1,500	Sydney, N. So. Wales	2KY
288.3	1,040	100	Newcastle, N. So. Wales	2HD
293.9	1,020	250	Sydney, N. So. Wales	2UE
293.9	1,020	100	Toowoomba, Queensland	4GR
313	958	500	Parkside, So. Australia	5DN
315.6	950	100	Sydney, N. So. Wales	2BE
		3,000	Sydney, N. So. Wales	2GB
319	940	100	Melbourne, Victoria	3UZ
352.7	850	5,000	Sydney, N. So. Wales	2BL
370.2	810	5,000	Melbourne, Victoria	3LO
384.4	770	5,000	Brisbane, Queensland	4QG
394.5	760	5,000	Adelaide, S. Australia	5CL
442	678	5,000	Sydney, N. So. Wales	2FC
483.6	620	5,000	Melbourne, Victoria	3AR
516.9	580	3,000	Hobart, Tasmania	7ZL
1,250	239	5,000	Perth, Western Australia	6WF

Argentina

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
252	1,190	1,000	Buenos Aires	LOO
260.7	1,150	500	Buenos Aires	LOQ
285.7	1,050	5,000	Buenos Aires	LOS
302.8	990	1,000	Buenos Aires	LOW
315.8	949	1,000	Buenos Aires	LOY
329.5	910	1,000	Buenos Aires	LOZ
344.8	870	1,000	Buenos Aires	LOR
365.5	820	1,000	Buenos Aires	LOV
379.5	790	500	Buenos Aires	LOX
399.8	750	1,000	Buenos Aires	LOT
425	705	1,000	Buenos Aires	LOP

Brazil

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
399.8	750	1,000	Rio De Janeiro	SQIA
320	937	500	Rio De Janeiro	SQIB
350	856	1,000	Sao Paulo	SQIG

Ceylon

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
800	375	1,750	Colombo	

Chile

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
239.9	1,250	100	Temuco	CMAK
285.5	1,050	100	Santiago	CMAE
308	973	100	Santiago	CMAD
340	881	100	Tacna	CMAI
360	832	1,000	Santiago	CMAC
480	624	1,000	Santiago	CMAB

China

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
338	885	500	Shanghai	KRC

Chosen

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
344.6	870	1,000	Keipo	JODK

Haiti

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
361.2	830	1,000	Port au Prince	HHK

India

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
305	857	350	Rangoon, Burma	2HZ
357.1	840	3,000	Bombay	7BY
370.4	810	3,000	Calcutta	7CA

Japan

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
360	831	1,000	Nagoya	JOCK
385	778	1,000	Osaka	JOBK
375	800	1,000	Tokyo	JOAK

New Zealand

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
305.9	980	500	Christchurch	3YA
333	901	500	Auckland	1YA
420	714	5,000	Wellington	2YA
463	647	250	Dunedin	4YA

Peru

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
360	831	1,500	Lima	OAX

Venezuela

Wave Lgth.	Frequency (Kilocycles)	Power (Watts)	Location	Call Signals
375	800	1,000	Caracas	AYRE

State and City Index

(Continued from page 89)

Summerside	CHGS	267.7	1,120	25
Toronto	CFCA	356.9	840	500
	CFRB	516.9	580	1,000
	CHIC	356.9	840	500
	CHNC	356.9	840	500
	CJBC	356.9	840	500
	CJSC	356.9	840	500
	CJYC	516.9	580	500
	CKCL	356.9	840	500
	CKCX	291.1	1,030	1,000
	CKNC	356.9	840	500
	CKSM	516.9	580	1,000
	CNRT	356.9	840	500
Unity	CHSC	267.7	1,120	50
Vancouver	CFCQ	410.7	730	10
	CFYC	410.7	730	500
	CHPC	410.7	730	1,000
	CKCD	410.7	730	1,000
	CFKC	410.7	730	50
	CKWX	410.7	730	50
	CNRV	291.1	1,030	500
Victoria	CFCT	475.9	630	500
Winnipeg	CKY	384.4	780	500
	CNRW	384.4	780	500
Yorkton	CJGX	475.9	630	500

Official Wave Lengths

(Continued from page 87)

483.6	620	500	KFBU Laramie, Wyo.
		500	KFDM Beaumont, Tex.
		1,000	KFUM Colorado Springs, Colo.
		250	KUSD Vermillion, S. D.
		1,500	WCFL Chicago, Ill.
		1,000	WEMC Berrien Springs, Mich.
		500	WJAR Providence, R. I.
		100	WLTS Chicago, Ill.
		500	WTAW Colorado Station, Tex.
491.5	610	1,000	KGW Portland, Ore.
		50,000	WEAF New York, N. Y.
499.7	600	250	CFCH Iroquois Falls, Can.
		5,000	WBAP Fort Worth, Tex.
		5,000	WOAI San Antonio, Tex.
508.2	590	500	KLX Oakland, Calif.
		500	WEEI Boston, Mass.
		1,000	WOW Omaha, Neb.
516.9	580	1,000	CFRB Toronto, Can.
		250	CHCY Edmonton, Can.
		250	CHMA Edmonton, Can.
		500	CJBC Toronto, Can.
		500	CJCA Edmonton, Can.
		500	CJVC Toronto, Can.
		1,000	CKCX Toronto, Can.
		500	CKUA Edmonton, Can.
		500	CNRE Edmonton, Can.
		750	WFLA Clearwater, Fla.
		500	WMC Memphis, Tenn.
		750	WSUN St. Petersburg, Fla.
		250	WTAG Worcester, Mass.
		250	WWVA Wheeling, W. Va.
526	570	2,500	KFKX Chicago, Ill.
		500	KMTR Los Angeles, Cal.
		2,500	KYW Chicago, Ill.
		500	WNYC New York, N. Y.
535.4	560	500	WCAC Mansfield, Conn.
		5,000	WHO Des Moines, Iowa.
		500	WTIC Hartford, Conn.
545.1	550	500	KFDY Brookings, S. D.
		1,000	KFUO St. Louis, Mo.
		500	KSD St. Louis, Mo.
		250	WDAY Fargo, N. D.
		500	WFAA Dallas, Tex.
		750	WMAK Lockport, N. Y.
		500	WPTF Raleigh, N. C.

I Was Afraid of This New Way to Learn Music

—*Until I Found It Was Easy As A-B-C*

Then I Gave My Husband the Surprise of His Life



DON'T be silly, Mary. You're perfectly foolish to believe you can learn to play music by that method. You can never learn to play the piano that way . . . it's crazy! You are silly to even think about it."

"But Jack, it's . . ."

"Mary, how *can* you believe in that crazy music course. Why, it claims to teach music in half the usual time and *without a teacher*. It's impossible!"

That is how my husband felt when I showed him an 'ad telling about a new way to learn music. He just laughed. His unbelieving laughter made me wonder. I began to feel doubtful. Perhaps I had been too optimistic—perhaps enthusiasm and the dream of realizing my musical ambitions had carried me away. The course, after all, might prove too difficult. I knew that I had no special musical talent. I couldn't even tell one note from another—a page of music looked just like Chinese to me.

But how I *hated* to give up my new hope of learning to play the piano. Music had *always* been for me one of those dreams that never-come-true. I had longed to sit down at the piano and play some old sweet song . . . or perhaps a beautiful classic, a bit from an opera, or even the latest jazz hit. When I heard others playing, I envied them so that it almost spoiled the pleasure of the music for me. For *they* could entertain their friends and family . . . *they* were musicians. And I, I was a mere listener. I had to be satisfied with only *hearing* music.

I was so disappointed at Jack. I felt very bitter as I put away the magazine containing the advertisement. For a week I resisted the temptation to look at it again, but finally I couldn't keep from "peeking" at it. It fascinated me. It told of a woman who had learned to play the piano by herself, in her spare time, and at home, without a teacher. And the wonderful method she used required no tedious scales—no heartless exercises—no tiresome practicing. Perhaps I might do the same thing!

So finally, half-frightened, half-enthusiastic, I wrote to the U. S. School of Music—without letting Jack know. Almost as soon as I mailed the letter I felt frightened. Suppose the course proved to be horribly difficult . . . suppose Jack were right after all.

Imagine my joy when the lessons started and I found that they were as easy as A, B, C. Why, a mere child could master them.

While Jack was at work, I started learning. I quickly saw how to blend notes into beautiful melodies. My progress was wonderfully rapid, and before I realized it, I was rendering selections which many pupils who study with private teachers can't play. For through this short-cut method, all the difficult, tiresome parts of music have been eliminated and the playing of melodies has been reduced to a simplicity which *anyone* can follow with ease.

Finally I decided to play for Jack, and show him what a "crazy course" had taught me. So one night, when he was sitting reading, I went casually over to the piano and started playing a lovely song. Words can't describe his astonishment. "Why . . . why . . ." he floundered. I simply smiled and went on playing. But soon, of course, Jack insisted that I tell him all about it. Where I had learned . . . when I learned . . . how. So I told of my secret . . . and how the course he had laughed at had made me an accomplished musician.

One day not long after, Jack came to me and said, "Mary, don't laugh, but I want to try learning to play the violin by that wonderful method. You certainly proved to me that it is a good way to learn music."

So only a few months later Jack and I were playing together. Now our musical evenings are a marvelous success. Everyone compliments us, and we are flooded with invitations. Music has simply meant everything to us. It has given us Popularity! Fun! Happiness!

If you, too, like music . . . then write to the U. S. School of Music for a copy of the booklet, "Music Lessons in Your Own Home," together with a Demonstration Lesson, explaining this wonderful new easy method.

Don't hesitate because you think you have no talent. Thousands of successful students never dreamed they possessed musical ability until it was revealed to them by a wonderful "Musical Ability Test." You, too, can learn to play your favorite instrument through this short-cut method. Send the coupon. The Demonstration Lesson showing how they teach will come AT ONCE. Address the U. S. School of Music, 1833 Brunswick Building, New York. Instruments supplied when needed, cash or credit.

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	Organ
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Please send me your free book, "Music Lessons in Your Own Home," with introduction by Dr. Frank Crane, Demonstration Lesson and particulars of your offer. I am interested in the following course.

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City .....State.....

Listener's Evening at Home

IN EASTERN TIME

Call	Location	Meters	Kilo.	Watts	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
CFAC	Calgary, Can.	434.5	690	500	Silent	9:00-10:00	11:30-12:30	8:00- 9:00	9:45-10:45	11:00-12:30	10:30-11:30
CFCA	Toronto, Can.	356.9	840	500	9:00-10:00	7:00- 8:00	7:15- 9:15	Silent	7:00-11:00	8:00-12:00	Silent
CFCF	Montreal, Can.	410.7	730	1650	Silent	Silent	7:30- 8:30	Silent	7:00- 8:00	Silent	7:30- 8:30
CFCN	Calgary, Can.	434.5	690	1800	Silent	9:15-10:15	Silent	11:00-12:00	11:00-12:00	9:45-10:45	11:00-12:00
CFCT	Victoria, Can.	329.5	910	500	10:30-12:15	Silent	2:00- 3:00	10:30-12:15	10:30-12:15	1:30- 3:00	10:30-11:30
CFQC	Saskatoon, Can.	329.5	910	500	Silent	9:00-10:00	8:00- 9:00	Silent	9:30-12:00	9:30-10:30	9:30-10:30
CFRB	Toronto, Can.	516.9	580	1000	Silent	7:00- 8:00	Silent	6:00- 8:00	8:00-12:00	8:00-12:00	6:00- 8:00
CHIC	Toronto, Can.	356.9	840	500	10:00-12:00	5:00- 6:00	8:00- 9:00	Silent	Silent	Silent	Silent
CHWC	Regina, Can.	312.3	960	500	10:00-12:00	Silent	7:00- 8:00	7:00- 8:00	7:00- 8:00	7:00- 8:00	7:00- 8:00
CHYC	Montreal, Can.	410.7	730	750	Silent	7:00- 8:00	Silent	Silent	Silent	8:00- 8:30	Silent
CJCA	Edmonton, Can.	516.9	580	500	12:00- 2:00	9:15-10:15	Silent	Silent	10:00- 2:00	Silent	10:00-12:30
CJGC	London, Can.	329.5	910	500	Silent	7:00- 8:00	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00
CJGX	Yorkton, Can.	475.9	630	500	Silent	Silent	Silent	9:30-11:00	Silent	9:30-11:00	9:30-11:00
CJRM	Moose Jaw, Can.	296.9	1010	500	10:00-12:00	Silent	6:30- 8:30	Silent	6:30- 8:30	Silent	6:30- 8:30
CJYC	Toronto, Can.	516.9	580	500	Silent	Silent	6:00-12:00	10:00-12:00	6:00- 8:00	Silent	Silent
CKAC	Montreal, Can.	410.7	730	1200	8:15-12:00	Silent	Silent	7:15-12:30	Silent	7:15- 9:00	Silent
CKCD	Vancouver, Can.	410.7	730	1000	11:30- 1:30	Silent	11:30- 1:30	11:30-12:30	11:30-12:30	11:30-12:00	11:30-11:50
CKCK	Regina, Can.	312.3	960	500	Silent	11:00-12:00	10:00-12:00	10:00-12:00	Silent	10:00-12:00	10:00-12:00
CKCL	Toronto, Can.	356.9	840	500	7:00- 8:00	3:00- 4:00	Silent	6:40- 1:00	Silent	Silent	Silent
CKCX	Toronto, Can.	516.9	580	1000	Silent	8:15-10:15	Silent	8:00-10:00	Silent	Silent	8:00-10:00
CKNC	Toronto, Can.	356.9	840	500	Silent	Silent	9:00-10:00	Silent	Silent	9:00-10:00	Silent
CKY	Winnipeg, Can.	384.4	780	500	8:30-11:30	7:00-10:00	8:30-12:00	Silent	9:00- 1:00	8:30-10:00	Silent
CNRA	Moncton, Can.	322.4	930	500	Silent	Silent	Silent	8:00- 9:00	Silent	Silent	8:00- 9:00
CNRC	Calgary, Can.	434.5	690	500	Silent	Silent	11:30-12:30	Silent	Silent	11:30-12:30	Silent
CNRE	Edmonton, Can.	516.9	580	500	Silent	Silent	12-30: 2:00	Silent	Silent	Silent	12:30- 2:00
CNRM	Montreal, Can.	410.7	730	1000	Silent	Silent	Silent	Silent	Silent	8:30- 9:30	Silent
CNRO	Ottawa, Can.	434.5	690	500	Silent	Silent	7:15-10:00	Silent	Silent	7:15-12:00	Silent
CNRR	Regina, Can.	312.3	960	500	Silent	Silent	Silent	10:00-12:00	Silent	Silent	Silent
CNRT	Toronto, Can.	356.9	840	500	Silent	Silent	Silent	Silent	Silent	Silent	9:00-11:00
CNRV	Vancouver, Can.	291.1	1030	500	Silent	Silent	1:00- 2:00	Silent	1:00- 2:00	1:00- 2:00	12:00- 2:00
CNRW	Winnipeg, Can.	384.4	780	500	Silent	10:00-11:00	7:30- 8:30	7:30- 8:30	11:00-12:00	7:30- 8:30	7:30- 8:30
CYH	Montery, Can.	311	964	1000	10:30-11:30	10:30-12:00	Silent	Silent	10:30-12:00	10:30-11:30	Silent
YYJ	Mexico City, Mex.	410	730	1000	10:00-11:00	Silent	10:00-11:00	10:00-11:00	10:00-11:00	10:00-11:00	10:00-11:00
KDKA	E. Pittsburgh, Pa.	315.6	950	50,000	6:15-11:00	6:15-11:45	6:15-11:00	6:15-10:30	6:15-11:00	6:15-12:00	6:15-11:30
KDYL	Salt Lake City, Utah.	234.2	1280	500	8:00- 2:00	10:00-12:00	8:00- 1:00	8:00- 2:00	8:00- 1:00	8:00- 2:00	8:00- 1:00
KEX	Portland, Ore.	277.6	1080	2500	9:00- 5:00	8:30- 1:00	9:00- 3:00	9:00- 3:00	9:00- 3:00	9:00- 3:00	9:00- 3:00
KFAB	Lincoln, Nebr.	319	940	5000	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00
KFAD	Phoenix, Ariz.	272.6	1000	500	12:00- 1:00	10:00-11:00	Silent	12:00- 1:00	12:00- 1:00	Silent	Silent
KFAU	Boise, Idaho.	285.5	1050	2000	Silent	9:30-11:00	Silent	9:30-12:00	Silent	9:30-12:00	Silent
KFBU	Laramie, Wyo.	483	620	500	Silent	Silent	Silent	Silent	9:30-10:30	9:30-10:30	9:00-10:30
KFDM	Beaumont, Tex.	483	620	500	Silent	7:45-10:00	Silent	9:00-11:00	Silent	10:00-11:00	9:30-11:30
KFEQ	St. Joseph, Mo.	230.6	1300	1000	7:30-11:00	Silent	7:30- 1:00	7:30-11:00	7:30-11:00	7:30-11:00	7:30-11:00
KFH	Wichita, Kans.	245.8	1220	500	8:30- 2:30	8:30- 9:30	8:30-10:00	8:30-10:00	8:30-10:00	8:30-10:00	8:30-10:00
KFI	Los Angeles, Calif.	468.5	640	5000	9:00- 5:00	Silent	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00
KFJF	Oklahoma City, Okla.	272.6	1100	1000	8:00-11:00	9:00-10:00	8:00-11:00	8:00-11:00	8:00-11:00	8:00-11:00	8:00-11:00
KFKB	Milford, Kans.	241.8	1240	1500	Silent	7:00- 1:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00
KFKU	Lawrence, Kans.	254.1	1180	500	Silent	Silent	Silent	Silent	8:00- 9:00	8:00- 9:00	Silent
KFNF	Shenandoah, Iowa.	461.3	650	2000	6:00- 8:00	7:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00
KFOA	Seattle, Wash.	447.5	670	1000	9:00- 1:00	9:00-12:30	9:00- 1:00	9:00- 1:00	9:00- 2:00	9:00- 1:00	9:00- 3:00
KFON	Long Beach, Calif.	241.8	1240	500	11:30- 4:00	11:30- 4:00	11:30- 4:00	11:30- 4:00	11:30- 4:00	11:30- 4:00	11:30- 4:00
KFQB	FortWorth, Tex.	333.1	900	1000	8:00-12:00	8:30-12:00	8:30-12:00	8:30-12:00	8:30-12:00	8:30-12:00	8:30-12:00
KFRC	San Francisco, Calif.	454.3	660	1000	9:00- 3:00	9:00- 3:00	9:00- 3:00	9:00- 3:00	9:00- 3:00	9:00- 3:00	9:00- 3:00
KFRU	Columbia, Mo.	249.9	1200	500	7:30- 8:30	8:30- 9:30	7:30- 8:30	7:30- 8:30	8:30-11:00	8:30-12:00	7:30- 8:30
KFSD	San Diego, Calif.	440.9	680	500	8:45- 3:00	11:30- 1:00	8:45- 3:00	8:45- 3:00	8:45- 3:00	8:45- 3:00	8:45- 3:00
KFSG	Los Angeles, Calif.	275.1	1090	500	9:30-12:30	9:30- 2:00	Silent	9:30-12:30	9:30-12:30	9:30- 2:00	9:30- 2:00
KFUM	Colorado Springs, Colo.	282.8	1060	1000	10:00-12:00	Silent	7:00- 9:00	10:00-12:00	Silent	10:00- 2:00	12:00- 2:00
KFUO	St. Louis, Mo.	545.1	550	1000	Silent	10:15-11:15	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00
KFWB	Hollywood, Calif.	352.7	850	1000	7:00- 2:00	9:30- 1:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00
KFWI	San Francisco, Calif.	267.7	1120	500	7:00- 3:30	10:50- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00
KFWM	Oakland, Calif.	236.1	1270	500	11:00- 1:00	10:30- 2:00	11:00- 1:00	11:00- 1:00	11:00- 1:00	11:00- 1:00	11:00- 1:00
KGA	Spokane, Wash.	260.7	1150	2000	9:15- 3:00	10:30-11:00	9:15- 3:00	9:15- 3:00	9:15- 3:00	9:15- 3:00	9:15- 3:00
KGEF	Los Angeles, Calif.	263	1140	500	9:00- 1:00	10:00- 1:30	9:00- 1:00	9:00- 1:00	9:00- 1:00	9:00-11:00	9:00- 1:00
KGO	Oakland, Calif.	384.4	780	5000	11:00- 3:00	8:30- 1:00	11:00-12:00	11:00- 2:00	11:00- 3:00	11:00- 2:00	11:00- 3:00
KGW	Portland, Ore.	491.5	610	1000	9:00- 3:00	10:00- 2:00	9:00- 2:00	10:00- 2:00	9:00- 3:00	9:00- 1:00	9:00- 3:00
KHJ	Los Angeles, Calif.	399.8	750	1000	7:00- 2:00	7:00- 1:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00
KHQ	Spokane, Wash.	370.2	810	1000	9:00- 1:00	5:00- 1:00	9:00- 1:00	9:00- 1:00	9:00- 1:00	9:00- 1:00	9:00- 1:00
KJR	Seattle, Wash.	348.6	860	2500	7:00- 2:00	9:15- 1:00	7:00- 3:00	7:00- 3:00	7:00- 3:00	7:00- 3:00	7:00- 3:00
KLDS	Independence, Mo.	270.1	1110	1500	9:30-10:30	7:00-12:00	Silent	8:00- 9:30	Silent	Silent	Silent
KLX	Oakland, Calif.	508.2	590	500	10:00-11:00	7:00- 9:00	9:30-12:00	9:30-12:30	9:30-12:30	9:30-12:30	9:30-12:30
KLZ	Denver, Colo.	352.7	850	1000	9:30- 2:00	9:00- 1:00	10:30-12:30	10:30- 1:00	10:30- 1:00	Silent	9:30- 1:30
KMA	Shenandoah, Ia.	394.5	760	1000	6:00- 9:30	5:00- 8:00	6:00-11:30	6:00- 9:30	6:00- 9:30	6:00- 9:30	6:00- 9:30
KMBC	Kansas City, Mo.	270.1	1110	1500	8:30- 1:30	6:00-10:00	8:30-11:00	8:30- 1:30	8:30-11:00	8:30-11:00	8:30-11:00
KMOX	St. Louis, Mo.	299.8	1000	5000	7:30-11:00	9:00-11:00	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00
KMTR	Los Angeles, Calif.	526	570	500	8:30- 2:00	8:30- 9:30	8:30- 2:00	8-30: 2:00	8:30- 2:00	8:30- 2:00	8:30- 2:00
KNX	Los Angeles, Calif.	336.9	890	500	10:00- 5:00	9:30- 1:30	10:00- 3:00	10:00- 3:00	10:00- 3:00	10:00- 3:00	10:00- 3:00
KOA	Denver, Colo.	325.9	920	2500	11:00- 1:00	9:30-10:30	9:30-12:00	9:30-12:00	9:30-12:00	9:30-12:00	9:30-12:00
KOIL	Council Bluffs, Ia.	319	940	5000	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00
KOIN	Portland, Ore.	319	940	1000	9:00- 4:00	9:00- 1:00	9:00- 1:00	9:00- 2:00	9:00- 1:00	9:00- 2:00	9:00- 1:00
KOMO	Seattle, Wash.	305.9	980	1000	9:00- 2:00	9:00- 2:45	9:00- 2:45	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00
KPLA	Los Angeles, Calif.	288.3	1040	500	9:00- 2:00	10:00- 1:00	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00
KPO	San Francisco, Calif.	422.3	710	1000	9:30- 1:00	8:30- 1:00	9:30- 1:30	9:30- 1:30	9:30- 1:30	9:30- 1:30	9:30- 1:30
KPRC	Houston, Tex.	293.9	1020	500	7:10-11:45	10:30-11:30	9:00-10:00	11:00-12:00	9:00-10:00	11:00-12:00	9:15-10:00
KPSN	Pasadena, Calif.	315.6	950	1000	9:00-10:00	10:30-11:30	9:00-10:00	11:00-12:00	9:00-10:00	11:00-12:00	9:15-10:00
KQV	Pittsburgh, Pa.	270.1	1110	500	Silent	Silent	6:00- 9:00	6:00- 7:00	6:00- 9:00	6:00- 7:00	6:00- 9:00
KQW	San Jose, Calif.	296.9	1010	500	9:20-12:00	10:30-11:30	9:20-12:00	9:20-12:00	9:20-12:00	9:20-12:00	9:20-12:00
KRLD	Dallas, Texas.	461.3	650	500	6:00- 4:00	6:00-12:30	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00
KSBA	Shreveport, La.	267.7	1120	1000	10:00-11:00	8:30- 9:30	12:00- 1:00	7:30-10:00	7:30-10:00	7:30-10:00	7:30-10:00
KSCJ	Sioux City, Ia.	243.8	1230	500	Silent	8:10- 9:10	11:30-12:30	11:30- 1:00	10:00-11:00	Silent	12:00- 1:00
KSD	St. Louis, Mo.	545.1	550	500	8:00- 1:00	3:00-10:15	8:10-12:00	8:00-12:00	7:30-12:00	8:00-12:00	8:00-12:00
KSL	Salt Lake City, Utah.	302.8	990	1000	8:30- 2:00	7:00- 1:30	8:00- 1:30	8:00- 1:30	8:00- 1:30	8:30- 1:00	8:30- 1:30
KSO	Clarinda, Iowa.	227.1	1320	500	7:30-10:00	6:00- 7:00	7:30-10:00	7:30-10:00	7:30-10:00	7:30-10:00	7:30-10:00
KTAB	Oakland, Calif.	280.2	1070	500	Silent	10:45-12:15	11:00- 1:00	11:00- 1:00	11:00- 1:00	12:00- 3:00	11:00- 1:00
KTBI	Los Angeles, Calif.	275.1	1090	1000	10:15-12:00	10:15-12:30	10:15-12:00	10:15-12:00	10:15-12:00	10:15-12:00	10-15-12:00
KTHS	Hot Springs, Ark.	384.4	780	1000	10:00- 1:00	10:30- 2:00	10:30- 2:00	10:30- 2:00	10:30- 2:00	10:30- 2:00	10:30- 2:00
KTNT	Muscatine, Iowa.	256.3	1170	2000	7:30-10:00	Silent	7:30-10:00	7:30-10:00	7:30-10:00	7:30-10:00	7:30-10:00
KTW	Seattle, Wash.	394.5	760	1000	Silent	10:00-12:30	Silent	Silent	Silent	Silent	Silent
KVOO	Tulsa, Okla.	348.6	860	1000	7:00- 1:30	7:00-10:45	7:00- 1:30	7:00- 1:30	7:30- 1:30	7:00- 1:30	7:00- 1:30
KWK	St. Louis, Mo.	234.2	1280	1000	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00	7:00- 9:00
KWKH	Shreveport, La.	394.5	760	1000	9:30- 1:00	8:30- 1:00	Silent	9:30- 1:00	9:30- 1:00	9:30- 1:00	9:30- 1:00
KWWG	Brownsville, Texas	277.6	1080	500	Silent	Silent	8:30-10:30	8:30-10:30	1:00- 2:00	8:30- 2:00	8:30- 2:00
KYA	San Francisco, Calif.	361.2	830	1000	8:30- 4:00	10:30-11:30	8:30- 1:00	8:30- 2:00	8:30- 1:00	8:30- 2:00	8:30- 1:00

You can now own a Typewriter!

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Name.....

Street or R. F. D.....City.....State.....

Call	Location	Meters	Kilo.	Watts	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
KYW	Chicago, Ill	526	570	2500	7:00-12:00	8:15-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00
WAAM	Newark, N. J.	267.7	1120	250	8:00-10:00	Silent	10:00-12:00	6:00- 8:00	6:00- 8:00	10:00-12:00	6:00- 8:00
WABC	Richmond Hill, N. Y.	309.1	970	2500	4:00-12:30	4:00-10:30	4:30-12:30	4:00-12:30	4:00-12:30	4:00-12:30	4:00-12:30
WADC	Akron, Ohio	238	1260	1000	8:00-11:00	8:00-11:00	8:00-11:00	8:00-11:00	8:00-11:00	Silent	Silent
WAIU	Columbus, Ohio	282.8	1060	5000	Silent	8:30-11:00	7:00-11:00	6:00- 7:00	9:00-11:00	6:00- 7:00	7:00-11:00
WBAL	Baltimore, Md	285.5	1050	500	6:30-11:00	6:30- 9:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
WBAP	Fort Worth, Texas	499.7	600	5000	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00-10:00	7:00-10:00	7:00-1 :00	7:00-10:00
WBAW	Nashville, Tenn	239.9	1250	500	6:00-11:00	8:00-10:00	6:00- 1:00	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00
WBBC	Brooklyn, N. Y.	227.1	1320	500	9:00-10:45	3:00-12:00	7:00-12:00	10:30-12:00	6:00-12:00	7:00-10:00	6:00-12:00
WBBM	Chicago, Ill	389.4	770	5000	8:00- 3:00	1:00- 4:00	7:00-11:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00
WBBR	Rossville, N. Y	256.3	1170	1000	Silent	7:00- 9:00	7:00- 9:00	7:00- 9:00	Silent	7:00- 9:00	7:00- 9:00
WBET	Medford, Mass	288.3	1040	500	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00
WBNY	New York, N. Y	236.1	1270	500	6:00-12:00	6:00- 7:00	Silent	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WBT	Charlotte, N. C	258.5	1160	750	6:00-12:30	Silent	6:00-12:00	7:00-12:30	7:00-11:30	7:00-11:00	7:00-12:30
WBZ	Springfield, Mass	333.1	900	15000	6:00-11:30	6:00-11:30	6:00-11:00	6:00-11:30	6:00-11:30	6:00-11:30	6:00-11:30
WCAC	Mansfield, Conn	535.4	560	500	7:00- 8:00	Silent	7:00- 7:30	Silent	7:00- 7:30	Silent	Silent
WCAE	Pittsburgh, Pa	461.3	650	500	6:00-10:00	7:15-10:00	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00
WCAM	Camden, N. J	223.7	1340	500	Silent	Silent	7:30-10:30	Silent	7:30-10:30	Silent	7:30-10:00
WCAU	Philadelphia, Pa	260.7	1150	500	6:30-11:00	12:00-11:00	5:30-11:30	5:00-11:30	5:30-12:00	5:30-12:00	5:30-11:30
WCBD	Zion, Ill	344.6	870	5000	Silent	9:00-11:30	Silent	9:00-11:30	Silent	9:00-11:30	Silent
WCCO	Minneapolis, Minn	405.2	740	5000	7:15-12:00	8:15-11:15	7:30-12:00	7:00-12:30	7:00- 1:30	7:00-11:00	8:00-12:00
WCFL	Chicago, Ill	483.6	620	1500	5:00- 1:00	8:30-10:30	5:00- 1:00	5:00- 1:00	5:00- 1:00	5:00- 1:00	5:00- 1:00
WCGU	Coney Island, N. Y	218.8	1370	500	Silent	Silent	Silent	Silent	8:00-10:00	Silent	8:00-10:00
WCOA	Pensacola, Fla	249.9	1200	500	Silent	8:23- 9:25	9:00-12:00	Silent	9:00-12:00	Silent	9:00-12:00
WCRW	Chicago, Ill	223.7	1340	500	10:30-11:30	Silent	Silent	10:30-11:30	10:30-11:30	10:30-11:30	10:30-11:30
WCSH	Portland, Me	214.2	1400	500	7:00-11:00	7:30- 9:45	8:30-12:00	7:00-11:30	7:30-12:00	7:30- 9:30	9:00-11:00
WDAE	Tampa, Fla	267.7	1120	500	7:30-11:30	7:30- 9:15	7:30-11:30	7:30- 4:30	7:30-11:30	7:30-11:30	7:30-11:30
WDAF	Kansas City, Mo	370.2	810	1000	7:00- 2:00	9:15-10:45	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00
WDBO	Orlando, Fla	288.3	1040	500	9:00-11:00	7:30- 9:30	7:15- 2:00	8:30-11:00	Silent	9:15-11:30	7:30- 9:00
WDOD	Chattanooga, Tenn	243.8	1230	500	10:00-11:00	7:30-10:00	7:00-11:00	7:45-11:00	7:45-11:00	Silent	7:45-11:00
WDRC	New Haven, Conn	282.8	1060	500	Silent	7:00- 8:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00
WEAF	New York, N. Y	491.5	610	50000	6:00-12:00	3:00-11:15	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WEAN	Providence, R. I	275.1	1090	500	6:30-11:30	6:30-11:00	6:30-11:30	6:30-11:30	6:30-11:30	6:30-11:30	6:30-11:30
WEBH	Chicago, Ill	365.6	820	500	8:00- 3:00	8:30-10:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00
WEBJ	New York, N. Y	256.3	1170	500	Silent	Silent	Silent	Silent	7:00-12:00	Silent	9:00-11:00
WEEI	Boston, Mass	508.2	590	500	5:30-11:00	6:30-10:15	5:30-11:00	5:30-11:00	5:30-11:00	5:30-11:00	5:30-11:30
WENR	Chicago, Ill	288.3	1040	500	7:00- 1:00	7:00-12:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00
WEVD	Woodhaven, N. Y	245.8	1220	500	7:00- 9:30	Silent	Silent	9:00-12:00	Silent	9:00-12:00	Silent
WFAA	Dallas, Texas	545.1	550	500	7:00- 1:00	7:00- 1:00	7:00-11:00	7:00- 1:00	7:00-11:00	7:00-11:00	7:00-11:00
WFAN	Philadelphia, Pa	223.7	1340	500	6:00-12:00	8:00-11:00	Silent	5:30- 1:00	Silent	5:30- 1:00	Silent
WFBL	Syracuse, N. Y	258.5	1160	750	6:20-12:00	6:00-12:00	6:20-12:00	6:20-12:00	6:20-12:00	6:20-12:00	6:20-12:00
WFBM	Indianapolis, Ind	275.1	1090	1000	Silent	9:00-10:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WFI	Philadelphia, Pa	405.2	740	500	8:00-11:00	Silent	Silent	8:00-11:30	Silent	8:00-11:00	Silent
WFIW	Hopkinsville, Ky	227.1	1320	500	9:00-12:00	Silent	9:00-12:00	Silent	9:00-12:00	9:00- 5:00	9:00-12:00
WFLA	Clearwater, Fla	516.9	580	750	7:45-12:00	Silent	7:45-12:00	7:45-12:00	7:45-12:00	7:45-12:00	7:45-12:00
WGBS	New York, N. Y	348.6	860	500	7:30- 9:00	9:15-10:15	Silent	7:30-10:00	9:00-10:00	10:00-11:00	Silent
WGCP	Newark, N. J	267.7	1120	500	10:00-12:00	Silent	6:00- 8:00	6:00-12:00	6:00-10:00	6:00-10:00	6:00- 8:00
WGES	Chicago, Ill	241.8	1240	500	8:30- 2:00	8:30- 2:00	8:30-10:30	9:30-12:00	8:30- 1:30	8:30- 1:30	8:30- 3:00
WGHP	Mt. Clemens, Mich	277.6	1080	750	Silent	9:00-12:00	9:00-11:00	8:00-10:00	9:00-11:00	8:00-10:00	9:00-11:00
WGL	New York, N. Y	293.9	1020	500	6:00- 9:00	7:00-12:00	9:00-12:00	6:00- 9:00	9:00-12:00	6:00- 9:00	9:00-12:00
WGN	Chicago, Ill	416.4	720	500	7:00- 1:00	7:50- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00
WGR	Buffalo, N. Y	302.8	990	750	8:00- 9:00	7:45-10:00	6:15-12:00	8:00-11:00	8:00-12:00	8:00-11:00	8:00-12:00
WGWB	Milwaukee, Wis	218.8	1370	500	Silent	7:00- 8:00	9:00-11:30	Silent	9:00-10:00	Silent	10:00-11:30
WGY	Schenectady, N. Y	379.5	790	50000	6:30-12:00	3:30-10:45	6:30-11:00	6:30- 1:00	6:30-11:00	6:30-12:30	6:30-11:00
WHAD	Milwaukee, Wis	270.1	1110	500	Silent	Silent	8:30- 9:00	8:30- 9:00	8:30- 9:00	8:30- 9:00	8:30
WHAM	Rochester, N. Y	280.2	1070	5000	6:30-11:30	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00
WHAP	Carlstadt, N. J	236.1	1270	1000	7:00-11:30	7:30- 9:30	6:00- 9:00	Silent	9:00-11:30	6:00- 9:00	Silent
WHAS	Louisville, Ky	322.4	930	500	8:00-10:30	7:20-10:15	8:00-10:30	8:00-10:30	8:00-10:30	8:00-10:30	8:00-10:30
WHAZ	Troy, N. Y	305.9	980	500	Silent	Silent	8:00-12:00	Silent	Silent	Silent	Silent
WHB	Kansas City, Mo	340.7	880	500	9:00-11:00	7:30- 2:00	8:00-11:00	8:00-11:00	8:00- 9:00	8:00-11:00	8:00- 9:00
WHEC	Rochester, N. Y	254.1	1180	500	8:00- 9:00	7:30-10:00	8:00- 9:00	8:00- 9:00	8:00- 9:00	8:00- 9:00	8:00- 9:00
WHK	Cleveland, Ohio	265.3	1130	500	6:00-10:00	4:30- 9:30	6:00-10:00	6:00-10:00	6:00-10:00	6:00-12:00	6:00-10:00
WHN	New York, N. Y	394.5	760	500	6:00-12:30	5:00-12:00	6:00-12:30	6:00-12:30	6:00-12:30	6:00-12:30	6:00-12:30
WHO	Des Moines, Iowa	535.4	560	5000	6:30-12:00	6:30- 9:30	6:30-12:00	6:30-12:00	6:30-12:00	6:30-12:00	6:30-12:00
WHT	Chicago, Ill	305.9	980	5000	7:00- 1:00	7:00-11:00	Silent	7:00-11:00	7:00-11:00	7:00- 1:00	7:00- 1:00
WIBO	Chicago, Ill	305.9	980	5000	8:00-12:00	8:00- 2:00	Silent	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00
WICC	Easton, Conn	265.3	1130	500	7:00-11:00	7:30- 9:30	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00
WIP	Philadelphia, Pa	348.6	860	500	9:00-11:30	7:45- 8:45	6:30- 7:30	7:00-11:00	8:00- 9:00	8:00-10:00	6:30- 7:30
WJAD	Waco, Texas	333.1	900	500	7:00- 8:30	7:30- 8:30	7:00- 8:30	7:00- 8:30	7:00- 8:30	7:00- 8:30	7:00- 8:30
WJAR	Providence, R. I	483.6	620	500	7:45-10:00	6:30-10:15	7:30-10:30	7:00-10:30	7:30-10:30	7:30-10:00	8:00-11:00
WJAS	Pittsburgh, Pa	270.1	1110	500	8:00-11:00	9:00-10:00	9:00-11:00	8:00-11:00	9:00-11:00	8:00-11:00	9:00-11:00
WJAX	Jacksonville, Fla	340.7	880	1000	7:30-11:00	6:30-11:00	7:30-11:00	7:30-11:30	Silent	7:30-11:00	7:30-11:30
WJAY	Cleveland, Ohio	227.1	1320	500	6:00-12:00	6:30-11:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WJAZ	Mt. Prospect, Ill	263	1320	500	8:00-12:00	8:30-10:30	Silent	8:00-12:00	8:00-12:00	10:00- 1:00	8:00-12:00
WJBT	Chicago, Ill	389.4	770	500	12:00- 1:00	3:30- 1:00	11:00-12:00	12:00- 1:00	12:00- 1:00	12:00- 1:00	12:00- 1:00
WJJD	Chicago, Ill	356.6	820	1000	9:00-12:00	10:00-11:15	9:00- 1:00	9:00- 1:00	9:00- 1:00	9:00- 2:00	9:00- 2:00
WJKS	Gary, Ind	232.4	1290	500	8:00- 2:00	8:00- 1:00	8:00- 2:00	8:00- 1:00	8:00- 2:00	8:00- 1:00	8:00- 2:00
WJR	Detroit, Mich	440.9	680	5000	9:00-12:00	6:00-10:30	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WJZ	New York, N. Y	454.3	660	40000	6:00-12:00	2:00-10:45	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WKAQ	San Juan, Porto Rico	322.4	930	500	Silent	Silent	Silent	Silent	7:00- 9:00	Silent	8:30- 9:30
WKBH	La Crosse, Wis	220.4	1360	500	10:00-11:00	7:30- 8:30	9:30-10:30	Silent	9:30-10:30	Silent	8:30-10:30
WKBO	Jersey City	218.8	1370	500	Silent	Silent	6:00- 9:00	6:00- 8:00	Silent	6:00- 8:00	9:00-12:00
WKBQ	New York, N. Y	218.8	1370	500	6:00- 8:00	8:00-12:00	9:00-12:00	9:00-12:00	9:00-12:00	8:00-12:00	Silent
WKEN	Amherst, N. Y	204	1470	750	6:30- 8:30	7:30- 8:30	6:00-12:30	8:00-12:00	Silent	6:00-12:30	Silent
WKRC	Cincinnati, Ohio	245.8	1220	500	6:00-12:00	7:00- 1:00	6:00- 2:00	6:00-12:00	6:00- 2:00	8:00-10:00	9:00-11:00
WLAC	Nashville, Tenn	225.4	1330	1000	7:00-10:00	7:00-11:15	7:00-10:00	7:00-12:00	7:00-10:00	7:00-12:00	Silent
WLBL	Stevens Point, Wis	333.1	900	1000	9:00-11:00	Silent	Silent	Silent	Silent	9:00-11:00	Silent
WLBW	Oil City, Pa	272.6	1100	500	Silent	Silent	9:30-11:00	Silent	Silent	9:00-11:30	Silent
WLIT	Philadelphia, Pa	405.2	740	500	7:30- 8:30	Silent	7:00-12:00	7:30- 8:30	7:00-12:00	7:30- 8:30	7:00-12:00
WLS	Chicago, Ill	344.6	870	500	7:00- 2:00	7:00- 9:00	7:00-11:00	7:00- 9:00	7:00- 1:00	7:00- 9:00	7:00- 1:00
WLW	Cincinnati, Ohio	428.3	700	5000	6:00-12:00	7:15-11:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WLWL	New York, N. Y	370.2	810	1000	7:00- 9:00	8:00- 9:15	Silent	8:00-11:00	Silent	8:00-11:00	Silent
WMAC	Cazenovia, N. Y	225.4	1330	500	Silent	Silent	Silent	Silent	Silent	8:00- 9:00	Silent
WMAK	Buffalo, N. Y	545.1	550	750	6:30-12:00	3:00-11:00	6:30-12:00	6:30-12:00	6:30-12:00	6:30-12:00	6:30-12:00
WMAQ	Chicago, Ill	447.5	670	2500	7:00- 2:00	2:00-12:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00	7:00- 2:00
WMBB	Chicago, Ill	252	1190	5000	8:40-11:30	8:40-11:30	8:40-11:30	8:40-11:30	8:40-11:30	8:40-11:30	8:40-11:30
WMBF	Miami Beach, Fla	384.4	780	500	9:30-11:30	9:30-11:00	9:30-11:00	9:30-11:00	9:30-11:00	9:30-11:00	9:30-11:00
WMBI	Chicago, Ill	263	1140	2500	9:00-10:00	4:30- 8:00	Silent	9:00-10:00	9:00-10:00	8:00-10:00	9:00-10:00
WMC	Memphis, Tenn	516.9	580	500	8:00-11:00	7:20-10:15	9:00-12:30	8:00-11:00	8:00-11:30	9:00-12:00	9:00-11:00
WMCA	New York, N. Y	370.2	810	500	8:00- 1:00	6:00- 1:30	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00
WMSG	New York, N. Y	236.1	1270	500	Silent	Silent	9:45-12:00	6:00-11:00	Silent	8:30-11:00	Silent
WNAC	Boston, Mass	461.3	650	500	6:30-11:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WNOX	Knoxville, Tenn	265.3	1130	1000	1:30- 2:30	Silent	8:00-11:00	10:00-10:30	8:00-11:00	Silent	8:00-12:00
WNYC	New York, N. Y	526	570	500	6:50-10:30	Silent	5:45-10:30	6:00-10:30	5:00-10:30	6:50-10:00	6:50-10:45
WOAI	San Antonio, Texas	499.7	600	5000	Silent	8:30- 9:30	8:00- 9:00	10:00-11:00	10:00-11:00	10:00-11:00	10:00-11:00
WOAX	Trenton, N. J	239.9	1250	500	Silent	7:30- 9:00	7:30- 8:30	Silent	7:30- 9:00	Silent	7:30- 8:30
WOC	Davenport, Iowa	374.8	800	5000	7:00-10:00	7:00-10:45	7:00-12:00	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00
WODA	Paterson, N. J	293.9	1020	1000	9:00-12:00	7:00- 8:00	5:30- 9:00	9:00-11:00	5:30-12:00	9:00-12:00	5:30-12:00
WOK	Chicago, Ill	252	1190	5000	10:30- 1:30	11:30- 1:30	10:30- 1:30	10:30- 1:30	10:30- 1:30	10:30- 1:30	10:30- 1:30
WOKT	Binghamton, N. Y	209.7	1430	500	7:00-12:00	Silent	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00
WOO	Philadelphia, Pa	348.6	860	500	7:30- 8:30	7:30- 8:30	7:30-11:30	7:30- 8:30	7:30- 8:30	7:30- 8:30	7:30-11:30
WOOD	Grand Rapids, Mich	260.7	1150	500	Silent	10:00-11:00	10:00-12:00	10:00-12:00	10:00-12:00	10:00-12:00	10:00-12:00

"Every 3,000 Miles This Amazing Little Device Buys Me a New Tire...FREE"

"THE money I save on gasoline more than keeps me in new tires. Figure it out . . . I was getting 13 miles per gallon on my Nash. With gas at 18c plus 2c tax it cost me $46 to drive 3,000 miles. Now I'm getting better than 26 miles per gallon. It takes just half the gas and I save $23 to $25 every 3,000 miles — more than the price of a new tire."

No matter what make of car you drive, the Stransky Vaporizer is unconditionally guaranteed to give you 50 per cent to 100 per cent more miles per gallon or it costs you nothing. As a matter of fact, it is not uncommon for the Stransky Vaporizer to more than double gasoline mileage!

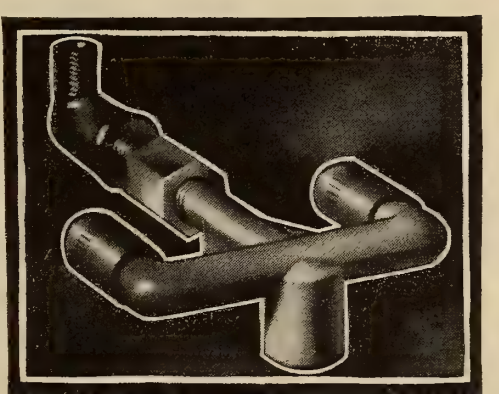
Note These Records

Forty-three miles per gallon from a Chevrolet, reported by F. S. Carroll. Fifty-seven miles on one gallon in a Ford reported by J. T. Jackson, Michigan. Forty miles per gallon in a Dodge from Brownsville, Tex., to Tampico, Mex., reported by T. L. Brown.



43.8 Miles Per Gallon

Mr. M. E. Miller, Kansas City, writes: "You people claim a saving of 25 to 50% of Gasoline. I have subjected the Vaporizer to a severe and thorough test. After installing one on a Chevrolet, I found I was obtaining 43.8 miles to a gallon whereas formerly I had been getting only 19.5. That is not a saving of 25 to 50% but 124%, so you see that the actual test surpasses your claim."



FITS ANY CAR IN 5 MINUTES

Any one can install this device in 5 minutes. Simply loosen one connection to the intake manifold with a wrench. You can do the rest with your fingers.

Proved by Two Million Owners

Records like these are reported in every mail for every make and model car * * * from 72 different countries * * * the world over. More than two million Stransky Vaporizers have been installed.

Easily Installed

No bigger than a dollar coin—no more expensive than a good wrench—no more trouble to attach than a fan belt! Attaches to the intake manifold of any car in five minutes. Anyone can do it.

Less Gasoline— More Power

The Vaporizer supercharges your gasoline after it leaves the carburetor. Completely vaporizes the gasoline. Under this ideal condition you get more compression out of less gasoline and a more complete explosion. Both power, pickup and speed are noticeably increased. Starting is not interfered with as the Vaporizer automatically shuts itself off when the motor is idle.

Make This Test

Test the Stransky Vaporizer on your car—and expect results that will amaze you! Double your mileage — get flashing pickup and power — forget carbon trouble, sluggish motor and fouled spark plugs from over-rich mixture—and save enough on your gasoline to more than keep you in tires. These results are guaranteed or the test costs you nothing.

Mail the coupon below for full details, guarantee, and amazing trial offer, which is even more remarkable than we can tell you here. There is no obligation whatever.

$4 an Hour for Salesmen,

Agents and Spare Time Workers

Men are making wonderful earnings showing the Stransky Vaporizer to car owners in spare time and full time. Sells fast under our guarantee. Foster made $357 in two weeks. G. F. Fuller earned $114 in 5 days. Eberlein sold 23 Vaporizers in 35 minutes! J. W. Cronk actually earned $51 in an hour. You should be able to earn at least $3 every hour you put in. We offer demonstrators one Vaporizer FREE, under our unusual offer. Get full details. Simply mail coupon at once.

J. A. Stransky Mfg. Co.

C-1880 Stransky Block, Pukwana, So. Dakota

J. A. Stransky Mfg. Co., C-1880, Stransky Block Pukwana, So. Dakota.

Without obligation send me full details of your free trial offer.

Name .....

Address .....

City .....State.....

( ) Check here for Distributor's Sample Offer and the selling plan.

Call	Location	Meters	Kilo.	Watts	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
WOQ	Kansas City, Mo	340.7	880	500	11:00-12:00	8:45-10:00	10:00-11:00	6:00- 7:00	9:00-11:00	Silent	9:00-11:00
WOR	Newark, N. J	422.3	710	5000	6:15-12:00	7:45-11:00	6:15-12:00	6:15-12:00	6:15-12:00	6:15-12:00	6:15-12:00
WORD	Batavia, Ill	252	1190	5000	7:00- 8:00	7:00- 8:30	7:00- 8:00	7:00- 8:00	7:00- 8:00	7:00- 8:00	7:00- 8:00
WOS	Jefferson City, Mo	422.3	710	500	Silent	Silent	9:00-11:00	Silent	9:00-11:00	Silent	9:15-10:15
WOW	Omaha, Nebr	508.2	590	1000	7:00-12:00	7:00-11:15	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00
WOWO	Fort Wayne, Ind	228.9	1310	5000	7:00- 8:00	9:00-11:00	7:15-12:30	Silent	8:00-12:00	8:00-12:00	8:00-12:00
WPAP	Palisade, N. J	394.5	760	500	8:00- 9:00	Silent	8:00- 9:00	8:30- 9:30	8:00- 9:00	8:00- 9:00	8:30- 9:30
WPCH	Hoboken, N. J	325.9	920	500	9:00- 2:00	6:30-12:00	7:00-12:00	4:00- 7:00	6:00- 9:00	4:00-12:00	Silent
WPG	Atlantic City, N. J	272.6	1100	5000	6:45-12:30	9:15-11:30	6:45-12:30	6:45-12:30	6:45-12:30	6:45-12:30	6:45-12:30
WPTF	Raleigh, N. C	545.1	550	500	Silent	7:30- 8:30	6:00- 8:00	Silent	6:00- 8:00	Silent	6:00- 8:00
WQAM	Miami, Fla	384.4	780	750	7:00- 9:30	7:00- 9:00	7:00- 9:30	7:00-12:00	7:00- 9:30	7:00- 9:30	7:00-12:00
WRC	Washington, D. C	468.5	640	500	6:00-11:00	6:00- 9:30	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
WREN	Lawrence, Kans	254.1	1180	750	9:00-10:30	8:00- 9:30	9:00-10:30	9:00-10:30	9:00-10:30	9:00-10:30	9:00-10:30
WRHM	Minneapolis, Minn	260.7	1150	1000	7:00-11:00	8:45- 9:45	9:00-11:00	Silent	9:00-11:00	Silent	9:00-11:00
WRNY	New York, N. Y	325.9	920	500	7:00-11:00	Silent	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00
WRR	Dallas, Texas	461.3	650	500	7:00-12:00	8:30-11:30	7:00-12:00	7:00-12:00	Silent	7:00-12:00	7:00-12:00
WRVA	Richmond, Va	254.1	1180	1000	Silent	8:00- 9:00	7:00-12:00	Silent	7:00-12:00	7:00-12:00	7:00-12:00
WSB	Atlanta, Ga	475.9	630	1000	9:00- 1:00	7:15-10:15	9:00- 1:00	9:00- 1:00	9:00- 1:00	9:00- 1:00	9:00- 1:00
WSBC	Chicago, Ill	232.4	1290	500	7:30-12:00	6:00- 8:00	10:00- 2:00	7:30- 2:00	7:30- 2:00	10:00- 2:00	7:30- 2:00
WSBT	South Bend, Ind	399.8	750	500	7:00- 8:00	Silent	10:30-11:30	Silent	Silent	10:00-12:30	11:00- 1:00
WSM	Nashville, Tenn	336.9	890	5000	7:00-12:00	7:20-10:15	7:00-12:00	7:00-12:00	7:00-12:00	7:15-12:00	9:00-11:00
WSMB	New Orleans, La	296.9	1010	500	9:30-11:30	Silent	9:30-11:30	Silent	9:30-11:30	9:30-11:30	9:30-11:30
WSUN	St. Petersburg, Fla	516.9	580	750	7:00-12:00	Silent	Silent	7:00-12:50	Silent	7:00-12:00	Silent
WTAG	Worcester, Mass	516.9	580	250	7:00-10:00	7:20- 9:16	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00
WTAM	Cleveland, Ohio	399.8	750	3500	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WTAR	Norfolk, Va	236.1	1270	500	6:00-11:00	7:00- 9:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
WTIC	Hartford, Conn	535.4	560	500	6:30-11:00	3:00- 9:15	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00	6:30-11:00
WTMJ	Milwaukee, Wis	293.9	1020	1000	7:00- 1:00	9:30-11:45	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00
WWAE	Chicago, Ill	227.1	1320	500	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00-1:00	8:00- 1:00	8:00- 1:00
WWJ	Detroit, Mich	352.7	850	1000	6:00-11:00	7:20-10:15	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
WWNC	Asheville, N. C	296.9	1010	1000	7:00- 8:00	7:30- 8:30	7:00- 8:00	7:00-10:30	7:00- 8:00	6:30-12:00	7:00- 8:00

Popular Song Hits

(Continued from page 72)

I Wanna Go Where You Go, St. Claire and L. Brown; Irving Berlin, Inc., 1925.

I Want a Daddy, Who Will Rock Me to Sleep, P. Bartholomae and J. M. Anderson; M. Witmark & Sons, 1919.

I Want to Be Happy, Irving Caesar and Vincent Youmans; Harms, Inc., 1924.

I Wish I was in Peoria, B. Rose Dixon; Irving Berlin, Inc., 1926.

I Wonder What's Become of Sally, Jack Yellen and Milt Ager; Harms, Inc., 1924.

I Wonder Where My Baby Is Tonight, W. Donaldson and G. Kahn; Irving Berlin, Inc., 1927.

I Wonder Who's Dancing With You Tonight, M. Dixon, Billy Rose and R. Henderson; J. H. Remick & Co., 1924.

Ja Da, Bob Carlton; Leo Feist, Inc., 1918.

Jazzin' Around, Carl Fuller; Leo Feist, Inc., 1917.

Jerry, Danny O'Neill and Billy Baskette; Leo Feist, Inc., 1919.

Joan of Arc, Willie Weston, Jack Wells and Alfred Bryan; Waterson, Berlin & Snyder, 1917.

Just a Baby's Prayer at Twilight, S. Lewis, J. Young and M. K. Jerome; Waterson, Berlin & Snyder, 1918.

Just Give Me a Night in June, Cliff Friend and Abel Baer; Leo Feist, 1924.

Just Like a Butterfly That's Caught in the Rain, M. Dixon and Harry Wells; J. H. Remick & Co., 1927.

Just Like a Gypsy, Seymour B. Simons and Nora Bayes; Jerome H. Remick Co., 1919.

Just Like Washington Crossed the Delaware, We'll Cross the Rhine, Geo. Meyer and H. Johnson; Leo. Feist, Inc., 1918.

Just One Rose, Cado and Sanders; J. H. Remick & Co., 1924.

Keep Your Head Down Fritzie Boy, Lieut. G. Rice; Leo Feist, Inc., 1918.

Kiss Me Again, Henry Blossom and Victor Herbert; M. Witmark & Sons, 1915.

K-K-K-Katy, Geoffrey O'Hara; Leo. Feist, Inc., 1918.

Last Night on the Back Porch, Lew Brown; Carl Schraubstader, 1923.

Lazy, Irving Berlin; Irving Berlin, Inc., 1924.

Leave It to Jane, P. G. Wodehouse and Jerome Kern; T. B. Harms & Co., 1917.

Let's All Be American Now, Irving Berlin, E. Leslie and G. Meyer; Waterson, Berlin & Snyder, 1917.

Let It Rain, Let It Pour, I'll Be in Virginia in the Morning, Cliff Friend and Walt Donaldson; Leo. Feist, 1925.

Let the Rest of the World Go By, J. K. Brennan and E. R. Ball; M. Witmark & Sons, 1919.

Liberty Bell, It's Time to Ring Again, J. Goodwin and Halsey K. Mohr; Shapiro, Bernstein & Co., 1917.

Linger A-while, Harry Owen and Vincent Rose; Leo Feist, 1923.

Little Bit of Sunshine, McDonald, Joe Goodwin and James Hanley; Shapiro, Bernstein & Co., 1918.

Lucky Kentucky, M. Dixon, Billy Rose and R. Henderson; J. H. Remick & Co., 1925.

Madame Sherry, Karl Hoschna and J. Anderson; M. Witmark & Sons, 1910.

Mamie, Harry Cost, Geo. Stoddard and J. J. Scholl; Shapiro, Bernstein & Co., 1919.

Mammie's Chocolate Soldier, S. Mitchell and A. Gottler; Waterson, Berlin & Snyder, 1918.

Mamma Loves Papa, Cliff Friend and Abel Baer; Leo Feist, 1923.

Mammy o' Mine, Wm. Tracey and Maceo Pinkard; Shapiro, Bernstein & Co., 1919.

Mandalay, C. Burtnett, A. Lyman and G. Arnheim; J. H. Remick & Co., 1924.

Mary, Geo. E. Stoddard and Hugo Frey; G. Ricordi & Co., 1918.

Melody Land, R. Hubbel and J. L. Golden; Golden, Hubbel and Burnside, 1917.

Memory Lane, Mrs. Larry Speer and Con Conrad; Harms, Inc., 1924.

Mickey, H. Williams and Neil Moret; Waterson, Berlin & Snyder, 1918.

M-i-s-s-i-s-s-i-p-p-i, Bert Hanlan and Benny Ryan; Wm. Jerome Pub. Co., 1916.

Mister Gallagher and Mister Shean, E. Gallagher and A. Shean; Harms, Inc., 1922.

Mother Dixie and You, H. Young and Joe Santly; Leo Feist, Inc., 1917.

Mother Machree, Rida J. Young, Chauncey Alcott and Ernest Ball; M. Witmark & Sons, 1910.

Mr. Radioman (Tell My Mammy to Come Back Home), Ira Schuster, J. White and Cliff Friend; Leo Feist, 1924.

My Baby's Arms, M. H. Tierney and Lee Orean Smith; Leo Feist, Inc., 1919.

May Baby Knows How, H. Davis and H. Richmond; Irving Berlin, Inc., 1926.

My Belgian Rose, R. Leveson, F. Garton and G. Benoit; Garton Bros., 1918.

My Best Girl, W. Donaldson; J. H. Remick & Co., 1924.

My Isle of Golden Dreams, Gus Kahn and W. Blaufuss; Jerome H. Remick Co., 1919.

My Little Gypsy Wanda, Robt. Levenson and Ted Garton; Shapiro, Bernstein & Co., 1918.

My Rain Bow Girl, L. A. Hirsch and Renold Wolf; M. Witmark & Sons, 1917.

My Sunday Girl, H. Ruby and B. Cooper; Irving Berlin, Inc., 1927.

My Sweetie, Irving Berlin; Waterson, Berlin & Snyder, 1917.

My Wild Irish Rose, Chauncey Olcott; Wet-Mark & Sons, 1899.

Naughty, Naughty, Naughty, Nat. Vincent, J. Goodwin and Wm. Tracey; Shapiro, Bernstein & Co., 1916.

Nightingale, R. Coburn and V. Rose; J. H. Remick and Co., 1920.

No One Knows What It's All About, H. Wood and Billy Rose; Irving Berlin, Inc., 1924.

Nothing Seems the Same, Benny Davis and Jesse Greer; E. B. Burke Music Pub. Co., 1926.

No Wonder, Benny Davis and Joe Rushe; Leo Feist, 1924.

"O," by B. Gay and A. Johnson; Leo Feist, Inc., 1919.

Oh, Baby, B. De Sylva and W. Donaldson; Irving Berlin, Inc., 1924.

Oh, Boy, J. Kern; T. B. Harms & Co., 1917.

O'Brien Is Trying to Learn to Talk Hawaiian, Al Dubin and R. Cornack; M. Witmark & Sons, 1916.

Oh, Frenchy, Sam Uhrlich and Con. Conrad; Broadway Music Corp., 1918.

Oh, How I Hate to Get up in the Morning, Irving Berlin; Waterson, Berlin & Snyder, 1918.

Oh, How I Miss You Tonight, Benny Davis and J. Burke; Irving Berlin, Inc., 1925.

Oh, I Wish I Could Sleep 'Till My Daddy Comes Home, S. Lewis, Joe Young and Pete Wendling; Waterson, Berlin & Snyder, 1918.

Oh, Mabel, Gus Kahn and T. Fiorito; Irving Berlin, Inc., 1924.

Oh, Mother, I'm Wild, Howard Johnson, H. Please and E. Nelson; Leo Feist, Inc., 1920.

Oh, Sister, Ain't That Hot, Harry White and Will Donaldson; Stark & Cowan, Inc., 1923.

Old Man Jazz, Gene Onaw; Jos. W. Stern & Co., 1919.

One Day in June, Joe Goodman and J. J. Hanley; Shapiro, Bernstein & Co., 1917.

On the Level You're a Devil, Joe Young and Jean Schwartz; Waterson, Berlin & Snyder, 1918.

Over There, George M. Cohen; W. Jerome Pub. Co., 1917.

Patsy, Dick Coburn, Earl Burtnett and Dick Winfrie; Harms, Inc., 1924.

Peggy, Nell Moret and Harry Williams; Leo Feist, Inc., 1919.

Persian Pearl, Mort. Nathan and J. Coper; M. Witmark & Sons, 1918.

Poor Butterfly, J. L. Golden and Ray Hubbell; T. B. Harms & Co., 1916.

Poor Papa, Billy Rose and H. Woods, Irving Berlin, Inc., 1925.

Pretty Cinderella, Will Harris; Irving Berlin, Inc., 1926.

Princess Pat, Victor Herbert and Harold Sanford; M. Witmark & Sons, 1915.

Put You're Arms Where They Belong, H. Santly and H. Ackerman; Irving Berlin, Inc., 1927.

Rambler Rose, V. Jacobi and H. P. Smith; T. B. Harms & Co., 1917.

Razze Dazzle, Julius Lenzberg; Jerome H. Remick Co., 1919.

Remember, Irving Berlin, Irving Berlin, Inc., 1927.

He's the Hottest Man in Town, Owen Murphy and Jay Gornly; Robbins, Engel, Inc., 1924.

Rock-a-Bye My Baby Blues, Larry Yoell and Billy Hill; Maurice Abrams, Inc., 1923.

Rock a Bye Your Baby With a Dixie Melody, J. Young, S. Lewis and J. Schwartz; Waterson, Berlin & Snyder, 1918.

Rose Marie, Otto Harbach and Oscar Hammerstein; Harms, Inc., 1925.

Russian Lullaby, Irving Berlin; Irving Berlin, Inc., 1927.

Russian Rag, Will Rossiter; Geo. L. Cobb, 1918.

Sally Lou, Holly Field, Jack Meskill and A. Hugo Fry; Richmond-Robbins, Inc., 1924.

Say It Again, R. Richmond and A. Silver; Irving Berlin, Inc., 1926.

Save Your Sorrow (For Tomorrow), B. G. Sylva and Al. Sherman; Shapiro, Bernstein & Co., 1925.

Shades of Night, A. Friedland and M. Franklin; Jos. W. Stern & Co., 1916.

Shadowland, Lawrence Gilbert; Leo Feist, 1915.

Shine, Cecil Mack, L. Brown and Mrs. Ford Dabney; Shapiro, Bernstein & Co., 1924.

Sinbad Was in Bad All the Time, Stanly Murphy and H. Carroll; Jerome H. Remick Co., 1917.

Sing Me Love's Lullaby, Dorothy Terris and Theo. Morse; Leo Feist, Inc., 1917.

Sittin in a Corner, G. Kahn and G. W. Meyer; Irving Berlin, Inc., 1923.

Some Night, W. J. Norris, Joe Goodwin and Nat. Vincent; Shapiro, Bernstein & Co., 1917.

Sometime You'll Remember, R. Wallace and M. L. Head; Francis, Day and Hunter, 1915.

Sonya, Bob Schaefer and Mack Fisher; Irving Berlin, Inc., 1925.

Some One Else May Be There While I'm Gone, Irving Berlin; Waterson, Berlin & Snyder, 1917.

(Continued on page 112)



Shaves 5 YEARS with One Razor Blade!

"WHO says it costs a lot of money to operate a safety razor?" demands Mr. M. T. Main of Kenosha, Wisconsin. "Using KRISS-KROSS stropper, I have been getting slick shaves out of one blade for five years, and from the looks of things, the blade will outlast me!" You men who think you are lucky if you get a week's service out of a blade — think that over! But don't waste time envying the man who is banking the money he used to throw away on razor blades! Join the army of KRISS-KROSS shavers right now! You'll never know real shaving comfort and economy until you do. For KRISS-KROSS actually **rejuvenates** all makes of razor blades (except Durham). It makes them keener than new! Eleven seconds in a KRISS-KROSS Stropper will actually make the oldest blade you own deliver a shave so cool and velvet-smooth that you won't believe your own eyes! That's because KRISS-KROSS actually duplicates the **diagonal** stropping stroke of a master barber! No wonder more than a million men say KRISS-KROSS has solved their shaving problem forever!

AGENTS!

$50 to $200 a Week

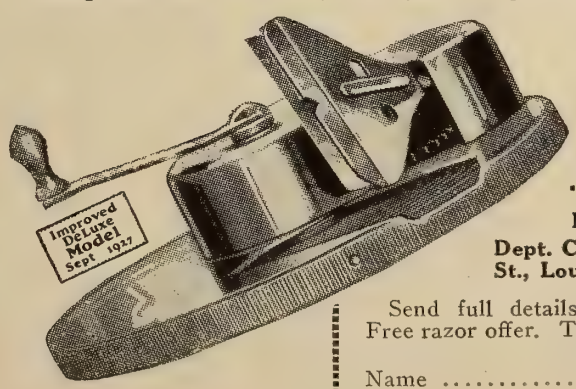
KRISS KROSS is so astonishingly effective in rejuvenating all makes of razor blades that any number of men are earning surprising sums by representing us in their territories. Even spare-time men, office and factory workers make as much as $6-$12 a day **extra,** just showing KRISS-KROSS to friends and fellow-employes. Jas. Tillotson paid entire expenses of a 30-day vacation trip with KRISS-KROSS profits. One day he made $114! H. King made $66 in a day—R. Vanderhof sold 27 in 8½ hours—cleared over $50! Emil Ham made $200 his first four days, while S. Kantala made $154 in 3 weeks, **working just an hour or two each evening!** Why not get your share of these easy profits? We furnish everything and back you to the limit. Check bottom line of coupon and get our big-profit plan at once!



Amazing Offer Means—No More Razor Blades to Buy!

You can't possibly realize how KRISS-KROSS will brighten your mornings and save your money until you have seen and tried it yourself. So don't fail to take advantage of our liberal trial offer which is now in effect. This offer includes an amazing new kind of razor, now given Free to KRISS-KROSS enthusiasts. Absolutely unique and different. Adjusts three ways in a jiffy. Requires no cleaning or assembling. Gives a **sliding** stroke that decreases beard resistance 45%! Comes with five new-process blades—probably the last you'll ever need to get!

Do no delay, for this unusual offer is limited and may be withdrawn at any time. **Mail the coupon.** It will bring full details without obligating you in any way.



Rhodes KRISS-KROSS Corp., Dept. C-3212, 1418 Pendleton Ave., St., Louis, Mo.

Send full details of KRISS-KROSS and your Free razor offer. This request does not obligate me.

Name .....

Address .....

City ..... State.....

☐ Check if interested in making money as a KRISS-KROSS Representative

Rhodes' KRISS KROSS CORPORATION

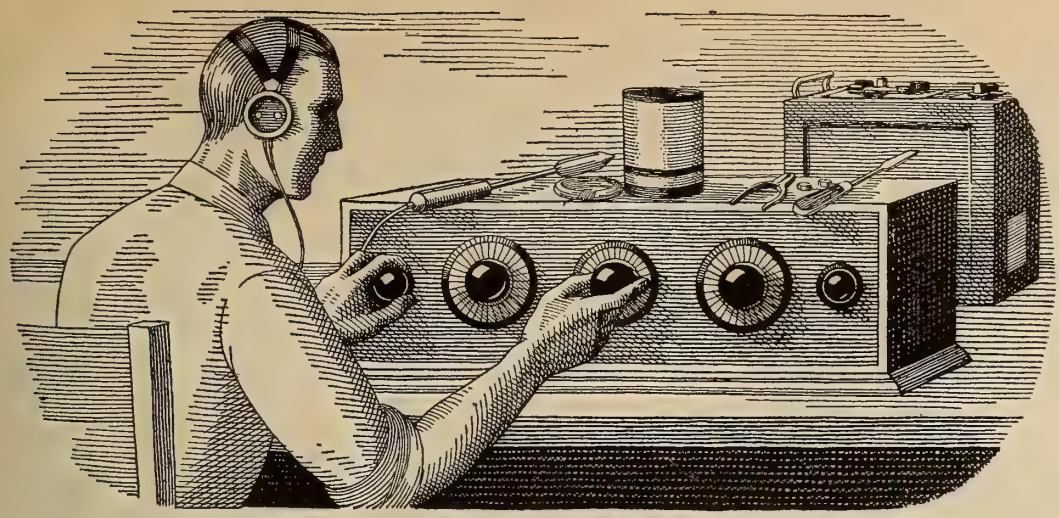
Dept., C-3212, 1418 Pendleton Ave., St., Louis, Mo.

World's Largest Manufacturers of Mechanical Stroppers

Listener's Evening at Home

IN CENTRAL TIME

Call	Location	Meters	Kc.	Watts	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
CFAC	Calgary, Can	434.5	690	500	Silent	8:00- 9:00	10:30-11:30	7:00- 8:00	8:45- 9:45	10:00-11:30	9:30-10:30
CFCA	Toronto, Can	356.9	840	500	8:00- 9:00	6:00- 7:00	6:15- 8:15	Silent	6:00-10:00	7:00-11:00	Silent
CFCF	Montreal, Can	410.7	730	1650	Silent	Silent	6:30- 7:30	Silent	6:00- 7:00	Silent	6:30- 7:30
CFCN	Calgary, Can	434.5	690	1800	Silent	8:15- 9:15	Silent	10:00-11:00	10:00-11:00	8:45- 9:45	10:00-11:00
CFCT	Victoria, Can	329.5	910	500	9:30-11:15	Silent	1:00- 2:00	9:30-11:15	9:30-11:15	12:30- 2:00	9:30-10:30
CFQC	Saskatoon, Can	329.5	910	500	Silent	8:00- 9:00	7:00- 8:00	Silent	8:30-11:00	8:30- 9:30	8:30- 9:30
CFRB	Toronto, Can	516.9	580	1000	Silent	6:00- 7:00	Silent	5:00- 7:00	7:00-11:00	7:00-11:00	5:00- 7:00
CHIC	Toronto, Can	356.9	840	500	9:00-11:00	4:00- 5:00	7:00- 8:00	Silent	Silent	Silent	Silent
CHWC	Regina, Can	312.3	960	500	9:00-11:00	Silent	6:00- 7:00	6:00- 7:00	6:00- 7:00	6:00- 7:00	6:00- 7:00
CHYC	Montreal, Can	410.7	730	750	Silent	6:00- 7:00	Silent	Silent	Silent	7:00- 7:30	Silent
CJCA	Edmonton, Can	516.9	580	500	11:00- 1:00	8:15- 9:15	Silent	Silent	9:00- 1:00	Silent	9:00-11:30
CJGC	London, Can	329.5	910	500	Silent	6:00- 7:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00
CJGX	Yorkton, Can	475.9	630	500	Silent	Silent	Silent	8:30-10:00	Silent	8:30-10:00	9:30-10:00
CJRM	Moose Jaw, Can	296.9	1010	500	9:00-11:00	Silent	5:30- 7:30	Silent	5:30- 7:30	Silent	5:30- 7:30
CJYC	Toronto, Can	516.9	580	500	Silent	Silent	5:00-11:00	9:00-11:00	5:00- 7:00	Silent	Silent
CKAC	Montreal, Can	410.7	730	1200	6:15-11:00	Silent	Silent	6:15-11:30	Silent	6:15- 8:00	Silent
CKCD	Vancouver, Can	410.7	730	1000	10:30-12:30	Silent	10:30-12:30	10:30-11:30	10:30-11:30	10:30-11:00	10:30-10:50
CKCK	Regina, Can	312.3	960	500	Silent	10:00-11:00	9:00-11:00	9:00-11:00	Silent	9:00-11:00	9:00-11:00
CKCL	Toronto, Can	356.9	840	500	6:00- 7:00	2:00- 3:00	Silent	5:40-12:00	Silent	Silent	Silent
CKCX	Toronto, Can	516.9	580	1000	Silent	7:15- 9:15	Silent	7:00- 9:00	Silent	Silent	7:00- 9:00
CKNC	Toronto, Can	356.9	840	500	Silent	Silent	8:00- 9:00	Silent	Silent	8:00- 9:00	Silent
CKY	Winnipeg, Can	384.4	780	500	7:30-10:30	6:00- 9:00	7:30-11:00	Silent	8:00-12:00	7:30- 9:00	Silent
CNRA	Moncton, Can	322.4	930	500	Silent	Silent	Silent	7:00- 8:00	Silent	Silent	7:00- 8:00
CNRC	Calgary, Can	434.5	690	500	Silent	Silent	10:30-11:30	Silent	Silent	10:30-11:30	Silent
CNRE	Edmonton, Can	516.9	580	500	Silent	Silent	11:30- 1:00	Silent	Silent	Silent	11:30- 1:00
CNRM	Montreal, Can	410.7	730	1000	Silent	Silent	Silent	Silent	Silent	7:30- 8:30	Silent
CNRO	Ottawa, Can	434.5	690	500	Silent	Silent	6:15- 9:00	Silent	Silent	6:15-11:00	Silent
CNRR	Regina, Can	312.3	960	500	Silent	Silent	Silent	9:00-11:00	Silent	Silent	Silent
CNRT	Toronto, Can	356.9	840	500	Silent	Silent	Silent	Silent	Silent	Silent	8:00-10:00
CNRV	Vancouver, Can	291.1	1030	500	Silent	Silent	12:00- 1:00	Silent	12:00- 1:00	12:00- 1:00	11:00- 1:00
CNRW	Winnipeg, Can	384.4	780	500	Silent	9:00-10:00	6:30- 7:30	6:30- 7:30	10:00-11:00	6:30- 7:30	6:30- 7:30
CYH	Montery, Mex	311	964	1000	9:30-10:30	9:30-11:00	Silent	Silent	9:30-11:00	9:30-10:30	Silent
CYJ	Mexico City, Mex	410	730	1000	9:00-10:00	Silent	9:00-10:00	9:00-10:00	9:00-10:00	9:00-10:00	9:00-10:00
KDKA	E. Pittsburgh, Pa	315.6	950	50000	5:15-10:00	5:15-10:45	5:15-10:00	5:15- 9:30	5:15-10:00	5:15-11:00	5:15-10:30
KDYL	Salt Lake City, Utah	234.2	1280	500	7:00- 1:00	9:00-11:00	7:00-12:00	7:00- 1:00	7:00-12:00	7:00- 1:00	7:00-12:00
KEX	Portland, Ore	277.6	1080	2500	8:00- 4:00	7:30-12:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00
KFAB	Lincoln, Nebr	319	940	5000	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
KFAD	Phoenix, Ariz	272.6	1100	500	11:00-12:00	9:00-10:00	Silent	11:00-12:00	11:00-12:00	Silent	Silent
KFAU	Boise, Idaho	285.5	1050	2000	Silent	8:30-10:00	Silent	8:30-11:00	Silent	8:30-11:00	Silent
KFBU	Laramie, Wyo	483	620	500	Silent	Silent	Silent	Silent	8:30- 9:30	8:30- 9:30	8:30- 9:30
KFDM	Beaumont, Tex	483	620	500	Silent	6:45- 9:00	Silent	8:00-10:00	Silent	9:00-10:00	8:30-10:30
KFEQ	St. Joseph, Mo	230.6	1300	1000	6:30-10:00	Silent	6:30-12:00	6:30-10:00	6:30-10:00	6:30-10:00	6:30-10:00
KFH	Wichita, Kans	245.8	1220	500	7:30- 1:30	7:30- 8:30	7:30- 9:00	7:30- 9:00	7:30- 9:00	7:30- 9:00	7:30- 9:00
KFI	Los Angeles, Calif	468.5	640	5000	8:00- 4:00	Silent	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00
KFJF	Oklahoma City, Okla	272.6	1100	1000	7:00-10:00	8:00- 9:00	7:00-10:00	7:00-10:00	7:00-10:00	7:00-10:00	7:00-10:00
KFKB	Milford, Kans	241.8	1240	1500	Silent	6:00-12:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
KFKU	Lawrence, Kans	254.1	1180	500	Silent	Silent	Silent	Silent	7:00- 8:00	7:00- 8:00	Silent
KFNF	Shenandoah, Iowa	461.3	650	2000	5:00- 7:00	6:00- 7:00	5:00- 7:00	5:00- 7:00	5:00- 7:00	5:00- 7:00	5:00- 7:00
KFOA	Seattle, Wash	447.5	670	1000	8:00-12:00	8:00-11:30	8:00-12:00	8:00-12:00	8:00- 1:00	8:00-12:00	8:00- 2:00
KFON	Long Beach, Calif	241.8	1240	500	10:30- 3:00	10:30- 3:00	12:30- 3:00	10:30- 3:00	10:30- 3:00	10:30- 3:00	10:30- 3:00
KFQB	Ft. Worth, Tex	333.1	900	1000	7:00-11:00	7:30-11:00	7:30-11:00	7:30-11:00	7:30-11:00	7:30-11:00	7:30-11:00
KFRC	San Francisco, Calif	454.3	660	1000	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00	8:00- 2:00
KFRU	Columbia, Mo	249.9	1200	500	6:30- 7:30	7:30- 8:30	6:30- 7:30	6:30- 7:30	7:30-10:00	7:30-11:00	6:30- 7:30
KFSD	San Diego, Calif	440.9	680	500	7:45- 2:00	10:30-12:00	7:45- 2:00	7:45- 2:00	7:45- 2:00	7:45- 2:00	7:45- 2:00
KFSG	Los Angeles, Calif	275.1	1090	500	8:30-11:30	8:30- 1:00	Silent	8:30-11:30	8:30-11:30	8:30- 1:00	8:30- 1:00
KFUM	Colorado Springs, Colo	282.8	1060	1000	9:00-11:00	Silent	6:00- 8:00	9:00-11:00	Silent	9:00- 1:00	11:00- 1:00
KFUO	St. Louis, Mo	545.1	550	1000	Silent	9:15-10:15	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00
KFWB	Hollywood, Calif	352.7	850	1000	6:00- 1:00	8:30-12:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00
KFWI	San Francisco, Calif	267.7	1120	500	6:00- 2:30	9:50- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00
KFWM	Oakland, Calif	236.1	1270	500	10:00-12:00	9:30- 1:00	10:00-12:00	10:00-12:00	10:00-12:00	10:00-12:00	10:00-12:00
KGA	Spokane, Wash	260.7	1150	2000	8:15- 2:00	9:30-10:00	8:15- 2:00	8:15- 2:00	8:15- 2:00	8:15- 2:00	8:15- 2:00
KGEF	Los Angeles, Calif	263	1140	500	8:00-12:00	9:00-12:30	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00
KGO	Oakland, Calif	384.4	780	5000	10:00- 2:00	7:30-12:00	10:00-11:00	10:00- 1:00	10:00- 2:00	10:00- 1:00	10:00- 2:00
KGW	Portland, Ore	491.5	610	1000	8:00- 2:00	9:00- 1:00	8:00- 1:00	9:00- 1:00	8:00- 2:00	8:00-12:00	8:00- 2:00
KHJ	Los Angeles, Calif	399.8	750	1000	6:00- 1:00	6:00-12:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00
KHQ	Spokane, Wash	370.2	810	1000	8:00-12:00	4:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00
KJR	Seattle, Wash	348.6	860	2500	6:00- 2:00	8:15-12:00	6:00- 2:00	6:00- 2:00	6:00- 2:00	6:00- 2:00	6:00- 2:00
KLDS	Independence, Mo	270.1	1110	1500	8:30- 9:30	6:00-11:00	Silent	7:00- 8:30	Silent	Silent	Silent
KLX	Oakland, Calif	508.2	590	500	9:00-10:00	6:00- 8:00	8:30-11:00	8:30-11:30	8:30-11:30	8:30-11:30	8:30-11:30
KLZ	Denver, Colo	352.7	850	1000	8:30- 1:00	8:00-12:00	9:30-11:30	9:30-12:00	9:30-12:00	Silent	8:30-12:30
KMA	Shenandoah, Ia	394.5	760	1000	5:00- 8:30	4:00- 7:00	5:00-10:30	5:00- 8:30	5:00- 8:30	5:00- 8:30	5:00- 8:30
KMBC	Kansas City, Mo	270.1	1110	1500	7:30-12:30	5:00- 9:00	7:30-10:00	7:30-12:30	7:30-10:00	7:30-12:30	7:30-10:00
KMOX	St. Louis, Mo	299.8	1000	5000	6:30-10:00	8:00-10:00	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00
KMTR	Los Angeles, Calif	526	570	500	7:30- 1:00	7:30- 8:30	7:30- 1:00	7:30- 1:00	7:30- 1:00	7:30- 1:00	7:30- 1:00
KNX	Los Angeles, Calif	336.9	890	500	9:00- 4:00	8:30-12:30	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00	9:00- 2:00
KOA	Denver, Colo	325.9	920	2500	10:00-12:00	8:30- 9:30	8:30-11:00	8:30-11:00	8:30-11:00	8:30-11:00	8:30-11:00
KOIL	Council Bluffs, Ia	319	940	5000	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00	7:00- 1:00
KOIN	Portland, Ore	319	940	1000	8:00- 3:00	8:00-12:00	8:00-12:00	8:00- 1:00	8:00-12:00	8:00- 1:00	8:00-12:00
KOMO	Seattle, Wash	305.9	980	1000	8:00- 1:00	8:00- 1:45	8:00- 1:45	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00
KPLA	Los Angeles, Calif	288.3	1040	500	8:00- 1:00	9:00-12:00	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00	8:00- 1:00
KPO	San Francisco, Calif	422.3	710	1000	8:30-12:00	7:30-12:00	8:30-12:30	8:30-12:30	8:30-12:30	8:30-12:30	8:30-12:30
KPRC	Houston, Texas	293.9	1020	500	6:10-10:45	8:00- 9:00	6:10-10:45	6:10-10:45	6:10-10:45	6:10-10:45	6:10-10:45
KPSN	Pasadena, Calif	315.6	950	1000	8:00- 9:00	9:30-10:30	8:00- 9:00	10:00-11:00	8:00- 9:00	10:00-11:00	8:15- 9:00
KQV	Pittsburgh, Pa	270.1	1110	500	Silent	Silent	5:00- 8:00	5:00- 6:00	5:00- 8:00	5:00- 6:00	5:00- 8:00
KQW	San Jose, Calif	296.9	1010	500	8:20-11:00	9:30-10:30	8:20-11:00	8:20-11:00	8:20-11:00	8:20-11:00	8:20-11:00
KRLD	Dallas, Texas	461.3	650	500	5:00- 3:00	5:00-11:30	5:00-12:00	5:00-12:00	5:00-12:00	5:00-12:00	5:00-12:00
KSBA	Shreveport, La	267.7	1120	1000	9:00-10:00	7:30- 8:30	11:00-12:00	6:30- 9:00	6:30- 9:00	6:30- 9:00	6:30- 9:00
KSCJ	Sioux City, Ia	243.8	1230	500	Silent	7:10- 8:10	10:30-11:30	10:30-12:00	9:00-10:00	Silent	11:00-12:00
KSD	St. Louis, Mo	545.1	550	500	7:00-11:00	2:00- 9:15	7:10-11:00	7:00-11:00	6:30-11:00	7:00-11:00	7:00-11:00
KSL	Salt Lake City, Utah	302.8	990	1000	7:30- 1:00	6:00-12:30	7:00-12:30	7:00-12:30	7:00-12:30	7:30-12:00	6:30-12:30
KSO	Clarinda, Iowa	227.1	1320	500	6:30- 9:00	5:00- 6:00	6:30- 9:00	6:30- 9:00	6:30- 9:00	6:30- 9:00	6:30- 9:00
KTAB	Oakland, Calif	280.2	1070	500	6:00- 1:00	9:00-11:15	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00
KTBI	Los Angeles, Calif	275.1	1090	1000	9:15-11:00	9:15-11:30	9:15-11:00	9:15-11:00	9:15-11:00	9:15-11:00	9:15-11:00
KTHS	Hot Springs, Ark	384.4	780	1000	9:00-12:30	9:30- 1:00	9:30- 1:00	9:30- 1:00	9:30- 1:00	9:30- 1:00	9:30- 1:00
KTNT	Muscatine, Iowa	256.3	1170	2000	6:30- 9:00	Silent	6:30- 9:00	6:30- 9:00	6:30- 9:00	6:30- 9:00	6:30- 9:00
KTW	Seattle, Wash	394.5	760	1000	Silent	9:00-11:30	Silent	Silent	Silent	Silent	Silent
KVOO	Tulsa, Okla	348.6	860	1000	6:00-12:30	6:00- 9:45	6:00-12:30	6:00-12:30	6:30-12:30	6:00-12:30	6:00-12:30
KWK	St. Louis, Mo	234.2	1280	1000	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00	6:00- 8:00
KWKH	Shreveport, La	394.5	760	1000	8:30-12:00	7:30-12:00	Silent	8:30-12:00	8:30-12:00	8:30-12:00	8:30-12:00
KWWG	Brownsville, Texas	277.6	1080	500	Silent	Silent	7:30- 9:30	7:30- 9:30	12:00- 1:00	7:30- 1:00	7:30- 1:00



If all the Radio sets I've "fooled" with in my time were piled on top of each other, they'd reach about halfway to Mars. The trouble with me was that I thought I knew so much about Radio that I really didn't know the first thing. I thought Radio was a plaything—that was all I could see in it for me.

I Thought Radio Was a Plaything

But Now My Eyes Are Opened, And I'm Making Over $100 a Week!

$50 a week! Man alive, just one year ago a salary that big would have been the height of my ambition.

Twelve months ago I was scrimping along on starvation wages, just barely making both ends meet. It was the same old story—a little job, a salary just as small as the job—while I myself had been dragging along in the rut so long I couldn't see over the sides.

If you'd told me a year ago that in twelve months' time I would be making $100 and more every week in the Radio business—whew! I know I'd have thought you were crazy. But that's the sort of money I'm pulling down right now—and in the future I expect even more. Why, only today—

But I'm getting ahead of my story. I was hard up a year ago because I was kidding myself, that's all—not because I had to be. I could have been holding then the same sort of a job I'm holding now, if I'd only been wise to myself. If you've fooled around with Radio, but never thought of it as a serious business, maybe you're just in the same boat I was. If so, you'll want to read how my eyes were opened for me.

When broadcasting first became the rage, several years ago, I first began my dabbling with the new art of Radio. I was "nuts" about the subject, like many thousands of other fellows all over the country. And no wonder! There's a fascination—something that grabs hold of a fellow—about twirling a little knob and suddenly listening to a voice speaking a thousand miles away! Twirling it a little more and listening to the mysterious dots and dashes of steamers far at sea. Even today I get a thrill from this strange force. In those days, many times I stayed up almost the whole night trying for DX. Many times I missed supper because I couldn't be dragged away from the latest circuit I was trying out.

I never seemed to get very far with it, though. I used to read the Radio magazines and occasionally a Radio book, but I never understood the subject very clearly, and lots of things I didn't see through at all.

So, up to a year ago, I was just a dabbler—I thought Radio was a plaything. I never realized what an enormous, fast-growing industry Radio had come to be—employing thousands and thousands of trained men. I usually stayed home in the evenings after work, because I didn't make enough money to go out very much. And generally during the evening I'd tinker a little with Radio—a set of my own or some friend's. I even made a little spare change this way, which helped a lot, but I didn't know enough to go very far with such work.

And as for the idea that a splendid Radio job might be mine, if I made a little effort to prepare for it—such an idea never entered my mind. When a friend suggested it to me one year ago I laughed at him.

"You're kidding me," I said.

"I'm not," he replied. "Take a look at this ad."

He pointed to a page ad in a magazine, an advertisement I'd seen many times but just passed up without thinking, never dreaming it applied to me. This time I read the ad carefully. It told of many big opportunities for trained men to succeed in the great new Radio field. With the advertisement was a coupon offering a big free book full of information. I sent the coupon in, and in a few days received a handsome 64-page book, printed in two colors, telling all about the opportunities in the Radio field and how a man can prepare quickly and easily at home to take advantage of these opportunities. Well, it was a revelation to me. I read the book carefully, and when I finished it I made my decision.

What's happened in the twelve months since that day, as I've already told you, seems almost like a dream to me now. For ten of those twelve months, I've had a Radio business of my own. At first, of course, I started it as a little proposition on the side, under the guidance of the National Radio Institute, the outfit that gave me my Radio training. It wasn't long before I was getting so much to do in the Radio line that I quit my measly little clerical job, and devoted my full time to my Radio business.

Since that time I've gone right on up, always under the watchful guidance of my friends at the National Radio Institute. They would have given me just as much help, too, if I had wanted to follow some other line of Radio besides building my own retail business—such as broadcasting, manufacturing, experimenting, sea operating, or any one of the score of lines they prepare you for. And to think that until that day I sent for their eye-opening book, I'd been wailing "I never had a chance!"

Now I'm making, as I told you before, over $100 a week. And I know the future holds even more, for Radio is one of the most progressive, fastest-growing businesses in the world today. And it's work that I like—work a man can get interested in.

Here's a real tip. You may not be as bad off as I was. But think it over—are you satisfied? Are you making enough money, at work that you like? Would you sign a contract to stay where you are now for the next ten years—making the same money? If not, you'd better be doing something about it instead of drifting.

This new Radio game is a live-wire field of golden rewards. The work, in any of the 20 different lines of Radio, is fascinating, absorbing, well paid. The National Radio Institute—oldest and largest Radio home-study school in the world—will train you inexpensively in your own home to know Radio from A to Z and to increase your earnings in the Radio field.

Take another tip—No matter what your plans are, no matter how much or how little you know about Radio—clip the coupon below and look their free book over. It is filled with interesting facts, figures, and photos, and the information it will give you is worth a few minutes of anybody's time. You will place yourself under no obligation—the book is free, and is gladly sent to anyone who wants to know about Radio. Just address J. E. Smith, President National Radio Institute, Dept. 3PP, Washington, D. C.

J. E. SMITH, President,
National Radio Institute,
Dept. 3PP, Washington, D. C.

Dear Mr. Smith:

Please send me your 64-page free book, printed in two colors, giving all information about the opportunities in Radio and how I can learn quickly and easily at home to take advantage of them. I understand this request places me under no obligation, and that no salesman will call on me.

Name.....

Address.....

Town.....State.....

Occupation .....

Call	Location	Meters	Kilo.	Watts	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
KYA	San Francisco, Calif	361.2	830	1000	7:30- 3:00	9:30-10:30	7:30-12:00	7:30- 1:00	7:30-12:00*	7:30- 1:00	7:30-12:00
KYW	Chicago, Ill	526	570	2500	6:00-11:00	7:15-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
WAAM	Newark, N. J	267.7	1120	250	7:00- 9:00	Silent	9:00-11:00	5:00- 7:00	5:00- 7:00	9:00-11:00	5:00- 7:00
WABC	Richmond Hill, N. Y	309.1	970	2500	3:00-11:30	3:00- 9:30	3:00-11:30	3:00-11:30	3:00-11:30	3:00-11:30	3:00-11:30
WADC	Akron, Ohio	238	1260	1000	7:00-10:00	7:00-10:00	7:00-10:00	7:00-10:00	7:00-10:00	7:00-10:00	7:00-10:00
WAIU	Columbus, Ohio	282.8	1060	5000	Silent	7:30-10:00	6:00-10:00	5:00- 6:00	8:00-10:00	5:00- 6:00	6:00-10:00
WBAL	Baltimore, Md	285.5	1050	500	5:30-10:00	5:30- 8:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00
WBAP	Ft. Worth, Texas	499.7	600	5000	6:00-12:00	6:00-12:00	6:00-12:00	6:00- 9:00	6:00- 9:00	6:00-12:00	6:00- 9:00
WBAW	Nashville, Tenn	239.9	1250	500	5:00-10:00	7:00- 9:00	5:00-12:00	5:00- 9:00	5:00- 9:00	5:00- 9:00	5:00- 9:00
WBBC	Brooklyn, N. Y	227.1	1320	500	8:00- 9:45	2:00-11:00	6:00-11:00	9:30-11:00	5:00-11:00	6:00- 9:00	5:00-11:00
WBBM	Chicago, Ill	389.4	770	5000	7:00- 2:00	12:00- 3:00	6:00-10:00	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00
WBBR	Rossville, N. Y	256.3	1170	1000	Silent	6:00- 8:00	6:00- 8:00	6:00- 8:00	Silent	6:00- 8:00	6:00- 8:00
WBET	Medford, Mass	288.3	1040	500	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00
WBNY	New York, N. Y	236.1	1270	500	5:00-11:00	5:00- 6:00	Silent	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WBT	Charlotte, N. C	258.5	1160	750	5:00-11:30	Silent	5:00-11:00	6:00-11:30	6:00-10:30	6:00-10:00	6:00-11:30
WBZ	Springfield, Mass	333.1	900	15000	5:00-10:30	5:00-10:30	5:00-10:00	5:00-10:30	5:00-10:30	5:00-10:30	5:00-10:30
WCAC	Mansfield, Conn	535.4	560	500	6:00- 7:00	Silent	6:00- 6:30	Silent	6:00- 6:30	Silent	Silent
WCAE	Pittsburgh, Pa	461.3	650	500	5:00- 9:00	6:15- 9:00	5:00- 9:00	5:00- 9:00	5:00- 9:00	5:00- 9:00	5:00- 9:00
WCAM	Camden, N. J	223.7	1340	500	Silent	Silent	6:30- 9:30	Silent	6:30- 9:30	Silent	6:30- 9:30
WCAU	Philadelphia, Pa	260.7	1150	500	5:30-10:00	1:00-10:00	4:30-10:30	4:00-10:30	4:30-11:00	4:30-11:00	4:30-10:00
WCBD	Zion, Ill	344.6	870	5000	Silent	8:00-10:30	Silent	8:00-10:30	Silent	8:00-10:30	Silent
WCCO	Minneapolis, Minn	405.2	740	5000	6:15-11:00	7:15-10:15	6:30-11:00	6:00-11:30	6:00-12:30	6:00-10:00	7:00-11:00
WCFL	Chicago, Ill	483.6	620	1500	4:00-12:00	7:30- 9:30	4:00-12:00	4:00-12:00	4:00-12:00	4:00-12:00	4:00-12:00
WCGU	Coney Island, N. Y	218.8	1370	500	Silent	Silent	Silent	Silent	7:00- 9:00	Silent	7:00- 9:00
WCOA	Pensacola, Fla	249.9	1200	500	Silent	7:25- 8:25	8:00-11:00	Silent	8:00-11:00	Silent	8:00-11:00
WCRW	Chicago, Ill	223.7	1340	500	9:30-10:30	Silent	Silent	9:30-10:30	9:30-10:30	9:30-10:30	9:30-10:30
WCSH	Portland, Me	214.2	1400	500	6:00-10:00	6:30- 8:45	7:30-11:00	6:00-10:30	6:30-11:00	6:30- 8:30	8:00-10:00
WDAE	Tampa, Fla	267.7	1120	500	6:30-10:30	6:30- 8:15	6:30-10:30	6:30- 3:30	6:30-10:30	6:30-10:30	6:30-10:30
WDAF	Kansas City, Mo	370.2	810	1000	6:00- 1:00	8:15- 9:45	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00
WDBO	Orlando, Fla	288.3	1040	500	8:00-10:00	6:30- 8:30	6:15- 1:00	7:30-10:00	Silent	8:15-10:30	6:30- 8:00
WDOD	Chattanooga, Tenn	243.8	1230	500	9:00-10:00	6:30- 9:00	6:00-10:00	6:45-10:00	6:45-10:00	Silent	6:45-10:00
WDRC	New Haven, Conn	282.8	1060	500	Silent	6:00- 7:00	4:00- 9:00	4:00- 9:00	4:00- 9:00	4:00- 9:00	4:00- 9:00
WEAF	New York, N. Y	491.5	610	50000	5:00-11:00	2:00-10:15	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WEAN	Providence, R. I	275.1	1090	500	5:30-10:30	4:30-10:00	5:30-10:30	5:30-10:30	5:30-10:30	5:30-10:30	5:30-10:30
WEBH	Chicago, Ill	365.6	820	500	7:00- 2:00	7:30- 9:00	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00
WEBJ	New York, N. Y	256.3	1170	500	Silent	Silent	Silent	Silent	6:00-11:00	Silent	8:00-10:00
WEEI	Boston, Mass	508.2	590	500	4:30-10:00	5:30- 9:15	4:30-10:00	4:30-10:00	4:30-10:00	4:30-10:00	4:30-10:30
WENR	Chicago, Ill	288.3	1040	500	6:00-12:00	6:00-11:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WEVD	Woodhaven, N. Y	245.8	1220	500	6:00- 8:30	Silent	Silent	8:00-11:00	Silent	8:00-11:00	Silent
WFAA	Dallas, Tex	545.1	550	500	6:00-12:00	6:00-12:00	6:00-10:00	6:00-12:00	6:00-10:00	6:00-10:00	6:00-10:00
WFAN	Philadelphia, Pa	223.7	1340	500	5:00-11:00	7:00-10:00	Silent	4:30-12:00	Silent	4:30-12:00	Silent
WFBL	Syracuse, N. Y	258.5	1160	750	5:20-11:00	5:00-11:00	5:20-11:00	5:20-11:00	5:20-11:00	5:20-11:00	5:20-11:00
WFBM	Indianapolis, Ind	275.1	1090	1000	Silent	8:00- 9:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WFI	Philadelphia, Pa	405.2	740	500	7:00-10:00	Silent	Silent	7:00-10:30	Silent	7:00-10:00	Silent
WFIW	Hopkinsville, Ky	227.1	1320	500	8:00-11:00	Silent	8:00-11:00	Silent	8:00-11:00	8:00- 4:00	8:00-11:00
WFLA	Clearwater, Fla	516.9	580	750	6:45-11:00	Silent	6:45-11:00	6:45-11:00	6:45-11:00	6:45-11:00	6:45-11:00
WGBS	New York, N. Y	348.6	860	500	6:30- 8:00	8:15- 9:15	Silent	6:30- 9:00	8:00- 9:00	9:00-10:00	Silent
WGCP	Newark, N. J	267.7	1120	500	9:00-11:00	Silent	5:00- 7:00	5:00-11:00	5:00- 9:00	5:00- 9:00	5:00- 7:00
WGES	Chicago, Ill	241.8	1240	500	7:30- 1:00	7:30- 1:00	7:30- 9:30	8:30-11:00	7:30-12:30	7:30-12:30	7:30- 2:00
WGHP	Mt. Clemens, Mich	277.6	1080	750	Silent	8:00-11:00	8:00-10:00	7:00- 9:00	8:00-10:00	7:00- 9:00	8:00-10:00
WGL	New York, N. Y	293.9	1020	500	5:00- 8:00	6:00-11:00	8:00-11:00	5:00- 8:00	8:00-11:00	5:00- 8:00	8:00-11:00
WGN	Chicago, Ill	416.4	720	500	6:00-12:00	6:50-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WGR	Buffalo, N. Y	302.8	990	750	7:00- 8:00	6:45- 9:00	5:15-11:00	7:00-10:00	7:00-11:00	7:00-10:00	7:00-11:00
WGWB	Milwaukee, Wis	218.8	1370	500	Silent	6:00- 7:00	8:00-10:30	Silent	8:00- 9:00	Silent	9:00-10:30
WGY	Schenectady, N. Y	379.5	790	50000	5:30-11:00	2:30- 9:45	5:30-10:00	5:30-12:00	5:30-10:00	5:30-11:30	5:30-10:00
WHAD	Milwaukee, Wis	270.1	1110	500	Silent	Silent	7:30- 8:00	7:30- 8:00	7:30- 8:00	7:30- 8:00	7:30- 9:30
WHAM	Rochester, N. Y	280.2	1070	5000	5:30-10:30	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00
WHAP	Carlstadt, N. J	236.1	1270	1000	6:00-10:30	6:30- 8:30	5:00- 8:00	Silent	8:00-10:30	5:00- 8:00	Silent
WHAS	Louisville, Ky	322.4	930	500	7:00- 9:30	6:20- 9:15	7:00- 9:30	7:00- 9:30	7:00- 9:30	7:00- 9:30	7:00- 9:30
WHAZ	Troy, N. Y	305.9	980	500	Silent	Silent	7:00-11:00	Silent	Silent	Silent	Silent
WHB	Kansas City, Mo	340.7	880	500	8:00-10:00	6:30- 1:00	7:00-10:00	7:00-10:00	7:00- 8:00	7:00-10:00	7:00- 8:00
WHEC	Rochester, N. Y	254.1	1180	500	7:00- 8:00	6:30- 9:00	7:00- 8:00	7:00- 8:00	7:00- 8:00	7:00- 8:00	7:00- 8:00
WHK	Cleveland, Ohio	265.3	1130	500	5:00- 9:00	3:30- 8:30	5:00- 9:00	5:00- 9:00	5:00- 9:00	5:00-11:00	5:00- 9:00
WHN	New York, N. Y	394.5	760	500	5:00-11:30	4:00-11:00	5:00-11:30	5:00-11:30	5:00-11:30	5:00-11:30	5:00-11:30
WHO	Des Moines, Ia	535.4	560	5000	5:30-11:00	5:30- 8:30	5:30-11:00	5:30-11:00	5:30-11:00	5:30-11:00	5:30-11:00
WHT	Chicago, Ill	305.9	980	5000	6:00-12:00	6:00-10:00	Silent	6:00-10:00	6:00-10:00	6:00-12:00	6:00-12:00
WIBO	Chicago, Ill	305.9	980	5000	7:00-11:00	7:00- 1:00	Silent	7:00-11:00	7:00-11:00	7:00-11:00	7:00-11:00
WICC	Easton, Conn	265.3	1130	500	6:00-10:00	6:30- 8:30	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00
WIP	Philadelphia, Pa	348.6	860	500	8:00-10:30	6:45- 7:45	5:30- 6:30	6:00-10:00	7:00- 8:00	7:00- 9:00	5:30- 6:30
WJAD	Waco, Texas	333.1	900	500	6:00- 7:30	6:30- 7:30	6:00- 7:30	6:00- 7:30	6:00- 7:30	6:00- 7:30	6:00- 7:30
WJAR	Providence, R. I	483.6	620	500	6:45- 9:00	5:30- 9:15	6:30- 9:30	6:00- 9:30	6:30- 9:00	6:30- 9:00	7:00-10:00
WJAS	Pittsburgh, Pa	270.1	1110	500	7:00-10:00	8:00- 9:00	8:00-10:00	7:00-10:00	8:00-10:00	7:00-10:00	8:00-10:00
WJAX	Jacksonville, Fla	340.7	880	1000	6:30-10:00	5:30-10:00	6:30-10:00	6:30-10:30	Silent	6:30-10:00	6:30-10:30
WJAY	Cleveland, Ohio	227.1	1320	500	5:00-11:00	5:30-10:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WJAZ	Mt. Prospect, Ill	263	1320	500	7:00-11:00	7:30- 9:30	Silent	7:00-11:00	7:00-11:00	9:00-12:00	7:00-11:00
WJBT	Chicago, Ill	389.4	770	500	11:00-12:00	2:30-12:00	10:00-11:00	11:00-12:00	11:00-12:00	11:00-12:00	11:00-12:00
WJJD	Chicago, Ill	356.6	820	1000	8:00-11:00	9:00-10:15	8:00-12:00	8:00-12:00	8:00-12:00	8:00- 1:00	8:00- 1:00
WJKS	Gary, Ind	232.4	1290	500	7:00- 1:00	7:00-12:00	7:00- 1:00	7:00-12:00	7:00- 1:00	7:00-12:00	7:00- 1:00
WJR	Detroit, Mich	440.9	680	5000	5:00-11:00	5:00- 9:30	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WJZ	New York	454.3	660	40000	5:00-11:00	1:00- 9:45	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WKAQ	San Juan, Porto Rico	322.4	930	500	Silent	Silent	Silent	Silent	6:00- 8:00	Silent	7:30- 8:30
WKBH	La Crosse, Wis	220.4	1360	500	9:00-10:00	6:00- 7:30	8:30- 9:30	Silent	8:30- 9:30	Silent	7:30- 9:30
WKBO	Jersey City, N. J	218.8	1370	500	Silent	Silent	5:00- 8:00	5:00- 7:00	Silent	5:00- 7:00	8:00-11:00
WKBQ	New York, N. Y	218.8	1370	500	5:00- 7:00	7:00-11:00	8:00-11:00	8:00-11:00	8:00-11:00	7:00-11:00	Silent
WKEN	Amherst, N. Y	204	1470	750	5:30- 7:30	6:30- 7:30	5:00-11:30	7:00-11:00	Silent	5:00-11:30	Silent
WKRC	Cincinnati, Ohio	245.8	1220	500	5:00-11:00	6:00-12:00	5:00- 1:00	5:00-11:00	5:00- 1:00	7:00- 9:00	8:00-10:00
WLAC	Nashville, Tenn	225.4	1330	1000	6:00- 9:00	6:00-10:15	6:00- 9:00	6:00-11:00	6:00- 9:00	6:00-11:00	Silent
WLBL	Stevens Point, Wis	333.1	900	1000	8:00-10:00	Silent	Silent	Silent	Silent	8:00-10:00	Silent
WLBW	Oil City, Pa	272.6	1100	500	Silent	Silent	8:30-10:00	Silent	Silent	8:00-10:30	Silent
WLIT	Philadelphia, Pa	405.2	740	500	6:30- 7:30	Silent	6:00-11:00	6:30- 7:30	6:00-11:00	6:30- 7:30	6:00-11:00
WLS	Chicago, Ill	344.6	870	500	6:00- 1:00	6:00- 8:00	6:00-10:00	6:00- 8:00	6:00-12:00	6:00- 8:00	6:00-12:00
WLW	Cincinnati, Ohio	428.3	700	5000	5:00-11:00	6:15-10:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WLWL	New York, N. Y	370.2	810	1000	6:00- 8:00	7:00- 8:15	Silent	7:00-10:00	Silent	7:00-10:00	Silent
WMAC	Cazenovia, N. Y	225.4	1330	500	Silent	Silent	Silent	Silent	Silent	7:00- 8:00	Silent
WMAK	Buffalo, N. Y	545.1	550	750	5:30-11:00	2:00-10:00	5:30-11:00	5:30-11:00	5:30-11:00	5:30-11:00	5:30-11:00
WMAQ	Chicago, Ill	447.5	670	2500	6:00- 1:00	1:00-11:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00	6:00- 1:00
WMBB	Chicago, Ill	252	1190	5000	7:40-10:30	7:40-10:30	7:40-10:30	7:40-10:30	7:40-10:30	7:40-10:30	7:40-10:30
WMBF	Miami Beach, Fla	384.4	780	500	8:30-10:00	8:30-10:00	8:30-10:00	8:30-10:00	8:30-10:00	8:30-10:00	8:30-10:00
WMBI	Chicago, Ill	263	1140	2500	8:00- 9:00	3:30- 7:00	Silent	8:00- 9:00	8:00- 9:00	7:00- 9:00	8:00- 9:00
WMC	Memphis, Tenn	516.9	580	500	7:00-10:00	6:20- 9:15	8:00-11:30	7:00-10:00	7:00-10:30	8:00-11:00	8:00-10:00
WMCA	New York, N. Y	370.2	810	500	7:00-12:00	5:00-12:30	7:00-11:00	7:00-11:00	7:00-11:00	7:00-12:00	7:00-11:00
WMSG	New York, N. Y	236.1	1270	500	Silent	Silent	8:45-11:00	5:00-10:00	Silent	7:30-10:00	Silent
WNAC	Boston, Mass	461.3	650	500	5:30-10:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00
WNOX	Knoxville, Tenn	265.3	1130	1000	12:30- 1:30	Silent	7:00-10:00	9:00- 9:30	7:00-10:00	Silent	7:00-11:00
WNYC	New York, N. Y	526	570	500	5:50- 9:30	Silent	4:45- 9:30	5:00- 9:30	4:00- 9:30	5:50- 9:00	5:00- 9:45
WOAI	San Antonio, Texas	499.7	600	5000	Silent	7:30- 8:30	7:00- 8:00	9:00-10:00	9:00-10:00	9:00-10:00	9:00-10:00
WOAX	Trenton, N. J	239.9	1250	500	Silent	6:30- 8:00	6:30- 7:30	Silent	6:30- 8:00	Silent	6:30- 7:30
WOC	Davenport, Iowa	374.8	800	5000	6:00- 9:00	6:00- 9:45	6:00-11:00	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00
WODA	Paterson, N. J	293.9	1020	1000	8:00-11:00	6:00- 7:00	4:30- 8:00	8:00-10:00	4:30-11:00	8:00-11:00	4:30-11:00
WOK	Chicago, Ill	252	1190	5000	9:30-12:30	10:30-12:30	9:30-12:30	9:30-12:30	9:30-12:30	9:30-12:30	9:30-12:30
WOKT	Binghamton, N. Y	209.7	1430	500	6:00-11:00	Silent	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00

The Day-Dreamer

Will he ever wake up?

HIS life is made up of rosy visions.

He sees himself in a manager's office—as the president of a firm—with a $20,000 salary—perhaps even as a millionaire with a Rolls Royce, a rakish yacht and a swell country estate.

But all this grandeur is in his day dreams. He lives in the golden **PARADISE OF TOMORROW**—and it never comes.

He does nothing with the opportunities that surround him **TODAY**.

He feels above his present job. He is always "going to find a place where his abilities will be appreciated." But he **NEVER DOES.**

He is the despair of his employers, for they know that he **REALLY HAS ABILITY.** He can plan with intelligence, he has original ideas, imagination. If he could only concentrate on today, instead of **TOMORROW**, he might have all the prosperity he craves!

What he needs is a **STICK OF DYNAMITE**—anything to wake him up and teach him to get results from his abilities **NOW.**

If he doesn't give himself a rousing jolt, he will complain more and more of not being "appreciated"—and gradually "peter out" into a failure—**A JOB COWARD**—a cog in a business machine.

He will always be somebody else's servant, instead of master of his own destiny.

How does he get into such a mental state? Because he uses only about **ONE-TENTH** of his mental energies in doing the vital things that count. Psychologists have proved that most of us use **NINE-TENTHS** of our brain power in day-dreaming, fortune-wishing, aimless time-killing. We are nearly all victims of the vicious habit of living far below our God-given endowments!

It doesn't help to learn that certain of your mental abilities have become **WEAK THROUGH DISUSE**, just as unused muscles do. Nobody knows better than you (if you are honest with yourself) that there must be a "screw loose somewhere." The proof of it is that you have failed to reach the high mark you **ONCE** set for yourself.

You admit it. What you want to know is, **WHAT CAN BE DONE ABOUT IT?**

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Frank P. Walsh, Former Chairman of the National War Labor Board

Jerome K. Jerome, Novelist



General Sir Frederick Maurice, Director of Military Operations, Imperial General Staff

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Call	Location	Meters	Kilo.	Watts	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
WOO	Philadelphia, Pa	348.6	860	500	6:30- 7:30	6:30- 7:30	6:30-10:30	6:30- 7:30	6:30- 7:30	6:30- 7:30	6:30-10:30
WOOD	Grand Rapids, Mich	260.7	1150	500	Silent	9:00-10:00	9:00-11:00	9:00-11:00	9:00-11:00	9:00-11:00	9:00-11:00
WOQ	Kansas City, Mo	340.7	880	500	10:00-11:00	7:45- 9:00	9:00-10:00	5:00- 6:00	8:00-10:00	Silent	8:00-10:00
WOR	Newark, N. J	422.3	710	5000	5:15-11:00	6:45-10:00	5:15-11:00	5:15-11:00	5:15-11:00	5:15-11:00	5:15-11:00
WORD	Batavia, Ill	252	1190	5000	6:00- 7:00	6:00- 7:30	6:00- 7:00	6:00- 7:00	6:00- 7:00	6:00- 7:00	6:00- 7:00
WOS	Jefferson City, Mo	422.3	710	500	Silent	Silent	8:00-10:00	Silent	8:00-10:00	Silent	8:15- 9:15
WOW	Omaha, Nebr	508.2	590	1000	6:00-11:00	6:00-10:15	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
WOWO	Ft. Wayne, Ind	228.9	1310	5000	6:00- 7:00	8:00-10:00	6:15-11:30	Silent	7:00-11:00	7:00-11:00	7:00-11:00
WPAP	Palisade, N. J	394.5	760	500	7:00- 8:00	Silent	7:00- 8:00	7:30- 8:30	7:00- 8:00	7:00- 8:00	7:30- 8:30
WPCH	Hoboken, N. J	325.9	920	500	8:00- 1:00	5:30-11:00	6:00-11:00	3:00- 6:00	5:00- 8:00	3:00-11:00	Silent
WPG	Atlantic City, N. J	272.6	1100	5000	5:45-11:30	8:15-10:30	5:45-11:30	5:45-11:30	5:45-11:30	5:45-11:30	5:45-11:30
WPTF	Raleigh, N. C	545.1	550	500	Silent	6:30- 7:30	5:00- 7:00	Silent	5:00- 7:00	Silent	5:00- 7:00
WQAM	Miami, Fla	384.4	780	750	6:00- 8:30	6:00- 8:00	6:00- 8:30	6:00-11:00	6:00- 8:30	6:00- 8:30	6:00-11:00
WRC	Washington, D. C	468.5	640	500	5:00-10:00	5:00- 8:30	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00
WREN	Lawrence, Kans	254.1	1180	750	8:00- 9:30	7:00- 8:30	8:00- 9:30	8:00- 9:30	8:00- 9:30	8:00- 9:30	8:00- 9:30
WRHM	Minneapolis, Minn	260.7	1150	1000	6:00-10:00	7:45- 8:45	8:00-10:00	Silent	8:00-10:00	Silent	8:00-10:00
WRNY	New York, N. Y	325.9	920	500	6:00-10:00	Silent	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00	6:00-10:00
WRR	Dallas, Texas	461.3	650	500	6:00-11:00	7:30-10:30	6:00-11:00	6:00-11:00	Silent	6:00-11:00	6:00-11:00
WRVA	Richmond, Va	254.1	1180	1000	Silent	7:00- 8:00	6:00-11:00	Silent	6:00-11:00	6:00-11:00	6:00-11:00
WSB	Atlanta, Ga	475.9	630	1000	8:00-12:00	6:15- 9:15	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00	8:00-12:00
WSBC	Chicago, Ill	232.4	1290	500	6:30- 1:00	5:00- 7:00	9:00- 1:00	6:30- 1:00	6:30- 1:00	9:00- 1:00	6:30- 1:00
WSBT	South Bend, Ind	399.8	750	500	6:00- 7:00	Silent	9:30-11:30	Silent	Silent	9:00-11:30	10:00-12:00
WSM	Nashville, Tenn	336.9	890	5000	6:00-11:00	6:20- 9:15	6:00-11:00	6:00-11:00	6:00-11:00	6:15-11:00	8:00-10:00
WSMB	New Orleans, La	296.9	1010	500	8:30-10:30	Silent	8:30-10:30	Silent	8:30-10:30	8:30-10:30	8:30-10:30
WSUN	St. Petersburg, Fla	516.9	580	750	6:00-11:00	Silent	Silent	6:00-11:00	Silent	6:00-11:00	Silent
WTAG	Worcester, Mass	516.9	580	250	6:00- 9:00	6:20- 8:16	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00	6:00-11:00
WTAM	Cleveland, Ohio	399.8	750	3500	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00-11:00	5:00- 9:00	5:00-11:00
WTAR	Norfolk, Va	236.1	1270	500	5:00-10:00	6:00- 8:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00
WTIC	Hartford, Conn	535.4	560	500	5:30-10:00	2:00- 8:15	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00	5:30-10:00
WTMJ	Milwaukee, Wis	293.9	1020	1000	6:00-12:00	8:30-10:45	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00	6:00-12:00
WWAE	Chicago, Ill	227.1	1320	500	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00	7:00-12:00
WWJ	Detroit, Mich	352.7	850	1000	5:00-10:00	6:20- 9:15	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00	5:00-10:00
WWNC	Asheville, N. C	296.9	1010	1000	6:00- 7:00	6:30- 7:30	6:00- 7:00	6:00- 9:30	6:00- 7:00	5:30-11:00	6:00- 7:00

Popular Songs Hits

(Continued from page 106)

Some Sunday Morning, Gus. Kahn, R. Egan and R. Whiting; Jerome H. Remick Co., 1917.

Sometime, Ted Fiorito and Gus Kahn; J. H. Remick & Co., 1925.

Somewhere in France Is a Lily, P. Johnson and J. E. Howard; M. Witmark & Sons, 1917.

Somewhere in Ireland, J. K. Brennan and E. R. Ball; M. Witmark & Sons, 1917.

Somewhere on Broadway, Stanly Murphy and H. Carroll; Jerome H. Remick Co., 1917.

Spain, Isham Jones and Gus Kahn; Milton Weil, 1924.

Starlight, D. Stamper and G. Buck; T. B. Harms & Co., 1918.

Starlight Love, Geo. Tinhaus and L. Denni; M. Witmark & Sons, 1919.

Steppin' Out, J. S. Howard and Con Conrad; J. H. Remick & Co., 1923.

Suki San, J. K. Brennan and W. Donaldson; M. Witmark & Sons, 1917.

Sunshine of Your Smile, L. Cook and Lillian Ray; Francis, Day & Hunter, 1915.

Sweet Emilia My Gal, Creamer and Layton; Broadway Music Corp., 1917.

Sweet Georgia Brown, Ben Bernice and K. Casey and Marco; J. H. Remick & Co., 1925.

Sweet Little You, I. M. Bibo; Maurice Abrams, Inc., 1924.

Sweet Peaches, C. Gaskill and W. Donaldson; M. Witmark & Sons, 1918.

Sweet Siamese, Ed Madden and Mary Earl; Shapiro, Bernstein & Co., 1919.

Sweet Southern Breeze, Ted Fiorito and Gus Kahn; J. H. Remick & Co., 1926.

Take This Rose, G. Kahn; Irving Berlin, Inc., 1925.

Tea for Two, Irving Caesar and Vincent Youmans; Harms, Inc., 1924.

Tell Me, Max Kortlander; Jerome H. Remick Co., 1919.

Till I'm Called by the Master Above, J. Donahue and E. R. Ball; M. Witmark & Sons, 1918.

Till the Clouds Roll By, P. G. Wodehouse and Jerome Kern; T. B. Harms & Co., 1917.

Till We Meet Again, R. Egan and R. Whiting; Jerome H. Remick Co., 1918.

Thanks for the Buggy Ride, Jules Buffano; Ager, Yellen & Bernstein, Inc., 1925.

That Certain Party, Walter Donaldson, Irving Berlin, Inc., 1925.

That's the Kind of a Baby for Me, H. J. C. Egan, Art Music Co., 1917.

That Naughty Waltz, Sol P. Levy and Edwin Stanley; Forster Music Pub. Co., 1920.

That Old Gang of Mine, Billy Rose, Ray Henderson and M. Dixon; Irving Berlin, Inc., 1923.

That Red Headed Gal, W. Van and Schenck; Henry Lodge, Rudolph Friml; Fred Fisher, Inc., 1923.

That Soothing Serenade, Harry De Costa; M. Witmark & Sons, 1918.

The Dark Town Strutter's Ball, Shelton Brooks; Will Rossiter, 1917.

The Daughter of Rosy O'Grady, M. C. Brice and Donaldson; M. Witmark & Sons, 1918.

The Dixie Volunteers, E. Leslie and H. Ruby; Waterson Berlin & Snyder, 1917.

The Hoo Doo Man, Marco Brown; Sherman Clay & Co., 1924.

The Midnight Waltz, W. Donaldson and Gus Kahn; Leo Feist, 1925.

The Missouri Waltz, J. V. Eppel; F. K. Logan, 1914.

The Navy Took Them Over and Will Bring them Back, Ira Schuster and H. Johnson; Leo Feist, Inc., 1918.

The Ragtime Volunteers Are Off to War, B. McDonald and J. Hanley; Shapiro, Bernstein & Co., 1917.

The Rose That Will Never Die, Ted Snyder; Waterson, Berlin & Snyder, 1914.

The Siren's Song, P. G. Wodehouse and J. Kern; T. L. Harms & Co., 1917.

The Stormy Sea of Love, McDonald and Carroll; Shapiro, Bernstein & Co., 1916.

The Vamp, Bryon Gay; Leo Feist, Inc., 1919.

There's a Long, Long Trail, Stoddard King and Zo Elliott; West & Co., 1914.

They're Wearing 'Em Higher in Hawaii, Joe Goodwin and H. Mohr; Shapiro, Bernstein & Co., 1916.

There's Yes, Yes in Your Eyes, Cliff Friend and Joe Santly; J. H. Remick & Co., 1924.

Tonight's My Night With Baby, Irving Ceasear and G. Meyer; Irving Berlin, Inc., 1926.

Too Tired, Geo. A. Little and Arthur Seymore; Broadway Music Corp., 1924.

Three Wonderful Letters From Home, Joe Goodwin and J. Hanley; Shapiro, Bernstein & Co., 1918.

Turn Back the Universe and Give Me Yesterday, J. K. Brennam and E. R. Ball; M. Witmark & Sons, 1916.

Ukulele Lady, Gus Kahn and R. Whiting; Irving Berlin, Inc., 1925.

Uncle Tom, Hugo Frey; G. Ricordi & Co., 1916.

Venetian Moon, Gus Kahn, P. Goldberg and F. Magine; Jerome H. Remick Co., 1920.

Waiting, Harry L. Cort, Geo. Stoddard and H. Orlob; Shapiro, Bernstein & Co., 1918.

Wait'll You See My Gal, Jerry Sullivan and Lucky Wilbur; Leo Feist, 1924.

Wait Till the Cows Come Home, Anne Caldwell and Ivan Caryll; Chappel & Co., Ltd., 1917.

Waltz With Me Waltzes, L. V. Gustin; Jerome H. Remick Co., 1915.

What Does It Matter, Irving Berlin; Irving Berlin, Inc., 1927.

What Do You Want to Make Those Eyes at Me For, Joe McCarthy, H. Johnson and J. Monaco; Leo Feist, Inc., 1916.

What'll I Do, Irving Berlin; Irving Berlin, Irving Berlin, Inc., 1924.

What'll We Do on a Saturday Night, Harry Ruby; Waterson, Berlin & Snyder, 1919.

When Alexander Takes His Ragtime Band to France, E. Leslie, Alfred Bryon and Cliff Hess; Waterson, Berlin & Snyder, 1918.

When Dreams Come True, S. Hein, Ray Webb and P. Bartholomae; T. B. Harms & Co., 1913.

When He's All Dolled up He's the Best Dressed Rube in Town; M. Witmark & Sons, 1917.

When I Hear a Syncopated Tune, Gene Buck and L. Hirsch; M. Witmark & Sons, 1918.

When I Leave the World Behind, Irving Berlin; Waterson, Berlin & Snyder, 1915.

When I See You, I See Red, White and Blue, Grant Clark and A. Gottler; Kalmar and Puck Pub. Co., 1917.

When I Walk Out With You, F. Stammer and H. Orlob; T. B. Harms & Co., 1919.

When It's Apple Blossom Time in Normandy, Mellor, Gefford and Trevor; Francis, Day and Hunter, 1912.

When It's Circus Day Come Back Home, Jack Yellen and Jack Glogan; M. Witmark & Sons, 1917.

When the Sun Goes Down in Dixieland, Chas. McCarron and Al Von Tilzer; Broadway Music Corp., 1917.

When the Robert E. Lee Arrives in Old Tennessee All the Way From Gay Paree, Paul Cunningham and J. K. Brennan; M. Witmark & Sons, 1918.

When You and I Were Seventeen, Chas. Rosof and Gus Kahn; Irving Berlin, Inc., 1924.

When You Come Back and You Will Come Back, Geo. M. Cohan; M. Witmark & Sons, 1918.

When You Come Back, Hugo Frey; G. Ricordi & Co., 1917.

When You're Away From the Only Girl, H. Blossom and V. Herbert; M. Witmark & Sons, 1914.

Where Is That Old Girl of Mine, P. Jones, Irving Berlin, Inc., 1924.

Where the Lazy Daisies Grow, Cliff Friend; J. H. Remick & Co., 1924.

Why Did I Kiss That Girl, G. Brown, Robert King and R. Henderson; Shapiro, Bernstein & Co., 1924.

Wild Flower, Geo. Briegel, Geo. Martens and Mary Earl; Shapiro, Bernstein & Co., 1920.

Wonderful Pal, Maceo Pinkard; Shapiro, Bernstein & Co., 1920.

Would You Take Back the Love You Gave Me, Al Dubin and E. R. Ball; M. Witmark

Yaaka, Hula, Hickey Dula, E. R. Goetz, Joe Young and Pete Wendling; Waterson, Berlin & Snyder, 1917.

Yearning, Benny Davis; Irving Berlin, Inc., 1925.

Yes, We Have No Bananas, F. Silver and Irving Cohen; Skidmore Music Co., 1923.

Yes Sir Tha's My Baby, Gus Kahn and W. Donaldson; Irving Berlin, Inc., 1925.

You Don't Have to Come From Ireland to Be Irish, Geo. Groff and Bert Grant; Waterson, Berlin & Snyder, 1917.

You Leave Me Alone, W. E. West and J. Monaco; Irving Berlin, Inc., 1923.

You'll Find Old Dixie Land in France, Geo. Meyer and Grant Clark; Leo Feist, Inc., 1918.

You Never Knew About Me, P. G. Wodehouse and Jerome Kern; T. B. Harms & Co., 1917.

You're Some Pretty Girl, Clarence Williams; Wm. Piron Music Pub. Co., 1917.

You Said Something, P. G. Wodehouse and J. Kern; T. B. Harms & Co., 1916.

Yvette, Jesse Winne; G. Ricardi & Co., 1916.

A COMPOSER'S fame is not affirmed by professional musicians but by the general public whose judgment in the end is infallible. A great masterwork that is not destroyed will always eventually be recognized as such whether, like the Venus de Milo, it has lain hidden for centuries beneath the earth or, like the Matthew Passion of Bach, equally hidden in the dusty shelves of the Royal Library of Berlin, to be rediscovered by Mendelssohn and pronounced the greatest religious choral work ever written.

—Walter Damrosch.

Know Old Masters

(Continued from page 73)

Weber. Period of poverty followed, ended by production in 1786 of "Marriage of Figaro." This success followed by greatest work, "Don Giovanni," in 1787. Other operas were "Cosi" and "Titus," not successful. In spite of failing health from overwork wrote "Magic Flute," produced 1791, and died some months later. Besides operas wrote much sacred and chamber music, many orchestral works, etc.

NEVIN, ETHELBERT (1862-1901). A popular American composer. Was born in Pennsylvania in 1862. Studied piano and composition in Boston. Then directed his atention to composing. Nearly all his compositions are lyrical—both for voice and the piano. His most famous composition is "The Rosary," although he wrote a great number of songs that are now well known. His lamentable early death occurred in 1901.

OFFENBACH, JACQUES (1819-1880). Known as the originator of French burlesque opera, was born in Cologne, the son of a Jewish cantor. In 1849 he became the director of the Theatre Francais, where many of his most popular operettas were later produced. The exceeding cleverness and animation of his music is everywhere recognized. His last and only really ambitious work, "The Tales of Hoffmann," has been produced many times of late in this country, and has countless admirers.

PUCCINI, GIACOMO (Poo-chee-nee). One of the most famous Italian composers of the Opera. He was born in 1858. His operas are among the most popular of the Italian repertoire at the present time. Puccini died in 1924.

PONCHIELLI, AMILCARE (Pohn-kee-el-ee) (1834-1886). Born in Cremona, Italy in 1834. He was the composer of many works, the most widely known being "La Gioconda," which he composed in 1876. His death occurred in 1886.

RIMSKY-KORSAKOW, NICHOLAS (1844-1908). Was one of the greatest masters of the Russian School. In 1861 he became interested seriously in his music. After a year's serious theoretical study he was ordered on a trip around the world in the Russian navy. He composed during this period a symphony which was the first work in this form ever written by a Russian. Later, he accepted the post of Director of the St. Petersburg Conservatory, a position he held until his death. He resigned from the navy in 1873, but still held the post of Inspector of Bands. The greatest of his thirteen operas are "Sadko," "The Snow Maiden" and "The Tsar's Bride."

ROSSINI, GIOACCHINO (Ros-see-nee). One of the greatest of Italian opera composers. Born Pesaro, Italy, 1792. Mother opera singer and father musician. Studied piano from 7. At 15 went to Bologna Conservatory. When 16 wrote cantata, and in 1810 an opera. During 1812 produced five light operas, and in 1813 first grand opera, "Tancredi," a success; then "Italian in Algiers." In 1816 produced his finest of comic operas, "Barber of Seville." In next eight years wrote twenty operas. Went to London, 1823, and produced his works with success. Went to Paris, managed Theatre Italien, producing his masterpiece, "William Tell." In 1832 wrote famous "Stabat Mater." Last years spent quietly and happily among devoted friends. Died in Paris, 1868.

RUBINSTEIN, ANTON GREGOR (Roo-bin-stine) (1830-1894). Was one of the greatest pianists the world has ever known. Rubinstein wrote many operas, for his chief wish was to be remembered as a composer and he placed great hope in the creation of what he called "Sacred Opera" (oratorio to be enacted with costume and scenery). In addition to this he produced many symphonies, piano concertos, chamber music compositions and over one hundred songs, yet he will live as a composer principally because of his piano compositions. His piano works are always melodious and of a simple, sincere beauty that makes an immediate appeal.

SAINT-SAENS, CAMILLE (San Sah(h) (1835-1921). A most important composer and dean of the modern French School. Saint-Saens was equally prominent as a pianist, organist, conductor and composer.

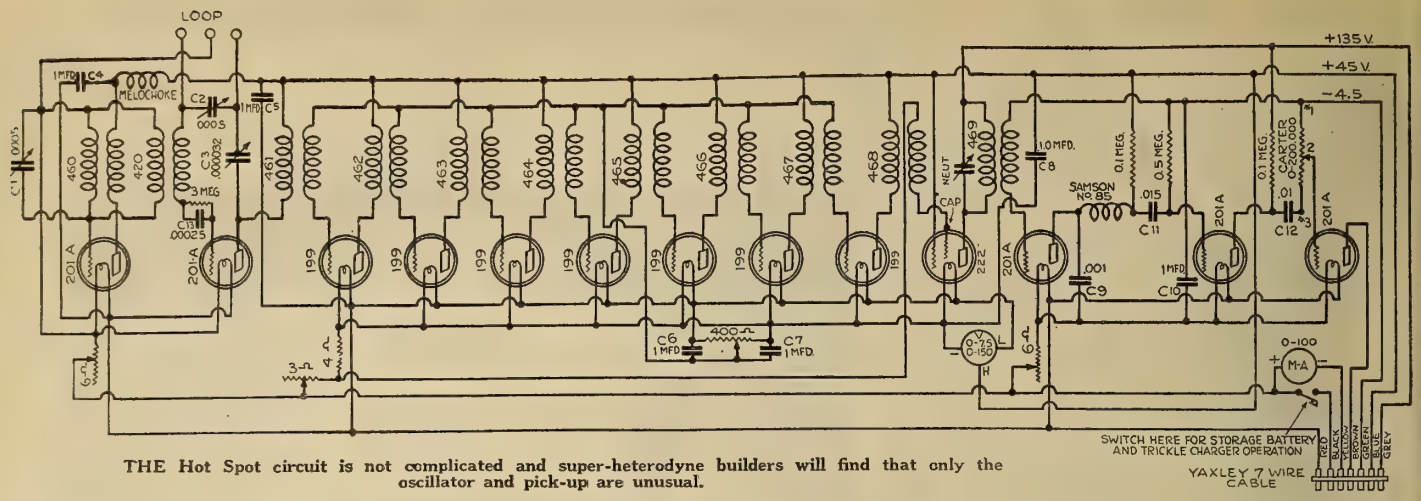
His works include symphonies, piano, violin compositions and a number of exquisite songs. "Samson and Delilah" is considered his greatest work. Saint-Saens possessed a rare gift of melody and, although he rarely departed from the strict classic forms in his instrumental works, they are always modern in spirit.

SCHUBERT, FRANZ PETER (1797-1828). Born near Vienna, 1797. Son of peasant schoolmaster. Boy taught violin and voice by local choirmaster. At 16 wrote 1st Symphony. At 17 began writing

(Continued on page 115)

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THE Hot Spot circuit is not complicated and super-heterodyne builders will find that only the oscillator and pick-up are unusual.

HOT SPOT FOURTEEN

(Continued from page 94)

need the .00025 mfd. mica condenser across one half of the input transformer due to a very high pitched whistle which will be noticeable. Occasionally this is not needed but we have found it needed 9 out of 10 times. This is no fault of the transformer but a condition seemingly a part of push pull assemblies with any units. As to just which half should be bridged with this condenser one cannot say in advance. Try it on one side, then the other. In one of these two positions, it eliminates the very faint high whistle.

PRESUMING you have 110 volts in your locality, not 105 or 120, you can set your sliders on the Electrad strip pretty closely from the pictures. These SHOULD be set, however, with a high resistance voltmeter. The slider to the left should be juggled until you get 4½ to 5 volts between the minus 4½ "C" binding post and the minus "B" post. The "B" post will be plus in relation to the "C" post. The "45" post is to be 45 volts plus to the minus "B" terminal, while the next one is to be 135 volts plus to the minus "B" post.

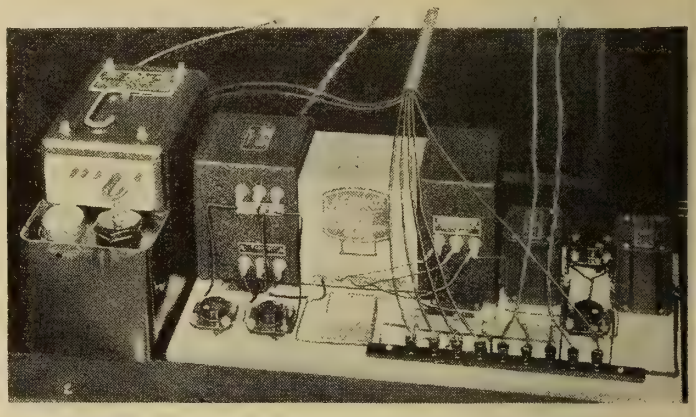
Now for mounting the Jensen speaker. First get a piece of ¼ inch plyboard measuring 24 inches high and 25¼ inches wide. An 8½-inch circle is cut in this with the upper point of its circumference 1¾ inches from the upper edge of the board. This circle is midway between the two side edges. Looking into the Excello R-31 console from the rear, you will see a strip fastened horizontally back of the grill work and a few inches from the top. This is removed and not used, as it is only necessary when console is supplied with inbuilt speaker. The plyboard baffle-plate now is set in and you will find that its edges just match the outer sides of the upright pieces each side of the grill. Four screws are put through on each edge to hold it tightly in place.

Now cut a block of wood 1½ inch thick and just the size of the mounting base of the speaker unit. Drill holes through it to line up with the mounting holes of the base of the speaker unit. This speaker is mounted, seemingly, upside down and hung from the ceiling of the lower compartment of the console. Place the speaker in position with its base and the wood block against the ceiling of compartment and the circumference of the cone matching the 8½-in. circle cut in the baffle plate. It should press firmly against the baffle. Now have someone who is helping you push a drill up through the four holes that extend up through the wood block and the base of speaker unit, so a mark is made in the wood of the ceiling. Then drill holes through into the upper compartment, that will take 8-32 machine screws. One of these screws is now dropped through each hole from upper compartment, the block is slipped up over them, then the base of the unit, and nuts turned up tightly to hold all in place. Speaker is NOT fastened to baffle-plate.

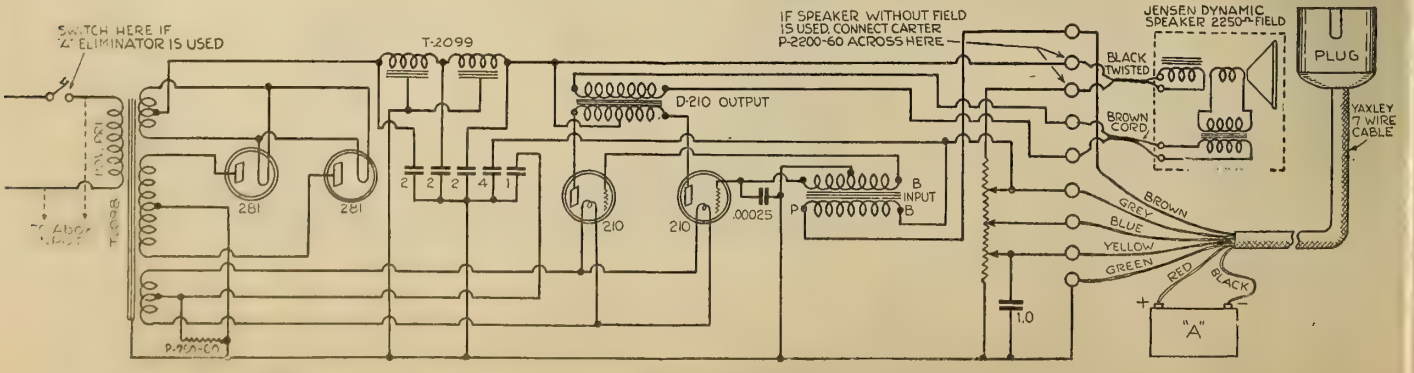
IF you are using battery, trickle charger and relay combination as "A" supply, plug the twisted light cord of the Thordarson transformer in the Power Amplifier into this "A" unit and drill a hole in bottom of cabinet for the twisted light cord of the "A" unit to go to the wall socket. Make all connections as shown in the complete wiring diagram, insert tubes as shown, connect to the top of the 222 tube with a small clip of some kind. Connect the loop via the tip jacks on sub-base. When you turn on set switch, all tubes should light up in both units. Adjust the 3-ohm rheostat so that an "A" reading on the voltmeter (switch to left) shows 3 volts. If voltage will not come up to this, short circuit part of the fixed 4-ohm strip behind rheostat with a paper clip. Put the tips of a 0-7 or 0-10 voltmeter across the filament terminals of one of the sockets holding a 201A tube to the left, and adjust the front semi-fixed resistance on the sub-base so tube gets 5 volts. Do the same with one of the 201A tubes to the right and the 6-ohm semi-fixed resistance to the rear.

You are now ready to tune in some stations. Fuss around a bit for a few minutes, varying the potentiometer setting meanwhile, until you run into a

(Continued on page 116)



HERE we have the Power Unit and Abox "A" supply in lower compartment, connected to cable and Jensen speaker.



THIS circuit provides two 210 tubes as a push-pull last stage and complete "B" and "C" power to the receiver.

Know Old Masters

(Continued from page 113)

songs with remarkable facility—between 17 and 18 wrote 144 songs, including masterpiece, "Erl-king."

Schubert led a somewhat Bohemian life, never married and was frequently out of funds. Was much underpaid, some of his best songs bringing only 20c each! Works numerous, including 600 songs, 10 symphonies, several overtures, much piano and chamber music, operas, etc. Schubert was the greatest of all song composers, and really creator of art of song. Also most remarkable of youthful writers. Died 1828, leaving many MSS. valued by Officials at $12.50 (!), but which afterward made the fortune of several publishers.

SCHUMANN, ROBERT (1810-1856). Born Zwickau, Saxony. Son of bookseller. Learned piano at 6. Began composition at 7. When 16 father died; boy went Heidelberg University. Studied piano at Leipsic; injured finger and turned to composition, first piano, and, after marriage to Clara Wieck, famous pianist, other forms of composition. Toured Russia, 1844; lived Dresden, 1845; Director of Musical Society Dusseldorf, 1850. Wrote symphonies, one opera, "Genoveva," and many other works, including his great series of songs, composing 130 of these in one year.

SOUSA, JOHN PHILIP. Born Washington, D. C., 1856. Violinist in Offenbach's Company, 1877. Leader of U. S. Marine Band, 1880-1892. Founded band of his own (see below). U. S. N. R. F. and conductor Great Lakes Naval Band during war. Composer of comic operas and marches.

STRAUSS RICHARD, of Vienna, is undoubtedly one of the greatest musicians of today. He has been called the dean of living composers. For many years he has been the presiding musical genius of the Vienna opera.

His phenomenal creative powers, his genius for interpretation so evident in his performance in conducting the great Strauss Symphony Orchestra, sets him apart in that order of musical geniuses which numbers only one or two in a generation. It is remarkable that one man should be endowed with so many talents, for Richard Strauss, the conductor, is equally as famous as Richard Strauss, the composer. He has composed many very beautiful songs, and contributed generously to different forms of music—symphony, symphonic poem, song literature, opera.

When Strauss last toured the United States with his great symphony orchestra he received the highest honors that the American press and public could bestow.

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900). Celebrated British composer, of Irish parentage, best known to the world through his inimitably clever and witty comic operas, written in collaboration with W. S. Gilbert. The success of practically all of these works has been unexampled in America and Great Britain. Many of Sullivan's songs are also great favorites, notably his "Lost Chord."

TCHAIKOVSKY, PETER ILYITCH (1840-1893). The most distinguished of Russian composers and the greatest representative of what is known as the modern Russian school was trained mostly, under Rubinstein in Petrograd; from 1866 to 1877 instructor of harmony in Conservatory of Petrograd. Visited New York in 1891 at the dedication of Carnegie Hall. Is known as one of the greatest and most powerful of orchestral composers; also wrote numerous operas, few of which have been produced outside of his native land.

THOMAS, AMBROISE (1811-1896). Famous French dramatic composer; gave to the world numerous dramatic works, of which "Mignon" has done most to perpetuate his name. "Hamlet," "Le Caid" and "Raymond" have also had their share of popularity.

VERDI, FORTUNIO GIUSEPPE FRANCESCO (Vair-dee). Born 1813, near Roncole, Italy. Parents, though poor inn-keepers, gave him spinet lessons from parish organist. At 10 succeeded his teacher at church organ. Boy became so popular that village sent him to Milan for further study, where director of Conservatory refused scholarship because of lack of talent! (Many years after, this same institution was renamed Cons. di Giuseppi Verdi in Verdi's honor.) Then studied with Lavigna, returning to Roncole to marry Sirta Barezzi. Settled permanently in Milan, 1836. Died in 1901.

WAGNER, RICHARD (Vahg-ner). Born Leipsic, 1813, son of city official. Father died, mother married Geyer, actor, when Wagner was 6.

(Continued on page 117)

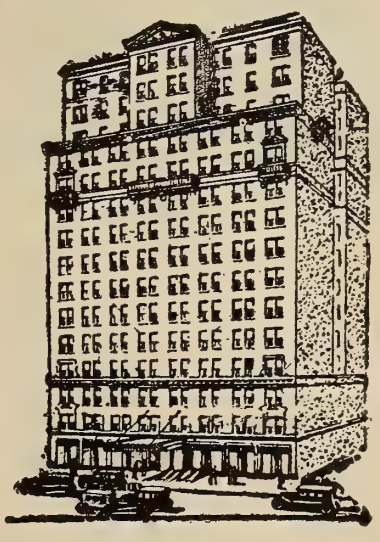
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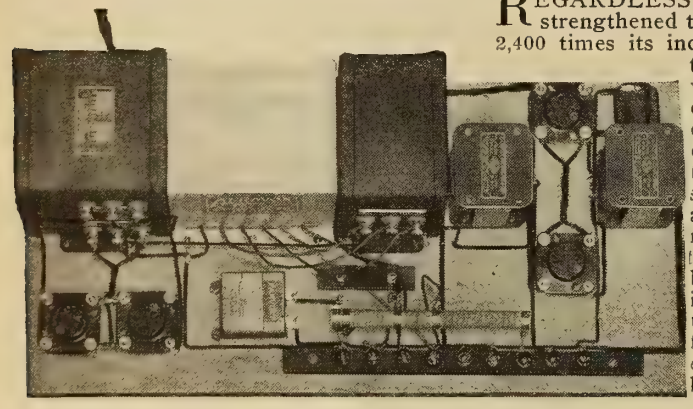
SITUATED in the heart of the city; near Railway Terminals. All Leading Shops and Theatres within a stone's throw.

HOT SPOT RECEIVER

(Continued from page 114)

station of moderate strength. Now, using a piece of wood whittled at one end like a screwdriver, adjust the small Hammarlund balancing condenser in the plate circuit of the 222 tube for maximum strength, then leave it alone. It does not take long to get used to tuning this outfit. You soon learn how far up you can bring the potentiometer and small midget condenser before going into oscillation and that volume control should be turned clear up when looking for distance.

The Abox Eliminator is highly recommended for this set because it contains no battery and is never charged or discharged. The tubes in the upper compartment, which it supplies, draw a total of 1¾ amperes which, in our case, is easily taken care of by the lowest intermediate plug on the Abox. Since there are three plugs above this, it is plain that Abox is working well below its limit. There is absolutely no hum and its regulation characteristics are such that fluc-



THE Thordarson Push-Pull Amplifier and "B-C" Supply as adapted for this set is very easily assembled and wired.

tuations in line voltage have no effect on the operation of the set. It seems to be the solution of Radio's most annoying problem—the A current supply.

If you install this receiver with an Abox "A" supply as did the writer, do not connect the power switch on panel into the "A" circuit. Instead, remove the insulation for about ½ inch on both of the wires of the twisted pair light cord close to the Thordarson transformer, remove the socket plug from the Abox cord and connect (and solder) the Abox leads across the leads to Thordarson unit of Power unit where you have just scraped them. Then tape both joints carefully. The twisted cord from the Power unit is then brought up through a hole in the ceiling of lower compartment to the power switch on panel and one of the twisted wires is cut. One of the cut ends is then connected to each side of the switch. The second wire of the twisted pair is NOT cut. This twisted pair is then brought back through the hole to lower compartment and out the back through a notch cut in upper edge of the silk covered back frame. Switch now turns off the 110 volt supply to both units when you are through with set.

BROADCASTS EXPLAINED

(Continued from page 90)

stages are added for amplifying at radio frequencies, the whole complicated system is apt to get beyond control. If four of these stages are to be used it is better practice to cut the amplification per stage to seven which, after going through four tubes, would show a resultant gain of 2,401.

What makes all this confusing to the beginner is the fact that one may find a single dial on a seven tube outfit and three dials on a five tube outfit. It must be explained that each of these stages of amplification at radio frequencies, and the tube used to separate the music from the radio wave, must have a device that is turned or "tuned" to adjust that tube to the desired program. Each stage can have an individual dial or they can all be moved simultaneously by one. Yet again, the first can have one dial and the following two can have a dial, or the following three, depending on the design of the set.

From the standpoint of efficiency, it is better to have separate dials for each of the tubes mentioned above, but from the viewpoint of convenience, simplicity and ease of handling, one dial for all is to be preferred. Radio sets can now be manufactured with such precision that it is feasible to put all of these devices on a mechanism to be turned by one dial and get very nearly, although not quite, 100 per cent possible results.

REGARDLESS of whether we strengthened the signal to 81, 729 or 2,400 times its incoming strength, it is then fed to a tube which, because of the duty it performs, we call the detector. It can be just the same type as its predecessors and interchangeable with them, or it may be a special tube that performs this duty better, but a detector is expected to separate the music and voices from the radio frequency currents which brought them to us. As stated, its input apparatus must have a device for tuning it to the preferred program.

To attempt to explain the exact manner by which a detector performs this delicate job is outside the scope of this series of articles, but the net result is that the radio frequencies disappear and the program appears in the output circuits of this tube as impulses of electrical energy. These all travel in the same direction, that is, they do not alternate their direction of travel as the radio currents did. For that reason they are now in a form which we call "direct current." It has been stated several times throughout this series that audible frequencies are those occurring or vibrating at from about 30 to several thousand each second. Our direct current impulses follow each other through the circuits which we now add, at these rates. A very low note is in the form of say 40 or 50 impulses each second, while a high note may be 4,000 or 5,000.

The stages which follow the detector are called audio frequency stages or tubes because they handle energy only at these frequencies. There may be either two or three of these tubes and here we can amplify the energy considerably more per stage than we could before, 12 or 15 being not uncommon. Thus with two well designed stages at a gain of 15 per stage we can get a further amplification of 225, or a total gain from the aerial circuit of 164,000. Some manufacturers claim yet more and it is possible they get it in a 6 tube tuned radio frequency set. This writer would hardly care to deny such an assertion since it is theoretically possible by good design and construction to obtain more.

THE point is bound to come up in the reader's mind as to where the energy comes from that is added. One cannot create energy from nothing. The owner of a radio set has by now found out that he must have "A," "B" and "C" batteries, and that it is the purpose of the "A" battery or "A" eliminator to light the tubes. The "B" battery is applied to a radio set to furnish the energy which amplifies the program to pleasant loud speaker proportions. From it, each of the amplifier tubes draws a minute quantity of energy which it adds to the vibrations passing through and in exact rhythm or swing with those vibrations. The result in the loud speaker is impulses of electrical energy of considerable strength.

One may wonder why such strength is necessary or desirable. Sound is the result of vibrations of the air striking our ear drums, the pitch of the note being determined by the number of these vibrations per second. This is actual movement of the air, in the case of sound, and not just "nudgings" of infinitesimal particles, as was the case with radio waves. To move air to create a volume of sound such as that created by an orchestra or grand piano, requires considerable energy. The transition of energy from direct current impulses, as they occur in the last tube of our radio set, to sound waves as they come from a speaker, is accomplished by either a thin flat plate called a diaphragm or a large flat surface such as is used in cone speakers.

The diaphragm of a horn type speaker moves or flexes each side of normal position quite a good deal to give volume. The cone speaker, having more area, does not have to move so far to move the same quantity of air. The free-floating cone, or electrodynamic speaker, which can handle the greatest volume of all, moves a small cone through a distance of ⅛ to ½ an inch, which is a big distance as such movement goes. You cannot see a large cone speaker move, and can scarcely even feel it. The diaphragm or cone, whichever type you may be using, flexes or moves the exact number of times per second of the impulses in the last tube and moves air at that frequency. Thus the voices and music are brought out of the realm of electricity back to the sound waves to which we are accustomed.

THIS article would hardly be complete without touching on the subject of power tubes. It is not the purpose of a power tube, which is the name under which 112, 171 and 210 tubes are classified, to provide any more volume than a 201-A tube. Rather, it is their work to handle more energy without distortion. To get realism in reproduction, the amplifying apparatus and speaker should be able to handle notes in the musical scale which have a vibration frequency as low as 30 per second. Now the energy contained in such a note, when reproduced in correct relationship to a very high note of about 5,000 frequency, is over 100,000,000 times the energy to be found in the high note.

It must be made clear that there is a distinct difference between amplifying ability and handling capacity. A tube may be able to strengthen a weak signal about seven times, when we say its amplifying ability is seven, yet not be able to handle the comparatively great energy in the low notes of a moderately strong program. With 135 volts on the plate of a 201-A tube in the last stage of a receiver, it is possible to get 60-1000ths of a watt power in undistorted output. The 112 tube can handle 120-1000th of a watt and the 171 can pass 750-1000ths watt. Now consider a

(Continued on page 117)

SHORT WAVES

By Marcella

Stepping Out With Bobby; Carl Menzer, High Flier; John Clark's Romance; Suzanne Barnes' First Appearance; Sam 'n' Henry Now Amos and Andy; Mona Motor Oil Twin Talks About Birds!

Um, who do you think took Marcella out? I just knew you couldn't guess, Bobby Griffin of WJBT. Now I know you will all be suspicious but you see Bobby is also a blond and two blonds(!) of course not. But all the same I think he is a dear. He has that indefinable something that we girls like. And he certainly is popular, because lots of girls called him up at the station. But this is getting ahead of my story. Well anyway Bobby was always bragging about these Royal Canadians of Guy Lombardo. And he thought the only thing to do was to take me out there and let me meet the boys and see them in action. So he called a taxi and out we went, and I want to tell you that Guy Lombardo is the handsomest thing you ever saw. He has stunning brown eyes, such black hair and a kind of slow Italian smile. In fact, all the boys are good-looking and they are all Canadians from London, Ontario, Canada, with the exception of one. They started their band way back in 1921 when they were mere kids and in 1923 came to the United States in



(Continued on page 123)

Know Old Masters

(Continued from page 115)

Family moved to Dresden, boy studied piano. Profoundly affected hearing Weber's "Freischutz." Composed string quartets, overture, a symphony. Began opera "The Wedding," 1832, unfinished. Directed Magdeburg Opera, 1834. Married Mina Planer, actress. (Separated 1862, marrying divorced wife of Hans Von Bulow.) Conductor Riga, Russia, 1837, began "Rienzi." Failed. Went England in small vessel, conceiving idea "Tristan" and "Flying Dutchman" during storms. Failed London, lived poor, obscure in Paris. Wrote dance music. "Rienzi" produced Dresden, 1842, through Meyerbeer. "Flying Dutchman" followed. "Tannhauser," 1845. Fled to Switzerland in revolution, 1849. Began "Niebelungen Ring." Returned Germany, 1861. "Tristan" dropped as "unsingable" after 57 rehearsals. Vienna. Helped by King Ludwig of Bavaria. Built Festival Theatre, Bayreuth, 1876. Last opera, "Parsifal," produced there 1882. Went to Italy for health, died there 1883.

WEBER, CARL MARIA (Vay-ber). Born Eutin, Germany, 1786, musical family. Choir boy Salsburg 10. Wrote an opera at 12, and at 13 opera "Waldmadchen" sung. Conductor Breslau Theatre, Musik-Intendant to Duke of Wurtemburg at 18. Banished for selling Court appointment. Went to Darmstadt, after concert tour reorganized Prague opera. "Frieschutz," greatest opera, 1821, immediate success. Went to England 1825 to superintend productions, though warned against climate. Died there following year. Married Caroline Brandt, actress. First influenced Wagner. Early life wild, became model husband and father.

Broadcasts Explained

(Continued from page 116)

210 tube with 425 volts on its plate and the power output is around 1½ full watts, which is ninety times better than the 201-A tube. The amplifying ability of the two tubes is the same and on very weak signals the volume would be about equal. On a stronger program, however, where the low notes would require energy handling capacity of 400 to 700 thousandths of a watt (see Figure 14), the volume from the 201-A would be much less as the energy-carrying low notes just wouldn't be there.

The BELVEDERE
NEW YORK



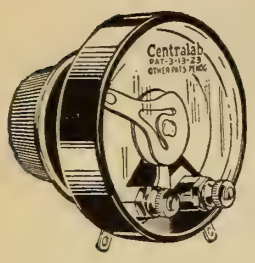
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for one, - - - - Four Dollars
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The RX-025 has the exact taper of resistance for a volume control when placed in the antenna circuit, or across the primary of a R. F. transformer.

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703 Townsend St., Dept. 17, Chicago

ROGERS PLAYS "PRESIDENT"

(Continued from page 7)

but I think we'll get it all buried.

"Prohibition. Prohibition is going down about as well as usual.

"Now, Radio audiences, I thank you."

WELL, that's certainly nice, Mr. Coolidge. We certainly—and I want to thank you in behalf of Dodge Brothers and I know they will appreciate your stating the condition of the country due to the Dodge Brothers car. And now—a—Henry Ford and Dodge Brothers moved Americans away from home, but it took Paul Whiteman to provide something for 'em to do when they got away. In the old days it was the fashion when a man got old—all there was for him to do was to get the gout and make their life miserable for everybody around him and then die. Now, the old sucker unwraps his foot to the interduction to the Rhapsody in Blues and his relatives have to shoot him to get him to quit dancing.

Paul Whiteman is the first man to find out what to do with a band orchestration of a piece of music. He tore it up. He whistled the tune he wanted his men to play and told each one to "show me at the same time how you'd play this tune." And what they all did turned out to be music. There's no man in his profession in America that stands as far ahead of his competitors as Whiteman.

Paul took grand opera and raised it up, and he took jazz and brought it down, till the two met, and he originated somethin' that if it wasn't so darned popular that'd be called Art.

Paul, I haven't danced in twenty years, but when you start up your music tonight I'm goin' to grab the balance wheel, Mrs. Rogers, and go into a huddle.

Mr. Paul Whiteman of New York.

WHITEMAN SPEAKING. "For our first number we will play excerpts from the Rhapsody in Blue, by George Gershwin, written especially for this orchestra four or five years ago."

(Rhapsody)

ROGERS SPEAKING: Dodge Brothers didn't know it, but I'd a worked for nothing tonight, just to git to tell about the good qualities of the other performers, who are great friends of mine. They are the three outstanding men in their lines in the world. Fred Stone, the most versatile performer. To have considered him and his family my closest personal friends has been a treat. In addition to his marvelous daughter, Dorothy, who you have all seen, or heard about, anyway, he has two more girls in preparation for a stage career. If he'd a raised boys they'd a turned out to be football coaches, or gone to Harvard and become bond salesmen. Now he's got—he gets older and shows need of something new. All he has to do is to sit on the stage and reach under his whiskers and pull out another clever daughter. If he had raised boys he'd a had to gone to the jail to get 'em out. His career teaches a great moral—raise girls and teach 'em to do som'thin', stead of raisin' boys and tryin' to teach 'em to do somt'hin'. So I leave you in the hands of the most beloved actor on the American stage, the finest character of a man our, or any profession, has to offer. Good luck, Fred. Hello, Dorothy. (Chatter and greetings from members of the Rogers family.) Mary sends her love. She is here practisin' her dance, now—are listen'n' to you. Better be good. Hello.

Mr. Fred Stone and daughter, Dorothy, from Chicago.

FRED STONE SPEAKING: "Hello, everybody. Ha-ha, Dorothy and I just came off the stage. The first act of Criss Cross is over. We are in my dressing room, way out here at the Erlanger theater by the big lake. The Radios are all set up for us to dance fifteen minutes, but we're not goin' to dance. We're goin' to sing, and I hope you all will have just as good a time as we are. First I want Dorothy to sing a little number of her own. She wrote it herself. That is, she wrote the words and Miss Margaret Hart composed the music. She is Miss Mary Cook at the piano and the Criss Cross quartette to help out. Here, Dorothy, dear."

DOROTHY STONE SPEAKING: "Good evening, everybody."

(Goes into song.)

STONE SPEAKING: "Well, I'm sure glad you liked that song. I can tell by the applause that you did. I think that's pretty good for a girl just twenty years old in her stocking feet. Now I'll send one over the ether for you from my old show, "Chin Chin." It's a Chinese song. The reason I pick a Chinese song is, if I make any mistakes you won't know the difference. If you like this song, send me your laundry and I'll promise to get it back by Saturday."

(Goes into song.)

STONE SPEAKING: "Well, here's Dorothy, all ready for the second act, and we just have time to put over one more little ditty before we go back to the footlights. I'm sorry Mrs. Stone isn't here, but she's home taking care of the other two little pebbles, and they are working hard with their vocal and dancing lessons. The stage is their ambition and I'll leave no stone unturned to make their dreams come true. Maybe you wonder why I let my girls go on the stage. It's because I love and respect my profession and the stage needs just such girls as mine. I love my profession and if everybody held their profession in as great a reverence as I do there would be no wonder why I am so anxious to have my daughters with me and by my side. Everybody has a mission to perform in this world, and I believe our mission is to help make the public forget their cares and worries. The stage is progressing side by side with the improvements of every other line of endeavor. Now I believe in dancing in the right spirit, we are on the right road not too early or too late, born to amuse the world. Good, clean, wholesome amusement is and always will be considered a necessity. There's an old adage—"A rolling stone gathers no moss," but if you find a stone that's rolled any further than this one, I lose. I have rolled through every city, town, village, burg and water tank in this country, and I'm still rolling . . . a thousand dollars a minute. Well, I'm going to waste five hundred dollars of it right now, talking to Will Rogers, 'cause I know he's listening in. Hello, Bill. Say, Bill, what were you doing in Mexico? I'll bet you were the advance agent for Colonel Lindbergh. You old rascal. You're some diplomat yourself. Well, if ever you run for President again, Bill, there's three of the Stone family old enough to vote for you. Well, folks, here's that last song I was talkin' about.

It's called "Wonderful Dad" from "Stepping Stones."

(Goes into song.)

STONE SPEAKING: "Well, so long, everybody. Dorothy and I are mighty glad to have been with you for these few minutes, and I hope you enjoy—are enjoying the Victory program. God bless you all. You will now hear from Mr. Will Rogers in California."

ROGERS SPEAKING: Hello, Fred. Thank you. Gee, that was fine. It certainly seemed good to hear you all again. My goodness, you know I was telling you a while ago about who wasn't here. Well, we got quite a treat. Say, right here by me at the table sits Graham McNamee, the greatest Radio announcer and the most popular one, you know. He's out here to announce the New Year's football game. You know he announced it the other day. It was New Year's, wasn't it? The California climate must have got to him, for all he spoke about was the bracing air and the beautiful mountains that he had flown over that morning and the Flower Parade in Pasadena.

Every time somebody made a touchdown he announced the color of the lilacs, or the Johnny Jump-ups that were used in the Beverly Hills float, but we never did find out who made the touchdown.

I found out how many Hollyhocks was used in Glendale's float, but I don't know yet who won the game. Here is something that Graham didn't tell you—the flowers on the Beverly Hills float that won the prize was shipped from North Carolina. Being mayor I know. And the reason we won over the other floats from the other California towns was because North Carolina knew how to pack their flowers and keep them in bloom for shipping better than Florida, Louisiana, Texas and Oklahoma did.

ANNA CASE SELF MADE

(Continued from page 19)

Church of which her father was a deacon. As Anna Case grew older her poverty was so dire that she sold soap, helped neighbors with housework when they had company and drove the family horse and buggy between the village and the station for fifty cents a trip. By various other means she managed to provide herself with a new dress and a pair of shoes each year.

Her only solace in those days was music. She had been taught to play the organ and violin and with this equipment, when fifteen years of age, she secured a position as organist in a church at Neshanic, a New Jersey village, six miles from her home. Rain or shine found her every Sunday morning astride the family mare "Daisy" on her way to this post to earn the munificent salary of $12.00 a month. During these jogging rides she planned and dreamed of the future. Her ambition was to be a singer. One person—the wife of a local merchant—took an interest in her scheme and loaned her $75.00, the only financial assistance she ever received toward her musical career. In the nearby community of Somerville, a vocal teacher was found and arrangements were made for two lessons a week at 75 cents a lesson. The singer made rapid progress and in a few months gave a concert at which she sang and played the violin, netting enough money to pay the debt and make the first payment on a piano. Shortly afterward she obtained a church

RD-3

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Gentlemen:—
Send your **New Set-Builders' Offer**, Free Blue Prints, Plans, Parts-List and Specifications on the Famous World's International Championship HOT SPOT FOURTEEN Receiver. There is to be no charge or obligation whatsoever.

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SPECIAL SET-BUILDERS' OFFER

Introducing the

HOT SPOT FOURTEEN
with **SHIELDED GRID TUBE**

List of Parts, Plans and Prints so complete anyone can build—Screw Driver, Pliers and Soldering Iron all extra equipment needed.

Being as flexible in variations of construction as it is good in bringing in the greatest percentage of the broadcast band of all receivers, the HOT SPOT "14" lends itself nicely to Shielded Grid Tube installation for those who wish to increase the regular 200,000,000 amplification to more than One Billion on this set.

ALL ACCESSORIES SPECIFIED—"A" AND "B" ELIMINATORS—POWER AMPLIFIER OR BATTERY OPERATED

Complete prints and instructions will be supplied for Shielded Grid Tube, Sub-Panel and Baseboard types of construction to all who write for Special Set Builders' Offers. Power Amplifier plans also supplied for those who prefer to operate this way.
The most desirable speaker, unit, loop, cabinet, console, eliminators, amplifiers, tubes, and every other part and accessory have all been tested, selected and specified to give a permanent result, in-keeping with the unbeaten records of this World's Championship Hot Spot Fourteen Receiver. This season's prize-winning Hot Spot "14" is shown in the picture to the right.

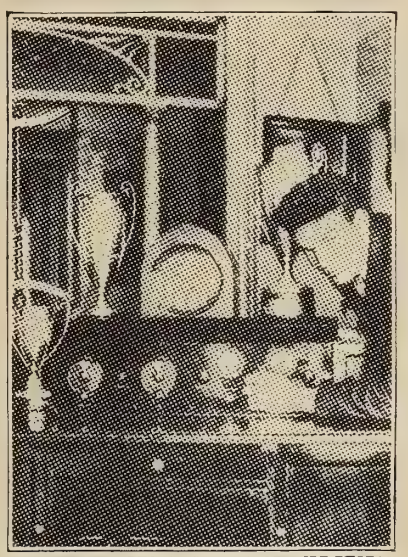


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This receiver gives 10 kilocycle separation between locals and distance stations. The straight sides of the electrical peaks in the Melocouplers permit only a proportionately small amount of static to enter with the signal. They permit stations to be heard only at one setting of the dials. The tuning is remarkably smooth on DX as well as local stations. Stations slide in and out with amazing clearness from coast to coast. You'll enjoy every minute with your HOT SPOT FOURTEEN Receiver.

Everything is so simple and so complete, you can't go wrong in getting results.



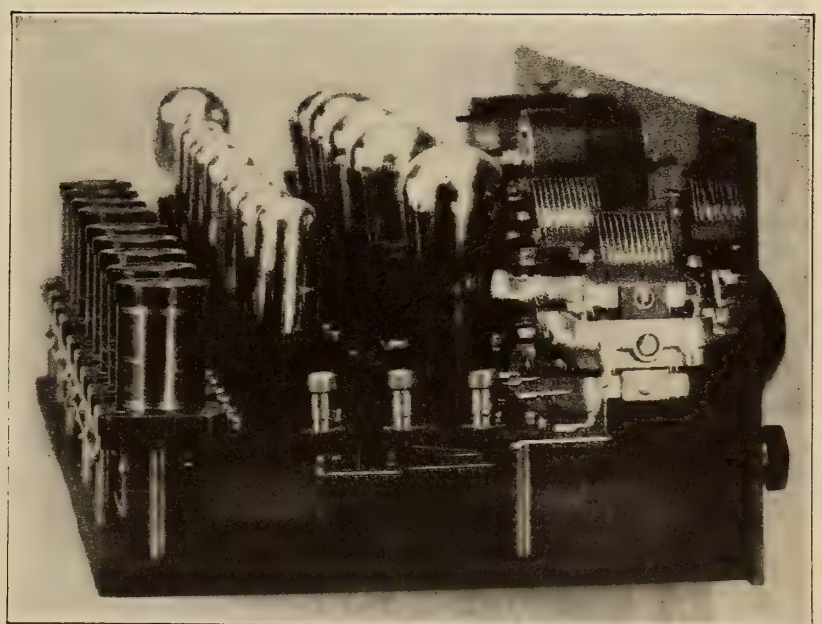
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6 TUBE SETS Completely assembled $34.75 to $66.66 up RETAIL PRICES

BIG DISCOUNTS TO AGENTS

The set that's the talk of the radio trade. Manufacture under license grants insures highest quality; chassis incorporates all features found in finest sets. Latest thing in radio receivers. Illuminated dial. Very selective and sensitive. Gets long distance stations with wonderful tone and volume. Table and console models in newest styles and designs.

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The HARCO CO. 1255 S WABASH AVE CHICAGO ILL.

position in Plainfield, N. J. Later she left home to reside in Plainfield near the church where she sang as soloist.

In 1909, she met Governor Stokes of New Jersey at a military encampment in that state. The executive interested himself in the career of this Jersey girl and procured her an engagement at the afternoon musicales at the Hotel Bellevue-Stratford in Philadelphia. Andreas Dippel, director of the Metropolitan opera company, strolling into the Bellevue-Stratford, heard her sing and engaged her on the spot. The following week she sang an audition from the stage of the Metropolitan opera house. Her debut followed shortly in Gluck's Orfeo, just a year and six months after her first music lesson. Since then she has sung in every state in the Union and throughout many of the important centers of Europe.

ELSIE THIEDE CHARMS

(Continued from page 17)

remember the ovation she received as soloist with the Detroit Symphony orchestra, Mr. Ossip Gabrilowitch, conducting.

Unlike many vocalists Miss Thiede has no operatic aspirations. True, she has appeared as guest artist with the St. Louis Municipal Opera but concert work is her great love, and it was most natural that when Radio came along it should lure her to its fold.

A voice of great range and brilliance, she uses it with the skill that marks a real artist. Her musicianship is thorough, and she is capable of masterly executing all types of songs—a requisite when one has to appear before the microphone as often as Miss Thiede.

In private life the young soprano is Mrs. Frank Moulan, wife of the famous comedian.

RADIO SAVES LIVES

(Continued from page 25)

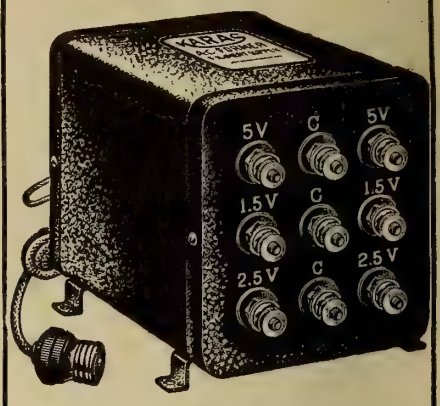
October and the first half of November 23 children were killed on the streets of St. Louis in accidents. During the same period in 1927—after the Careful Children's Club had got under way fully—two children were accidentally killed. Approximately the same proportion of decrease holds true throughout the year. If the lives of children are valued, it is evident that Safety Sam, Ready Eddie, Handy Andy and "KMOX" have done something worth while.

HOW the trio of promoters of the club are able to hold the attention of so many children and their parents is a marvelous study in simplicity. They announce their arrival daily with the buzz (apparently) of an airplane. Safety Sam always arrives by 'plane, he insinuates through the microphone, and children long ago began listening forward to hearing the whiz of Sam's 'plane, which is actually an electric fan on a table near the "mike."

Thereafter the speaker, whether it be Safety Sam or one of the Twins, gives a straight-forward talk on how children can protect themselves from accident in crossing the street, in school, around home—everywhere. The talk is interspersed with incidents which carry safety morals.

Handy Andy spends the greater part of his time going through the club's daily mail and telling his listeners what he finds and reading some of the communications. The postoffice delivers the Careful Children's Club's mail by the pouch-full, usually about five full sacks arriving daily. The speaker talks fre-

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Shipment will be made upon receipt of price or C. O. D. Use for ten days to convince yourself—then if not satisfied write us within that time and purchase price will be refunded. Order today.

DRY
NO LIQUIDS OR ACIDS

10 Days Trial.

FERBEND ELECTRIC CO.,
417 W. Superior St. Chicago, Ill.

quently of the pledge and the card, reminding the children to keep the card hanging up where they can read it at all times.

At the bottom of the card is printed the Safety Song. Every daily program is closed with the singing of this song. Members and their parents everywhere are asked to join in and sing the song with Safety Sam and his crowd. Hundreds of the letters and cards that constitute those five bags of daily mail are from children and parents, to tell Sam that they have enjoyed singing the Safety Song with him every evening.

An occasional contest helps to intensify interest in the programs. Recently the club offered cash prizes for the two best safety slogans for the use of the club. The offer brought thousands of replies. "Be a Safety First Talker—Not a Jaywalker" won one of the prizes.

Menu a la Verte

(Continued from page 52)

Cream the butter, add egg yolks, and stir vigorously. Then add lemon juice, seasoning and water. Beat five minutes with Dover egg beater. Cook over hot water and continue to stir until thickened.

Potatoes O'Brien

Each housewife has her own favorite recipe for potatoes O'Brien (fried potatoes). Any one of these may be used.

Water Cress Salad

Procure fresh water cress, which should be kept cool to preserve the crispness, and pour over it a dash of French dressing, made in the ordinary fashion from oil, vinegar and seasoning.

Pistachio Ice Cream

Add pistachio flavoring and coloring to any good ice cream recipe. The following is suggested:

1 egg.
½ cup milk.
1 r. teaspoon flour.
2/3 cup sugar.
¾ pint cream.

Scald milk in double boiler. Beat egg and add dry ingredients; add to milk. Cook, stirring constantly until it thickens. Scald cream and add, then let it cool. Add flavor and color. If solids, such as nutmeats, are to be used, freeze partly before adding them. If vanilla cream, use one-half cup sugar. Serves five persons.

Cakes

½ cup butter.
1 cup sugar.
2 egg yolks.
2 cups flour.
1 cup sweet milk.
1½ teaspoons vanilla.
3 teaspoons baking powder.
2 teaspoons flavoring.

Mix in order given and bake in hot oven. This makes two layers, or can be used for small cakes. For layer cake, spread icing between layers and on top layer. Green coloring may be added to plain white icing, or white icing, decorated with candy shamrocks, obtainable at many candy stores, may be used.

Spanish Patio Studio

Studios of the National Broadcasting company at 111 Sutter street, San Francisco are designed after the style of a Spanish patio.

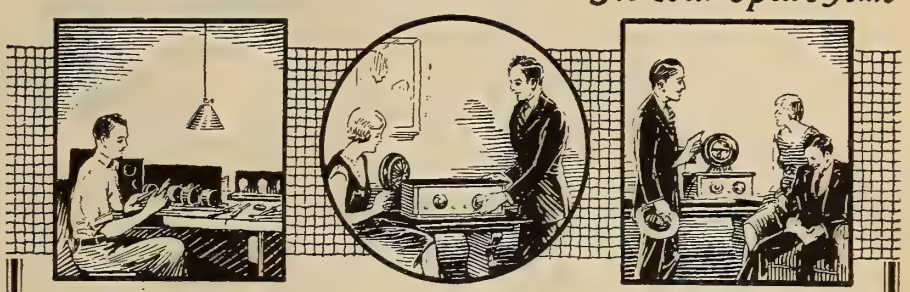
The walls around the garden resemble the exteriors of adobe dwellings. Wrought iron lanterns hang from stanchions on the walls and arched doors and windows heighten the interior court effect. Potted plants and flowers create a natural illusion. Diffused light effects from the windows and an artificial night sky overhead complete the picture. The clay-red tile floor is covered here and there with green rugs to supply the grass and earth effect.

A mezzanine floor for guests and visitors overlooks the patio, from which they may also look down upon artists performing in the two studios.

WANTED! 3,000 Men in 3,000 Towns

AS a R. A. A. member in your town, you can earn $3.00 an hour, full time or spare time, serving as "radio doctor," installing and servicing sets for dealers, building sets to sell at less-than-retail prices.

$3.00 an hour *In Your Spare Time*



BECOME a member of the Radio Association of America. We will train you to install, repair, build all kind of sets—help you secure a better paying position—train you for the $3,000 to $10,000 opportunities open in Radio—start you in business even though you now have no capital.

Never Before Such an Opportunity

Joining the Radio Association (which need not—should not—cost you a cent) will enable you to cash in on Radio now and later. From the moment you join, you can start making money.

Look at what our members are doing! Lyle Follick, Michigan, makes $500 in her spare hours. Werner Eschler, New York, earns $50 a week extra. W. E. Thon, Chicago, becomes manager Radio Department of big store at 220% greater salary. With our help O. K. Benzing, Iowa, starts store. Claude De Grave, who a year ago knew nothing about Radio, becomes Radio Engineer for great manufacturer. Hundreds of other examples.

Investigate what we can do for you.

Mail Coupon Now for Special Membership

Write today for details and for our booklet "Your Opportunity in the Radio Industry," that shows you the easiest, quickest, and best way to get into Radio. Don't wait. Don't delay! Be the R. A. A. member in your vicinity. Mail coupon below today.

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DOUBLE VOLUME
NEW TUBE



We **guarantee** this tube to **double** your range and distance or your money **refunded.** This tube has proven to be **6** times as **sensitive** as an ordinary 201A tube. The **Prexto** tube is setting records for **distant** reception. Increases selectivity **50%.** Tested by Radio World, Radio Digest and other leading laboratories. Insert tube in detector socket, and set is ready for operation. **One year** of use **guaranteed.** Try at our **risk,** 50,000 users today. You to be the judge. Money refunded if not **satisfied.** The **latest** in tubes. Order Today. Price, $3.00 Postpaid.

Verified Statements of Users.

"You are right, the Prexto tube does bring the distant stations closer, I am particularly pleased. Would like to have your agency." George A. Scott, Dealer, Pittsburgh.

"I use about half as much current, as I did before. Get distant stations from everywhere, even through static on bad nights. Would not take $10.00 for Prexto tube, if could not get another." D. G. Felder, Asheville, N. C.

"Have added station on my log 1500 miles further than before, since using your tube." J. P. Henderson, Detroit.

PREXTO MFG. & SALES CO.
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NEW Spring Edition!
RADIO LISTENER'S RED BOOK

Just out with all the latest changes direct from **Radio Trade Commission.** New and exclusive (copyrighted) arrangement for quick and accurate tuning by kilocycles, wave lengths or call letters, also cross indexed by cities giving names of owners. Most recent and authentic information on

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The Red Book is the greatest help to tune in programs easily and obtain the utmost enjoyment from your set. Simple, convenient, complete and reliable. Includes clear-print map of broadcasting stations. Also "Radio Doctor" section. Biggest seller in the field. Don't be misled by cheap imitations. Get the genuine. If your dealer cannot supply you, send 25c in coin or stamps to

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Renew OLD RADIO TUBES *Instantly!*



Only $1 POST PAID

If your tubes are three months old, they need rejuvenating. And you'll be amazed at how much better they'll work. Particularly in summer time when you need every bit of tube power you can get. One at a time, plug your tubes into the Master Craft Tube Renewer, then back into your set. They'll give you bigger volume, greater distance, finer tone. The Master Craft Tube Renewer makes most any old tube as good as new—and keeps it new, indefinitely. Practically triples the useful life of all tubes.

Operates Off Your "B" BATTERY or ELIMINATOR

Requires no electric light current. Simply connect to 22½ volt "B" battery tap, insert the tube and the job is done. Anyone can rejuvenate tubes with the Master Craft Tube Renewer. Small, compact, simple to use. Nothing to get out of order. Perfect results **guaranteed.** Thousands of satisfied users. Approved by Popular Radio, Popular Science Monthly, etc.

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I enclose $1. Send me one Master Craft Tube Renewer and full instructions. I understand that I can have my money back if not satisfied.

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An amazing value that can't be beat! Latest six-tube tuned radio frequency circuit. Extremely selective, marvelous sensitivity. Three stages of radio frequency, detector, and two stages of low ratio audio frequency for improved tone quality. Two-dial control. Straight-line frequency condensers. All metal chassis. Shielded. Clear and realistic reception guaranteed. Beautiful black front panel (7 in. x 18 in.); ornamental design, degree and kilocycle markings in gold. Metal panel and sub-panel. Complete chassis. No extra parts to buy. All parts mounted. Simply connect a few wires. No special tools needed. Kurz-Kasch indicator knobs. New type UX sockets. All hook-up wire and colored battery cable included. Value $60.00; our price, **$16.95.**

COAST to COAST RECEPTION

TESTED AND APPROVED

Severe laboratory tests have proved the remarkable efficiency of this set. Owners everywhere are sending us letters praising its wonderful receptive qualities. "Wired set in short order. Getting stations all over the country. Plenty of volume. The set sure is a dandy." B. J. Gillis, Denver, Colo. Telegram from M. A., Syracuse, N. Y.: "Ship at once two more Superphonics."

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Very easy to wire this set with the instructions we furnish. Just connect a few wires. **All you have to do is to follow numbers.** That is all. Can be wired in a few minutes by anyone. No radio knowledge needed. Make money by wiring these sets in your spare time and selling them to your friends.

NO RADIO KNOWLEDGE NEEDED

SEND NO MONEY

Just write your name and address on a post card and ask us to send you this great outfit with six tubes. We ship right away. Upon arrival pay only **$16.95,** plus a small delivery charge. *(Foreign countries send $19.50 with order. We pay shipping charges.)*

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600 stations from 36 nations is the DX record of one FAN, and he says good ground connections are necessary and greatly enhance reception. IS YOURS A GOOD ONE? To get best results your ground wire should lead DIRECTLY to moist earth. A Ross copper composition ground point leads the ground wire directly from the set to moist earth. Users report 100% better reception. Easily installed. Cost you but $1.25 postpaid. Can be returned in 90 days. Remit in the usual way or send your name and pay the postman on delivery.

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Hot Spot Fourteen

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No. 8629—Rigid .....Per Pair, $0.70
No. 9029—Adjustable .....Per Pair, 1.25

At Your Radio Dealers

Benjamin Electric Mfg. Co.
New York Chicago San Francisco

Radio at Point Barrow

(Continued from page 38)

SUCCESS rewarded these hardy mariners of the North and a few weeks later as the ice went off-shore at Point Barrow they anchored in the channel. Old timers who have spent many years in the Arctic Circle gasped with astonishment as the young school teacher stepped ashore. Under his arm was a Radio receiving set, the first to arrive on the Arctic shores of Alaska. The entire village, at least all of the whites, were on hand the following evening when the aerial was completed and the set hooked up. A twist of the dial brought in the first station and music. Astonishment appeared on the faces of the old settlers. Leon Vincent smiled. Then the call letters, "KOMO, Seattle," followed by an announcement: "You will now hear Longine's Time Signals broadcast by the Pacific Coast network, of which KOMO is a member." As the announcer pealed off his "one-two-three," every watch was out, and when the "bong" for 9:00 o'clock, Pacific Standard Time, sounded, Point Barrow for the first time in many weeks had the correct time and furthermore the assurance that no more would they be entirely dependent upon the sun that was hidden so much of the time.

The outstanding social event of the year is the annual visit of the revenue cutter and U. S. M. S. Boxer, Incidentally, it is Point Barrow's only opportunity to find out what has transpired in the previous year in the great civilized world "outside." What political scandal the U. S. Senate is investigating, whether there has been a new war in the Balkans or Central America, latest developments in science and invention—all are topics of great interest to the citizens of this northern post who have been shut off from their fellow-men for an entire year. Last summer, however, between trying to assimilate as much of the year's history as possible during the visit of the Boxer and listening to the music on Leon Vincent's Radio set, the Point Barrowans had a busy time.

Late one evening as a group was listening to KOMO came the announcement that next would be the summary of news for the day broadcast by the Seattle Post-Intelligencer. Again the possibilities of Radio were demonstrated, as the listeners heard news that not even the boat's crew had heard—the story of the capture of a noted criminal in Louisiana; the burning of a $100,000 building in New York; the latest gang war sensation in Chicago, Cincinnati's prospects for a pennant-winning team, and other items.

A second great problem in Point Barrow's life had been solved and ever since that day last summer, according to a letter received by KOMO, Point Barrow has enjoyed a daily newspaper of its own—the North Pole edition of the Seattle Post-Intelligencer. An old hand-driven mimeograph machine was resurrected for the purpose of publishing this bulletin which contains Associated Press, International News and other news service items assimilated by the Seattle Post-Intelligencer for its daily broadcast over KOMO.

Judging from the letter it is hard to tell which is regarded with the greatest importance by the citizens of Point Barrow—the standard time signals, the music and entertainment or the daily summary of news, all of which have been received from KOMO since Leon Vincent arrived to take up his work as a government school teacher, bringing with him a Radio set.

MARCELLA

(Continued from page 117)

vaudeville. Then they settled down in Cleveland and were so well liked they were there about four years. Did you ever hear them play Rose Marie? Well, when Carmen and Guy heard that a little sister was born they decided to name her over the Radio, and they told their parents to listen in and they would give her a name. They played Rose Marie. Every year they play Rose Marie for their little sister on her birthday. I couldn't find out whether they were married or not. Carmen and Guy just smiled those baffling smiles that annoy us girls so, and there you are. Then I went back to the studio with Bobby and stayed up till he signed off. It was certainly a big night.

* *

While I was up at WBBM I met Nate Caldwell and Mrs. Caldwell. Now there is surely a contrast. Nate is a blond with blue eyes and an engaging smile and Mrs. Caldwell is a slim young thing with the loveliest black eyes and naturally brown curly hair and, my dear, they are still crazy about each other although they have been married about two years.

* *

What with Sam 'n' Henry leaving WGN and going to WMAQ, this office has just literally been swamped with telegrams and letters. It just kept me busy calling up WGN to find out where they were going and had gone. And now Sam 'n' Henry are going to change their names to Amos 'n' Andy. For heavens sakes how can I keep track of them. Well, here's how they look when not Sam 'n' Henry. Freeman Gosden is a tall slender young man with blue eyes and very light hair. He isn't married. Charles Correll is six inches shorter and a little stouter and has dark hair. Mr. Correll came from Hatteras, North Carolina, and that explains everything. He's married, girls, so that's that. They really are a nice looking pair.

* *

The cutest card came in here the other day from Mr. and Mrs. Pat Barnes and on it was a little drawing of a baby on

(Continued on page 124)

Hu-Chin Plays Jazz

(Continued from page 36)

the rest of the world, the demand for more hu-chins increased. It is now heard everywhere—although the more fashionable would not dare to be seen playing one in public. It would be much the same as to expect one of your temperamental American artists going on the stage with a beggar's hand organ and monkey—too humiliating," declared Mr. Hsiang.

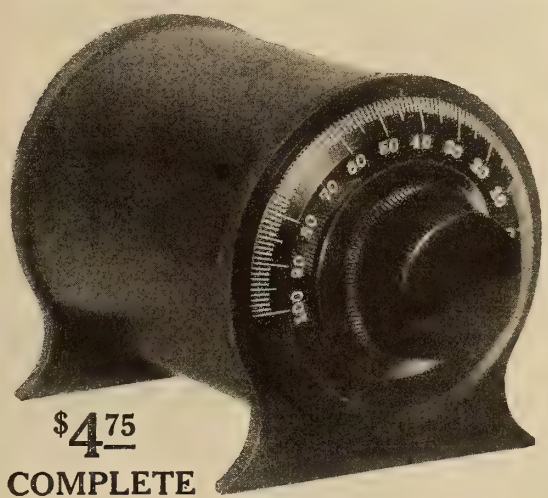
The younger element learns to play without the parent's knowledge, and takes secret pride in being able to perfect the use of the instrument. The young Chinese frequently organize hu-chin jazz bands for parties and larks by themselves.

The hu-chin is about three feet long, and consists chiefly of the neck or handle with an octagonal sound chamber at the end. Over the top of this sound chamber a snake skin is stretched tightly. The pitch of the tone is dependent upon the size of this sound chamber. It may be tuned by twisting large wooden plugs at the end of the neck to which the strings are attached. The bow is made of bamboo and horse hairs. The strings of the bow pass between the two strings of the hu-chin, and the notes are produced by either bearing down on one string or lifting it up so it strikes the other.

Volume
Distance
Sharp Tuning

WITH THE AMAZING
REESONATOR
TRADE MARK

The Reesonator is an instrument designed to balance the antenna to the receiving set and increases the volume and selectivity of your machine. It will enable you to play with dance volume stations which are barely audible or sometimes entirely inaudible without it. It will also decrease battery consumption 30 per cent, as you do not have to apply as much power to obtain the desired results. It does not require tuning for every station you receive, only when additional selectivity or distance is required. It is attached externally to the machine and can be attached by any one in a minute. Reesonator as illustrated is especially designed for Atwater Kent Models 30-32-35-37, Radiola Models 16-17 and Crosley Bandbox, Apex and Day-Fan machines. On the above machines, the REESONATOR is connected in parallel between the antenna and ground posts. When ordering, state type of machine on which Reesonator is to be used. Equivalent to two extra tubes in your machine.



$4.75
COMPLETE

Not a wave trap but a wave booster (Pat. Pend.)

What Some of Our Users Say
TESTIMONIALS

Gentlemen: We wish to inform you that the REESONATOR, we purchased from you some time ago, is meeting with our highest expectations. We have found it of much value in aiding reception, increasing volume, clearness of tone, and enabling us to get stations which we otherwise could not hear. We have found it to be well worth the price.
Yours truly,
N. N. Fisher
Janesville, Wis.

Gentlemen: Last month, I bought one of your REESONATORS and I find it to be just as you said. Now, I have no trouble in bringing in far stations, and it cuts through interference good. It makes a big improvement to my set.
Signed,
Charles Moreau
Albany, N. Y.

Dear Sirs: A friend of ours let us use a REESONATOR put out by your firm, and we like it very much. We did not know where to buy this, so wish you would send us one C. O. D.
Yours truly, W. J. Sincock, Eveleth, Minn.

Gentlemen: Enclosed find check for $4.75. Please mail one REESONATOR at your earliest convenience. A friend of mine received one a few days ago, and it seems to be the "Cat's Whiskers." Yours truly, F. H. Lander, Lakeland, Fla.

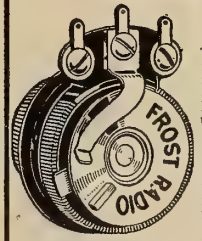
Above Testimonials Unsolicited

We Guarantee Satisfaction
Try one for three days at our risk. If not thoroughly satisfied your money will be cheerfully refunded.

F & H Radio Laboratories
Dept. 105 **Fargo, North Dakota**
REFERENCES:
First National Bank **Fargo National Bank**
Dun's or Bradstreet's

SEND COUPON NOW
F. & H. RADIO LABORATORIES
Dept. 105 **Fargo, North Dakota**
☐ I enclose check or money order for $4.75 for which send me a Reesonator postpaid.
☐ Send **Reesonator** C. O. D.
☐ Send Dealers' Proposition.
☐ Please send Literature.
☐ Send Name of Jobber.
Name .....
Address ..... State.....

FROST-RADIO
Ask Your Neighbor
DE LUXE APPARATUS



FROST-RADIO
GEM RHEOSTATS
75c and $1

Frost De Luxe Gem Rheostats
The first really good small rheostats. Are but 1½ in. in diameter yet operate as smoothly and efficiently as our larger types. Precision built throughout. Have Bakelite pointer knob, hand buffed nickel plated exposed metal parts, and finest quality resistance wire wound on new flexible Bakelite strip. We make them with or without filament switch, and also supply them wound as potentiometers. Plain Gem Rheostats. 3 to 30 ohms, 75c. With switch, $1.00. Potentiometers, $1.00. Demand from your dealer by name.

Mail the Coupon below for your FREE copy of the new Frost booklets, "What Set Shall I Build?" and "For Better Reception," two valuable books you will enjoy reading. Fill out and mail coupon now.

HERBERT H. FROST, Inc.
Main Offices and Factory, Elkhart, Ind.
Herbert H. Frost, Inc.,
160 North La Salle Street, Chicago.
Please send me your free books "What Set Shall I Build," and "For Better Reception," as offered in Radio Digest for March.
Name .....
Address .....
City..... State.....

LOOP SET OWNERS

ON RECEIPT of your order we will ship you by return mail one of our famous JENKINS INDUCTANCE-COUPLERS, which we unconditionally guarantee to INCREASE VOLUME 400%—MORE THAN DOUBLE DISTANCE and TRIPLE the NUMBER OF STATIONS you are now receiving.

ANY OWNER CAN INSTALL IN FIVE MINUTES. TRANS-OCEANIC RECEPTION AND OTHER STARTLING DISTANCE RECORDS FREQUENTLY REPORTED BY PURCHASERS.

Especially adapted for all Loop Sets.

ORDER ONE TODAY

$5.00

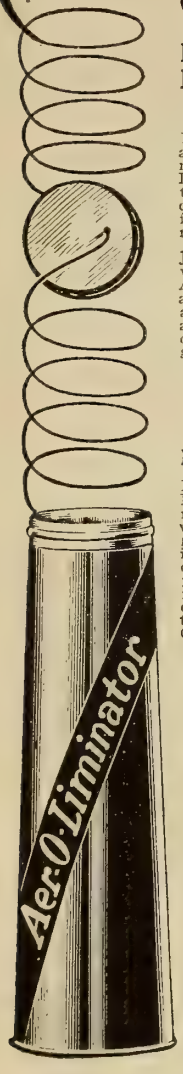
CASH—CHECK—MONEY ORDER

Your money cheerfully refunded IMMEDIATELY without question to any purchaser NOT ENTIRELY SATISFIED.

JENKINS RADIO CO.
Box 41 **Bettendorf, Iowa**

Amazing NEW Ground Antenna

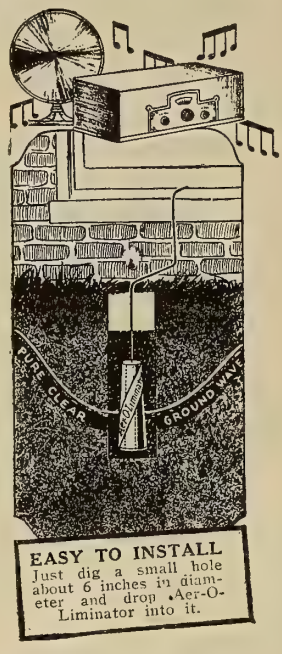
Gets Everything But Static!



Brings in Far Away Stations Loud and Clear Regardless of Static Conditions

Fans everywhere are replacing their troublesome and static gathering un-in-the-air aerials with the marvelous new GROUND ANTENNA—Aer-O-Liminator. Radio engineers and hundreds of users testify that Aer-O-Liminator gets better long distance reception, almost unbelievable freedom from outside noises, far greater selectivity and marvelously true, clear sweet tone quality.

John E. Christenson, **Radio Engineer, Chicago,** writes: "I have tested and thoroughly approve the Aer-O-Liminator. I find it increases selectivity and volume without distortion, practically eliminates static, gives good clear tones, both on local and distant stations. I would recommend the use of the Aer-O-Liminator to every radio owner to get the best reception from his set."



EASY TO INSTALL
Just dig a small hole about 6 inches in diameter and drop Aer-O-Liminator into it.

FREE TRIAL

Make this thrilling test at our risk!

Install an Aer-O-Liminator (Ground Antenna). Leave your old overhead aerial up. Try out on a night when static is bad. If you do not get a wonderful improvement in freedom from static, greater selectivity and clear sweet tone without interfering noises, if you can't get good reception on stations that are drowned out by static on your old aerial, you need not pay us a red cent for this test. Send coupon at once for scientific explanation of Aer-O-Liminator (Ground Antenna), proof of performance and our conclusive Offer—Mail Coupon TODAY!

Aer-O-Liminator (Ground Antenna)

Endorsed by Foremost Engineers and Dealers

Rush This Important Coupon

CURTAN MFG. CO.,
154 E. Erie St., Dept. 823-C,
Chicago, Ill.

Please send me at once complete description of Aer-O-Liminator, with details of guarantee, Scientific Proof, and FREE TRIAL OFFER.

Name .....
Address .....
City .....
State .....

CURTAN MFG. CO.

Dept. 823-C Chicago, Ill.
154 East Erie Street



Fool Your Friends

Make Your Radio "SAY" anything You Want!

THE SKY IS THE LIMIT
Brand New Idea for a Radio Party
The Mystic Home Broadcaster takes only a minute to insert. No skill required. Hide in another room or closet, sing, joke, play into the microphone. Then the fun begins. Ship a Home Broadcaster in your pocket. Try it at the next home party. Send no money. Pay postman $4.95 plus postage for microphone, special extension cord, adaptor plug. Money back guarantee. ELSA PRODUCTS Mfg. Co. 726 Atlantic Ave., B'klyn, N.Y., Dept. 234

Just Plug in Set



Be Your Own Broadcaster



RAISE BELGIAN HARES
New Zealand Reds — Chinchillas — Flemish Giants
MAKE BIG MONEY—We Supply Stock and pay you following prices for all you raise: Belgian Hares $2 each—New Zealands $3 each—Chinchillas $4 each—Flemish Giants $5 each. 82-page illustrated book, catalog and contract, also copy of **Fur Farming** magazine, tells how to raise skunk, mink, fox, etc., for big profits, all for 10c. Address OUTDOOR ENTERPRISE CO., Box 67, Holmes Park, Missouri

PSORIASIS

CAN BE CURED. I SUFFERED MANY YEARS WITH THIS DREADFUL SKIN DISEASE. WRITE R. S. PAYNE, 234 E. SECOND ST., COVINGTON, KY.

600 Mile Radio only $2.95



Works without any batteries
300,000 people already use them
Write for full description and copies of letters giving lists of stations heard by users.
LAMBERT CO., 227-J, Wichita, Kansas

MARCELLA

(Continued from page 123)

top of a Radio set and underneath it said, "Barbara Ann, first appearance January 27, 8 lbs. ¾ oz." And Pat is just too pleased for words. He says she is absolutely the most beautiful baby in the world. That's his story and he sticks to it.

* *



I liked Harold myself, Mrs. J. P., and was glad to tell you about him. Now as to Jack and Gene. They are so mischievous that it is awfully hard to get any real information out of them. Every really serious question they met with such frivolous remarks that Marcella was more than a little downcast. For instance, when asked if they were married they seemed to take it as a perfect joke. Of course, they are terribly young. They both have medium brown hair and blue eyes. Gene Carroll is tall and slim and Jack Grady is shorter and heavier. Don't they look as if they had awfully nice personalities and dispositions? They used to sing in vaudeville and met four years ago and decided they would like to team and so they have ever since. Jack plays the piano and Gene plays the harmonica and guitar. While Miss Alexander of WLS was sending me all this material on Jack and Gene she mentioned the fact that June of May and June was married on Valentine Day to John Brown of WLS. Wasn't that romantic?



* *

Miss Inquisitive, you ask me where Jack Nelson is. When I wrote and asked him his present whereabout, he sent back a clipping from last month's Digest speaking about a little Miss Nelson. This is what he says. "I had to cut the enclosed clipping from the Digest out so that my twenty months old son wouldn't see that part about "little Miss Nelson." He'd be after you for that. Such a husky brute—little Miss Nelson—he'd be insulted! Thought you knew he was Jack, Jr., and he's not so little either." My goodness, what do you think of that? Anyway, Jack has deserted the Mike for the present. He is the Radio advisory department of an advertising agency.

* *

Really I begin to feel like a matrimonial bureau. You remember that KFRC brag about an entirely unhooked staff? After that appeared they all began to get attached. Now here's the latest, Harold Peery has gone and got married. That pretty Helen O'Neil is still single and so just to get even with all these big husky men who go searching outside of their station for brides when she's there, I'll use her picture. Really now, isn't she a dear?



* *

Somebody asked me about John Patt and Leo Fitzpatrick. Now there just isn't the slightest use in thinking too much about either one of these attractive men. They are married. John was that young announcer at KFKU. He also worked with Leo at WDAF. When he was in the University of Kansas, he fell in love, and was married last June in Pueblo, Colorado. John is certainly good looking. He is tall and slim and has a pair of wicked blue eyes.

(Continued on page 125)

KYW has a lot of new voices since John Clark left. Maurrie Wetzel, the chief announcer, moved over there from WCFL. My, there is a man with ideas. He says he married a blonde although he preferred brunettes. Isn't that a cute way of saying it. But he really is a perfect gentleman. You should see him running around when he is conducting a program. That handsome Ivan Jones presides at the microphone. He has pretty curly brown hair and brown eyes and is really too attractive. He came here from KOMO Seattle. Then there's that Stanley Houston, who just tried to vamp Marcella right off the bat when he turned his blue eyes on her. Gee I wish I had that picture of Stanley made up so you could see it. He has an impish look, curly hair and is not married. Matty says a room full of stenographers just stop work when he arrives.

* *

Elizabeth Ann, do you know I still haven't that information on Bobby Warner and Harold Pratt. Isn't that terrible?



Will you forgive me? You see you forgot to tell me where they are and I just can't guess at it. But Harry Lucke who used to be at KTNT came in the office the other day and he knows Carl Menzer. He says he is very good looking and that he flies up to Chicago. In fact, flying is his hobby. Isn't that interesting. Perhaps, Clare, who wrote me that lovely letter about him will think this is the third reason he is not married. I just can't see why he doesn't come to see Marcella.

* *

I want to thank everybody who sent in information about Harry Snodgrass. The last heard of he was playing in Columbia, S. C. about February 21. He is only about five feet four inches tall and has a shock of black hair. He has settled down in Johnson City, Pennsylvania, and his child is in school there.

* *

The cutest letter came in here last week. Here it is as is: "Dearest Marcella; Note in your column of the February issue of the Radio Digest that you

Continued on page 126

JEWELL

Pattern No. 190 A. C. Voltmeter for Controlling A. C. Filament Voltage



Jewell Radio Instruments

Jewell radio instruments are sturdy and accurate, and will give years of satisfaction. They are available in many different styles and types to best suit the various requirements of the new A. C. and D. C. sets. Most of the popular radio circuits recognize the value of instruments and many specify Jewell instruments exclusively.

Our radio instruments are described and listed in our radio instrument catalog No. 15-C, which is available on request. Write for a copy.

Jewell Electrical Instrument Co.
1650 Walnut St., Chicago
"28 Years Making Good Instruments"

A Sensational Success!

Tested--Proved--

Over 35,000 Times

We defy anyone, anywhere, to match the quality and performance of the Townsend "B" Socket Power—performance that is your privilege to obtain for only $6.85. Thousands of reports show astounding results beyond the capabilities of many of the highest-priced "B" Eliminators. Convince yourself without delay at our risk.

A.C.--D.C.--Any Cycle

Delivers up to 100 volts on any set. Full tone, clarity, and volume. Sold on REAL GUARANTEE OF MONEY BACK IF NOT SATISFIED.

SEND ONLY $1.00

Simply fill out the coupon and slip it into an envelope with only $1.00, and mail at once. Your Townsend "B" Socket Power Unit will be sent promptly. Deposit only $5.85 plus postage with the postman. Try out for 10 days—then if it does not do everything we say, return it to us and purchase price will be refunded.

TOWNSEND LABORATORIES
713 Townsend Street Dept. 17 Chicago, Ill.
MONEY BACK GUARANTEE

Read These!

"About a year ago I purchased one of your Eliminators, and think it about time I told you of the excellent results I have had from it. I have two neighbors, one who paid $58, and the other $65 for their Eliminators, and out of a community of 14 radio owners, I am the only one that has logged Vancouver, B. C. I cannot speak too highly of your Eliminator as I have a log of 230 stations, at the price of a couple of dry 'B' batteries."
J. Slator, Stony Mountain, Manitoba.

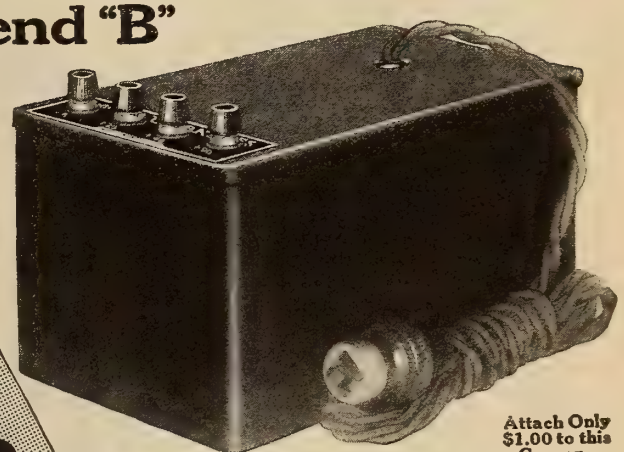
Moran, Kans.
"Your Eliminator is giving excellent satisfaction on my Atwater Kent six-tube set. It furnishes plenty of power and is as near noiseless as any eliminator I have ever seen."—R. E. Welborn, Supt. of Schools.

Red Lion, Penn.
"Your Eliminator is sure working fine on my 5-tube Claratone set. Works better than my friend's $35 Eliminator. Best I have ever used."
Truman B. Smith.

10 Days FREE TRIAL You are the Judge!

Townsend "B" Socket Power

Approved **and passed by the rigid laboratory tests of Popular Radio and Radio News**



Attach Only $1.00 to this Coupon

Complete $6.85 $1.00 Down Balance C.O.D.

Send for Literature

TOWNSEND LABORATORIES
713 Townsend St., Dept. 17 Chicago, Ill.
Gentlemen: Attached find $1.00. Kindly send at once Townsend "B" Socket Power Unit, C.O.D. for $5.85, plus postage, on guaranteed 10-day free trial.

Name .....
Address .....
City ..... State .....

YAXLEY
APPROVED RADIO PRODUCTS
for the
Hot Spot Fourteen

No. 660	—Cable Connector	$3.50
No. 103K	—3 Ohm Rheostat, with Knob	1.35
No. 400	—400 Ohm Potentiometer	1.75
No. 804	—4 Ohm Resistance Unit	.15
2—No. 506DA	—6 Ohm, Double Arm, Semi-Fixed Resistance, Each	.50

At Your Radio Dealers
Write for New Illustrated Catalog
YAXLEY MFG. CO.
Dept. L—9 So. Clinton St., Chicago

$1.00 WILL SAVE YOUR SPEAKER



The Craftsman Dollar Speaker Filter is Guaranteed to relieve your speaker of the DC plate current (up to 250 volts). It gives speaker a chance to operate at its best. Attached in a second. Send dollar bill NOW!

CRAFTSMAN RADIO PRODUCTS
9 Orchard St. Newark, N. J.

MAKES A COMPLETE MACHINE SHOP
EVRY-USE Electric MOTOR ATTACHMENT
Fastens on shaft of small motor in a jiffy. Holds attachments for Grinding, Polishing, Sawing, Drilling, etc. MADE TO FIT ⅜-inch, ½-inch and ⅝-inch shafts.
ONLY $3.95
STATE SIZE.



Also Electric Motors at Greatly Reduced Prices.
Write Us YOUR Requirements.
UNITED ELECTRIC MOTOR CO.
178-M Centre Street, New York

DEALERS BIG DISCOUNTS
SET BUILDERS, AGENTS!
Big New 1928 Catalog--4000 Items Shows the latest circuits, the newest developments in radio at startlingly low prices. Get the parts you want here and save money. The best in parts, kits, complete factory-built sets and supplies. Orders filled same day received. Write for free copy NOW. *Standard discounts to dealers, set builders, agents.*



BARAWIK CO. Dept. 873. Chicago, U. S. A.

ask me who Ione is. Yes, sir. She is 'it.'" Still wondering how you found me out, (Here he draws the cutest picture of a villain saying curses I am foiled.) We are heading south from here on this trip, ending up at Nashville, Hot Springs, St. Louis, Kansas City and back home to KOIL in the spring—then look out. (Then he shows the cunningest picture of two little birds on a branch with a nest over head.) Of course, it might be a rainy season! Well we must get busy and prepare some new songs. What a life! As Oilways, Ned Tollinger Mona Motor Twin."

* *

I just heard about the sweetest romance. You remember John Clark and Matty of KYW and how we kidded along last summer? Here is the real low down on the matter. That pretty and attractive Polly Willis met Matty on the street, you remember Polly, she was at KYW in the early days, and Matty, of course, said come up and meet the old gang. Which she did and Matty said that as soon as John Clark met Polly his heart must have done a few handsprings because the next night he met them going somewhere for dinner. Well, John admitted it himself and he says she is the loveliest girl in the world and my dears, in fact, he hardly had time to speak to us the last time we saw him at KYW, because he was taking the train for Freeport, that's where Polly is teaching school. Well anyway John says it will happen sometime in June. Now here is the funny part of it. Polly is an old Radio star and John is an old Radio announcer and yet they never happened to meet until Matty introduced them. Matty says he's going to buy himself a bow and arrow and pinch hit for Cupid. There's something about these announcers that surely gets we girls. Now Polly will have to live in Springfield because John Clark is director of WBZ.



* *

Even if the Windjammer is not located his running mate the Bell Boy, Ted Hediger, has been. Ted is appearing before the microphone of KWK, incognito as Fred Hermen, his two first names. Glad to hear from you Mr. Hermen. Drop us a line again when anything exciting or thrilling happens.

Radio Finds Gold Treasure

(Continued from page 10)

with large emeralds and a large pearl drop.

"One of the finds was that of a very large cross worn by priests three hundred years ago. Another was a long gold ball chain, each ball being an inch in diameter. There were a number of crosses set with diamonds and other stones. Numerous articles were encrusted with rubies, emeralds, turquoise, pearls and diamonds. One piece resembling a tower is believed to be a part of the headgear worn in ceremonials by the old priests."

Subterrancan passages were hewn from the rock by slaves in the old days and there are many legends of how the people brought their private treasure to the priests to be secreted from the threatened onslaught of pirates. It was in these passages the treasure was hidden. When Morgan arrived and began his pillage the tunnels where the treasures had been concealed were flooded.

Make this Underground DX Test! FREE

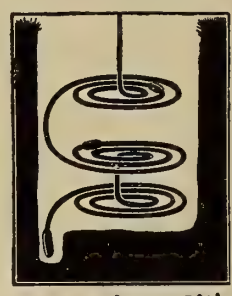
Try This Amazing Device Entirely at Our Risk.

. Spring and static are here. From now on radio reception taken out of the air will contain more static and noise than music. Why put up with this nuisance—why, when

SUBANTENNA

Will Bring You Loud, Clear DX Right Thru Raging Summer Static

Ground waves are clear, strong and static free when air waves are noisy. Subantenna, the tried, tested and proved underground antenna, picks up these ground waves and brings them to your set. You get the same sweet clear reception you get on a crisp, cold, winter night. Prove this FREE. Mail coupon.



Install Subantenna. Leave your old aerial up. Select a bad night when DX is almost impossible with the ordinary aerial. Make a comparison, station for station, connecting first your aerial, then Subantenna. If, from stations that are just a mess of jumbled noise with the old aerial, you don't get reception that rivals local in sweetness and clarity the instant you switch to Subantenna, this test is FREE. Send coupon at once for scientific explanation of Subantenna and for particulars of GUARANTEE and FREE TRIAL OFFER. SEND COUPON NOW!

Recommended By Leading Authorities and Thousands of Fans

The laboratories of Citizens Radio Call Book, Popular Radio, Radio News, Radio Age, Radio Digest and others approve Subantenna.

John White of Brooklyn, N. Y., received Perth, Australia (9,400 miles away), with an ordinary 6-tube set and a Subantenna.

W. C. Freymuth of Chicago got Havana, Cuba and Buenos Aires, S. A., with a Subantenna.

Hundreds of other fans have written us reporting greater distance since installing Subantenna and all are amazed at the clarity of ground waves.

CLOVERLEAF MFG. CO.
2714-A Canal Street Chicago, Ill.

Clip and Mail NOW

Cloverleaf Mfg. Co.,
2714-A Canal St.,
Chicago, Ill.

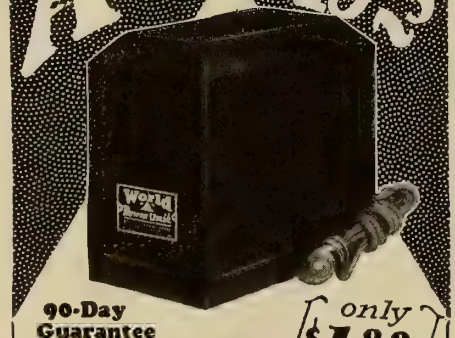
Tell me all about SUBANTENNA; your unqualified, unconditional guarantee and your FREE TRIAL OFFER.

Name .....

Street .....

Town .....State.....

Guaranteed "A" Socket Power Unit $15.75



90-Day Guarantee

An absolutely unequaled value! We want you to test the World "A" Socket Power Unit and compare it with any other of two or three times the price. Try for ten days at our risk. Then if you are not convinced that it is unsurpassed as to quality and wonderful results, purchase price will be refunded in full. Operates on 50 or 60 cycles at 110 volts A. C. Highest quality Westinghouse electrical equipment. No hum or noise. Approved by Radio News Laboratories and other leading Authorities.

only $1.00 Down Balance C.O.D.

Send Order Today Just write your name and address on a slip of paper—pin a one dollar bill to it and mail today. We will ship same day order is received for $12.75 C. O. D. 5% discount for cash with order. Remember you are the judge and are fully protected—so send order NOW.

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Dept. 62 Chicago, Illinois

[Station W. S. B. C., owned and operated by World Battery Company]

$75 to $125 Weekly Charging Batteries Starts You





$5 Down

Let me show you how to make big money right from the start. I've prepared a FREE book explaining all details. First week's profit pays for all equipment. You can get all the battery charging business in your community with my Service Station Charger—it's years ahead of ordinary chargers—handles 50% to 70% more batteries. I explain everything—start you in a business of your own and put you on the way to big money. Write for FREE BOOK.

C. F. HOLMES, Chief Engineer, Dept. R.D.
Independent Electric Works
5116 Ravenswood Ave. Chicago, Ill.



FREE BOOK-Just Out

Stop Using a Truss

Free—Trial Plapao—Free



Awarded Gold Medal

STUART'S ADHESIF PLAPAO-PADS are surprisingly **different from the truss**—being mechanico-chemico applicators—made self-adhesive purposely to keep the muscle-tonic "PLAPAO" applied continuously to the affected parts, and to minimize painful friction and dangerous slipping. **No straps, buckles or spring attached. Soft as velvet—easy to apply—inexpensive.** For almost a quarter of a century satisfied thousands report success without delay from work. Process of recovery natural, so no subsequent use for a truss. Awarded Gold Medal and Grand Prix. Trial of "PLAPAO" will be sent absolutely FREE Write your name on coupon and send **TODAY.**



Awarded Grand Prix

PLAPAO CO., 176 Stuart Bldg., St. Louis, Mo.

Name.....

Address.....

Return mail will bring Free Trial PLAPAO.

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HOW about that new set you want to buy? What are you going to do with the old one? A Radio Digest classified advertisement will sell it for you.

Rates are twenty cents a word for each insertion. Five per cent discount for four insertions. Name and address are counted. Two initials count one word. Cash must accompany order. Minimum of ten words. Objectionable and misleading advertisements not accepted.

Employment

Agents

We pay $48.00 a week, furnish auto and expenses to introduce our soap and washing powder. Buss-Beach Company, Department A186, Chippewa Falls, Wisconsin.

Instructions

Earn $25 weekly spare time, writing for newspapers and magazines. Experience unnecessary. Copyright book, "How to write for Pay." Free. Press Reporting Institute, 1269 St. Louis, Missouri.

DO YOU DRIVE A CAR? U. S. Government Chauffeur-Carrier jobs will pay you $141 to $175 a month. "How to Qualify," mailed Free. Write, Instruction Bureau, 206 Arcade, St. Louis, Mo.

Men qualify for forest ranger position; start $125 month; cabin and vacation; patrol the forests; protect the game. Write Mokane Institute, M-50, Denver, Colorado.

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Inventors who derive largest profits know and heed certain simple but vital facts before applying for patents. Our book Patent-Sense gives those facts; free. Lacey & Lacey, 721 F Street, Washington, D. C. Established 1869.

PATENTS. Booklet free. Highest references. Best results. WATSON E. COLEMAN, Patent Lawyer, 724 Ninth St., N. W., Washington, D. C.

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For better coast to coast summer reception use Staal's Underground Antenna. It will cut static fifty to ninety per cent. Plan and instructions sent postpaid for $1.00. J. T. Staal, 4005 Woodland Avenue, Kansas City, Missouri.

EDISON "A" BATTERIES—3 cell, 20 ampere hour, in neat metal cases. Price $3.50 each, ten or more $3.00 each. Cash with order. Department B, 25 East South Street, Indianapolis, Indiana.

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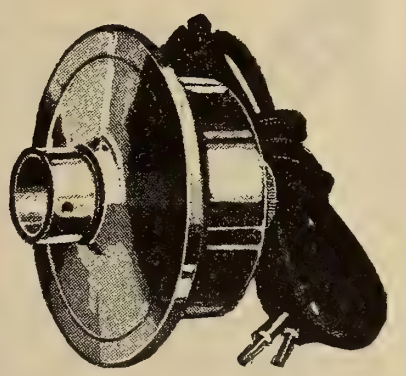
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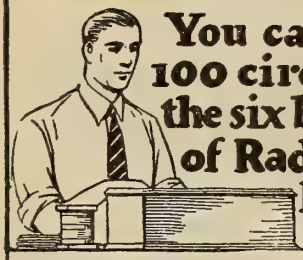
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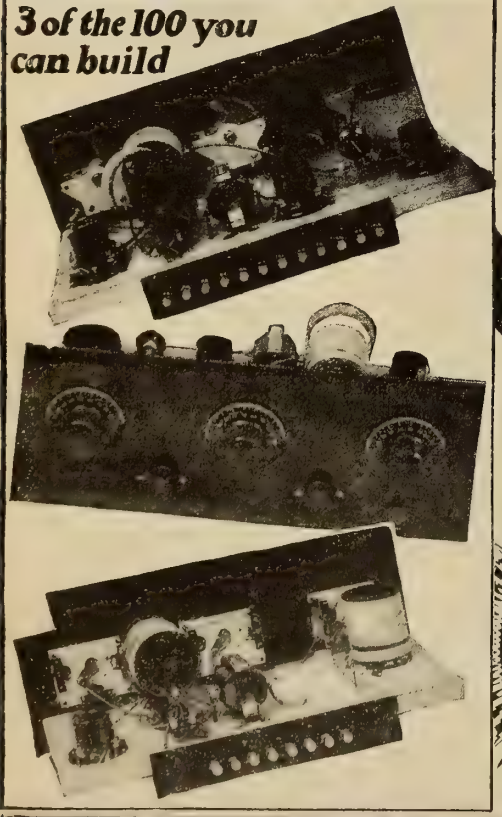
"I have made as high as $78 in one week in a retail Radio store. I estimate my total income, as the result of my knowledge of Radio around $3,000. I know I could not have picked a better course." Frank Reese, 304 Walnut Street, Coatesville, Penna.



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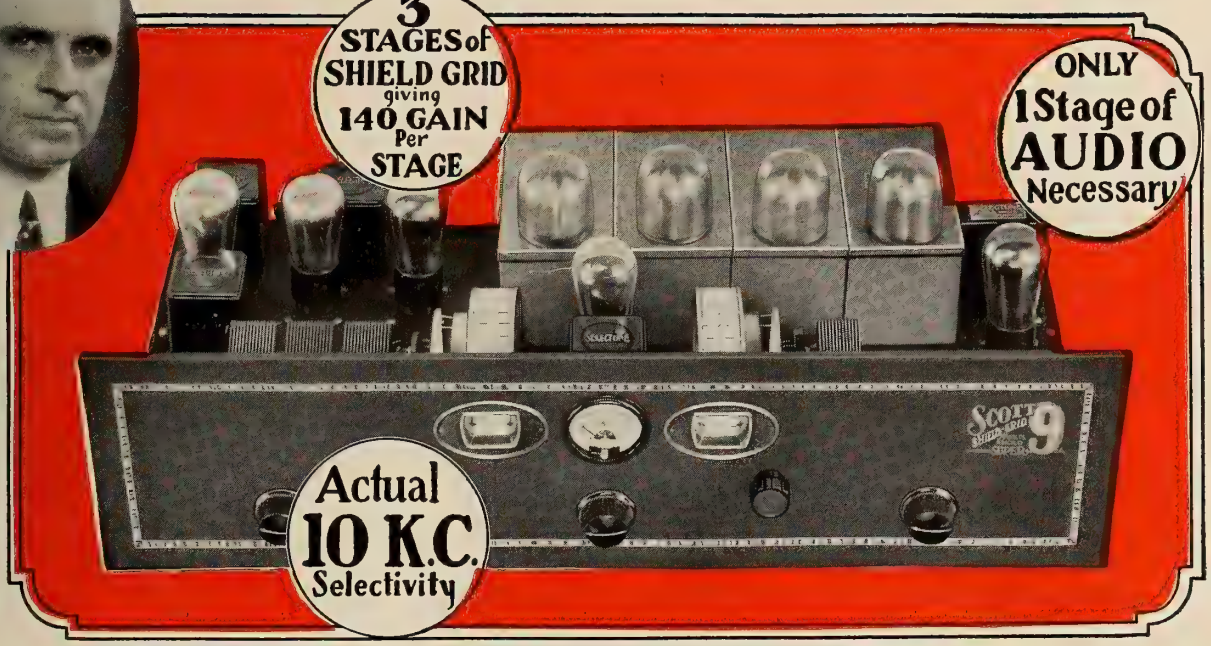
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More Actual Amplification • More Distance and Volume than Any Other Existing Receiver Known to Us

This—we believe, is the most powerful, the most selective and the finest toned receiver in existance today. We draw this conclusion from having tested and scientifically measured every other receiver which might claim itself the equal of the SCOTT World's Record Shielded Grid NINE. And there is no question but that this radically new type of receiver will maintain its position of obvious superiority for years to come, for the features of circuit engineering responsible for its amazingly better performance are far ahead of any circuit developed to date.

UNLIMITED RANGE! Without aerial, ground or loop, the SCOTT Shielded Grid NINE brings Pacific Coast Stations to Chicago with loud speaker volume. And so tremendous is the amplification of the *shielded grid* long wave amplifier employed, that it is impossible to determine a range limit for this receiver when used with a short antenna and a connection to ground.

Shielded Grid Tubes Used in an Entirely New Way

Standard circuits commonly in use with the new shielded-grid tubes, provide actual amplification of approximately 40 per stage. The revolutionary new circuit used exclusively in the SCOTT Shielded Grid NINE, gives a practical amplification of 140 per stage, thereby making this receiver many times more powerful than receivers using shielded-grid tubes in a conventional manner. It is this new circuit arrangement developed and used exclusively by us which enables us to challenge the whole world of radio to any kind of competitive test with assurance that the SCOTT Shielded Grid NINE will win.

Only One Stage of Audio Required!

The second detector output of this receiver is so heavy that concert volume and clear, undistorted cathedral tone, even on the most distant stations, is obtained with but a single stage of 2 to 1 audio frequency amplification.

Easy to Build --- Results Guaranteed

Despite the fact that the Scott Shielded Grid NINE is one of the most elaborate receiving systems ever devised — and despite the fact that it embodies many features of circuit arrangement not known to common practice, it is a very easy set to build, and when you buy the kit of parts we positively guarantee that you will get the same results we get from our laboratory model. Both panel and sub-panel are drilled to receive each part and the shield-grid amplifier units come to you fully wired and tested—ready to be connected into the circuit just as though they were a transformer.

Why Pay More *for* Less?

Why pay more than the small cost of the Scott Shielded Grid NINE when no other receiver offers you so much? Why not have a receiver which provides actual 10 Kilocycle selectivity regardless of where located? Why not have a receiver with which you can listen in on all the world—no limit to its distance range. The Scott Shielded Grid NINE is, unquestionably the finest, most powerful, most advanced receiver of the day, and is, beyond all doubt, destined to hold its position of leadership, throughout the coming years. It is the ultimate. Build it—enjoy it NOW.

FREE

Circuit Diagram and Particulars

Find out all particulars of the Scott Shielded Grid NINE. Examine its circuit. See for yourself why it has unlimited range—unlimited power—perfect tone. Proof of the superiority of this great new receiver is FREE to you. Also copies of 6000 and 9000 mile reception verifications and other records made by the Scott World's Record Super 9 and the Super 10, the less powerful predecessors of the new Scott Shielded Grid NINE. Get this information now. Simply clip and mail the coupon. Mail it TODAY!

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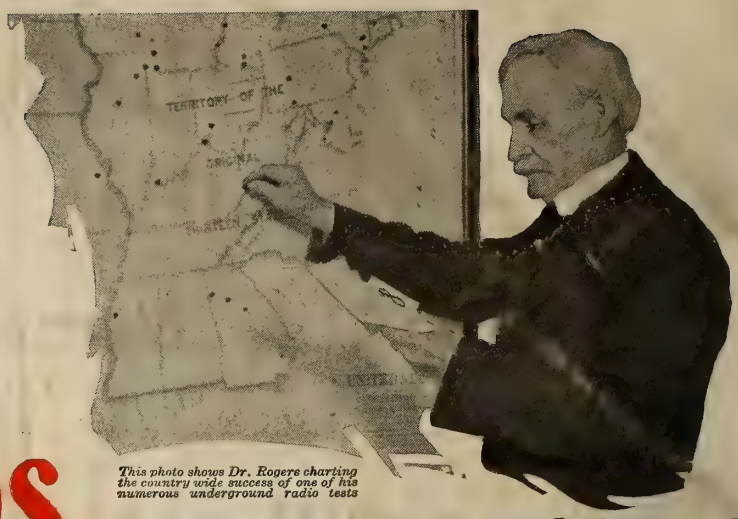
SCOTT SHIELD-GRID 9 WORLDS RECORD SUPER

The Perfected Invention of

Dr. J. Harris Rogers

Celebrated War Time Naval Radio Consultant

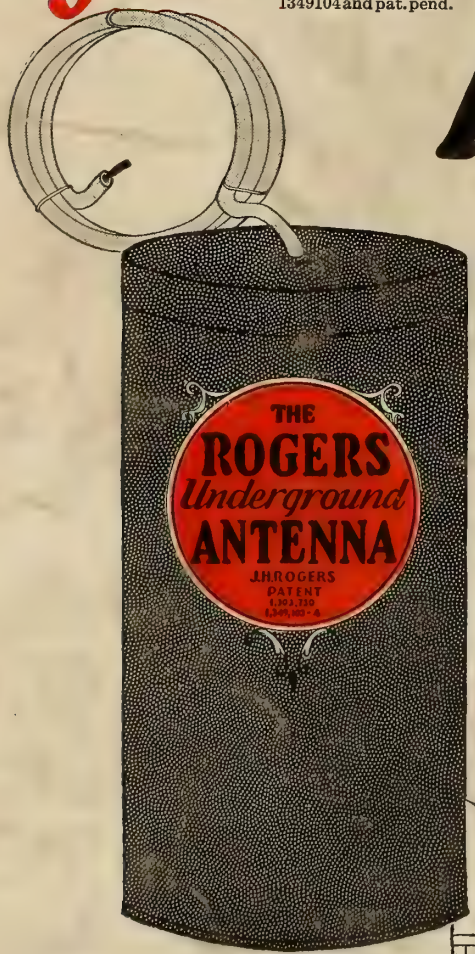
The eminent scientist, Dr. J. Harris Rogers is known the world over for his research work and successful accomplishments in the line of underground and underwater radio transmission and reception. His invention, the Rogers *Underground* Antenna for reception of waves within the B.C.L. band is, unquestionably, one of the most important radio advancements of the year.



This photo shows Dr. Rogers charting the country wide success of one of his numerous underground radio tests

First news of the ROGERS *Underground* ANTENNA

Made under exclusive license in accordance with patents of Dr. J. Harris Rogers Nos. 1303730, 1349103, 1349104 and pat. pend.

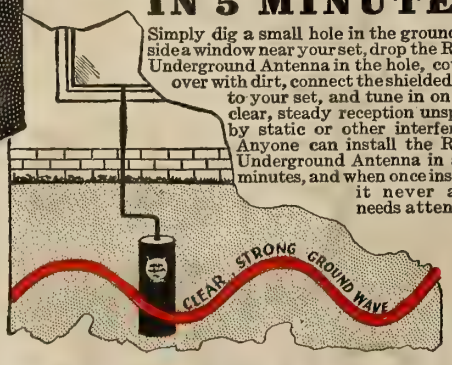


Provides Clear, Loud Reception Regardless of Weather Increases Distance and Volume with Any Set

That radio waves, unspoiled by static and less affected by weather conditions, travelled thru the ground was the belief of Dr. J. Harris Rogers. Test after test proved his contention. On nights when weather made reception from distant points impossible with an antenna suspended in the air, reception was clear, steady and loud when taken out of the ground. Static has little effect upon ground-wave reception, and it was found that ground waves usually exceeded the strength of air waves even when the latter were at their best. It then remained for someone to develop a device with which these clear, strong ground waves could be intercepted and brought to the receiving set. Followed more years of research, more experimenting, more practical tests—all resulting in the Rogers Underground Antenna—developed and perfected by Dr. Rogers, himself—the product of a lifetime of study—a proved device, successful wherever used and offered to you with a positive guaranty of money back if you are not satisfied.

EASILY INSTALLED IN 5 MINUTES!

Simply dig a small hole in the ground outside a window near your set, drop the Rogers Underground Antenna in the hole, cover it over with dirt, connect the shielded cable to your set, and tune in on loud, clear, steady reception unspoiled by static or other interference. Anyone can install the Rogers Underground Antenna in a few minutes, and when once installed it never again needs attention.



THE ILLUSTRATION at the right shows a typical installation of the Rogers Underground Antenna. As there is but little static in the ground, this Rogers unit delivers clear, strong, radio impulses to the receiver, thru the shielded connecting cable. And think! How much easier it is to install the Rogers Underground Antenna than it is to climb around on a slippery roof hanging up a wire which collects as much static as it does radio waves.

Yours to Test FREE

It costs you nothing to test the Rogers Underground Antenna. We will send it to you to try on your own set, and we don't ask you to pay a cent for this great radio improvement if you don't find it all that *Dr. Rogers claims* in his patents. Send the coupon now. Let us send you the startling facts of the Rogers Underground Antenna and full particulars of the FREE comparative test we want you to make. Clip the coupon. Send it today.

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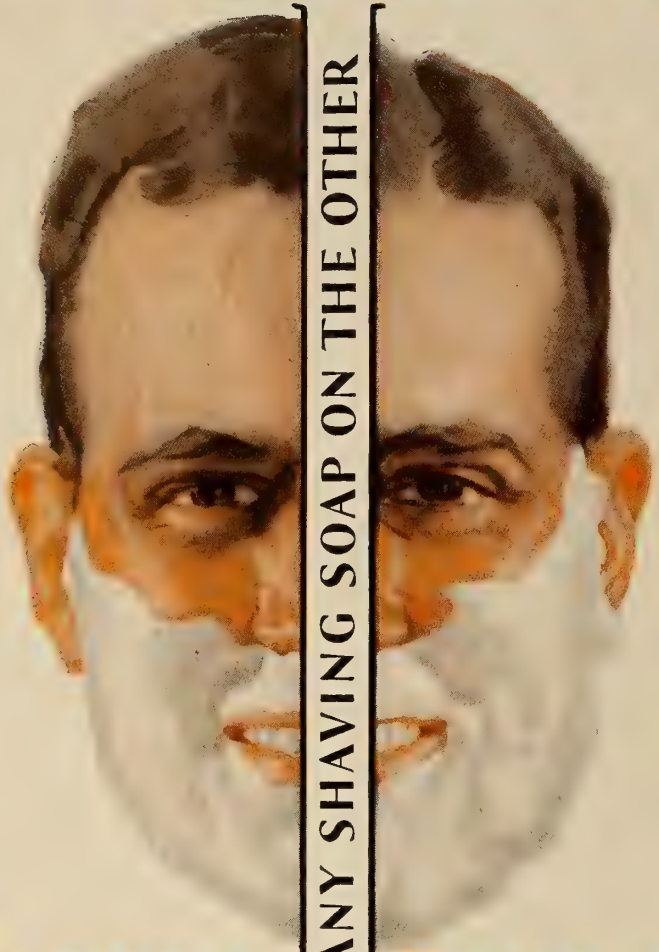
Autumn Number

Official Call Book and Log Complete This Issue

JESSICA DRAGONETTE

Mrs. Graham McNamee; Radio to "Talkies"; Who's Who in Radio

Ask your *ownly* face



USE BARBASOL ON ONE SIDE—ANY SHAVING SOAP ON THE OTHER

and let your face decide

Make this 3-day test

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Now wet down *the other side* with hot water or cold. Then spread on a film of creamy, cooling Barbasol. No brush. No lathering. No rub-in. Only this:

1—*Wash the face {and leave it wet}*
2—*Spread on Barbasol {but don't rub in}*
3—*Shave!*

Do this three shaving days. And then—

Just listen to your face

"Always use Barbasol on me! I never felt those whiskers slipping off. No soapy 'alki' burn or after-sting or smart. I feel all fresh and cool and soft, with the natural oils left right in the skin, because Barbasol is 100% beard softener: no air bubbles. Barbasol shaves last longer!"

Do it now. Before you go on vacation. Barbasol saves space and worry—no brush, no mug to pack around.

Try Barbasol Skin Freshener, too. After-shaving, after bathing, any time.

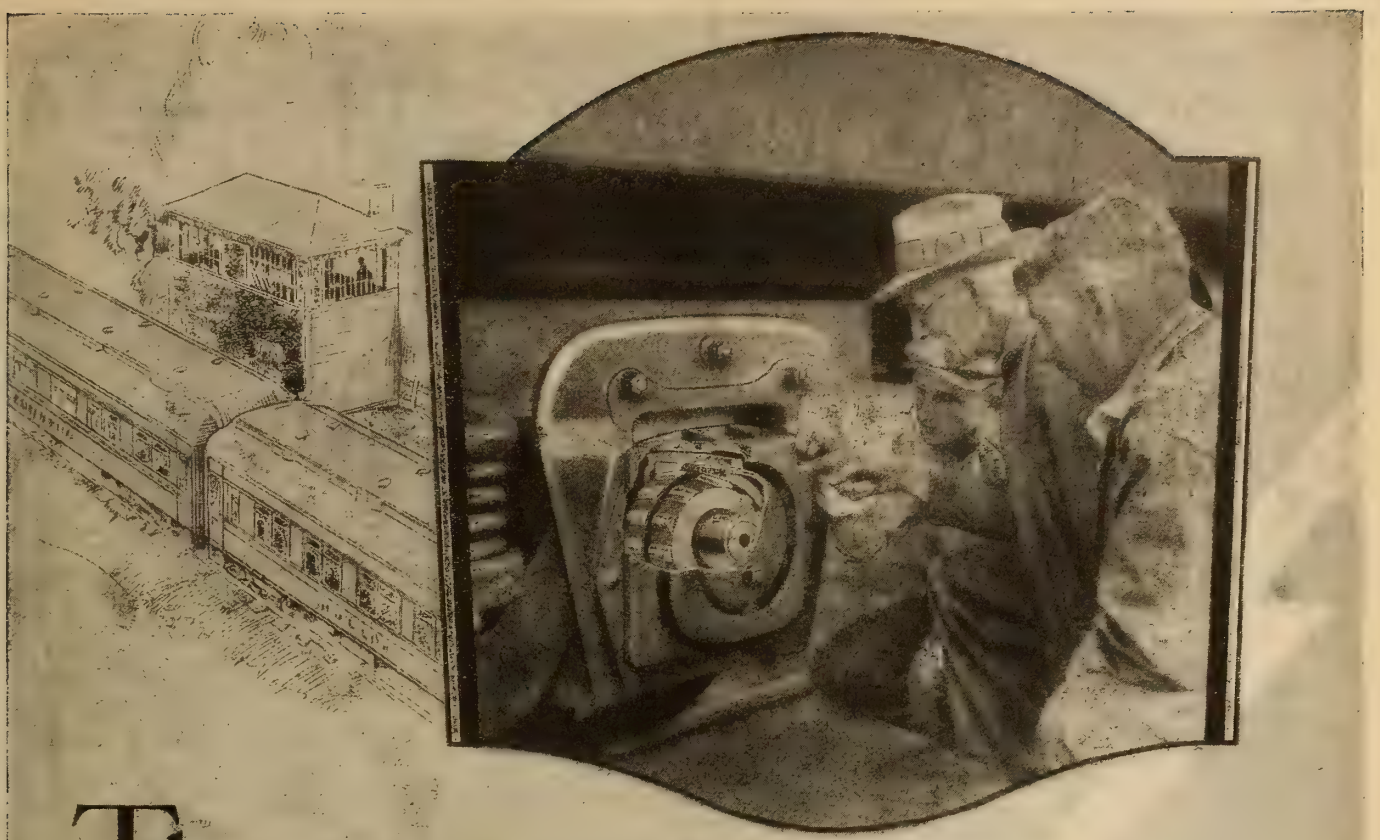
Big handsome bottle of Barbasol Skin Freshener, 65c. Big he-man tube of Barbasol, 35c and 65c. At all druggists.

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RADIO DIGEST—*Illustrated*

THE NATIONAL BROADCAST AUTHORITY

E. C. Rayner, Publisher

Radio Digest Illustrated

Harold P. Brown, Editor

241

Member Audit Bureau of Circulations

VOL. XXIII | October, 1928 | No. 3

BEAUTY in voice, personality and physical charm are rarely found combined in one individual. Fortunate



is the exquisite Jessica Dragonette who embodies all three of these desirable graces. Therefore she was decided upon from a list of twelve candidates to adorn the cover of this Radio Digest. Next came the selection of an artist whose brush could do justice to her portrait. Guy Hoff, famous illustrator, was awarded the commission. Miss Dragonette is known to Radio audiences throughout the country. She belongs to the National Broadcasting company galaxy and is heard regularly of a Wednesday night during the Philco Hour of Light Opera. Some estimate of her popularity may be gathered from the fact that the Philco company has received over 25,000 requests for her to sing Memories.

OUR Winter number will bring to you the heart of the world's Radio broadcast situation. There will be an especially interesting article on Radio programs in foreign lands. Writers in France, Italy, England, Germany, Spain and Japan are sending special articles to Radio Digest with information as to what the various peoples think of Radio.

APOLOGIES to our many good friends who have been patiently waiting for this, our Autumn number. The wheels in Washington move slowly and sometimes they do indeed grind exceedingly small. The reallocation of wave lengths was expected to have been completed so that we would be on the news stands throughout the country early in September. However, the expected information did not materialize. To go on the stands with an obsolete log would be contrary to every principle and purpose of Radio Digest. All other type matter was in readiness and waiting for the last word as to the new wave lengths. When the lists finally were received and sent by telegraph from Washington by our Washington correspondent the corrections were quickly made and the magazine put to press. You may have the satisfaction of knowing that your Radio Digest is the first national magazine to have this important information at your disposal.

YOU who voted in the great international orchestra popularity contest doubtless have heard over the air the announcements that the champions have received their gold and silver plaques. The plaques are unique and especially valuable in that they have the profiles of the winning leaders sculptured in enduring metal to last for all time as mementoes of their success. It was a hard fought contest but well worth while and Radio Digest is happy to have sponsored the enterprise.

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With the Publisher

Seed Houses Make Radio Pay

COME on, you specialized high powered salesmen, meet Mr. Henry Field, proprietor of KFNF, Shenandoah, Iowa. Mr. Field doesn't know a lot about Wall street and big combines. Never goes down to New York; just 'tends to his business in the Henry Field Seed house and sells to folks 'round home over the Radio and makes money. Yep, he brought in $3,000,000 for the last fiscal year.

Earl May, another seed merchant in this same town of Shenandoah, who won the Radio Digest popularity Gold Cup for 1927, is a competitor in the same line and does his talking over Radio Station KMA. While his last financial statement is not available at the moment his profits for the year probably were not far one way or the other from Mr. Field's. Besides that he built a huge auditorium to take care of his Radio guests who come in legions to see the studio "performers."

Day of the Racketeer

AUDIO pictures send shivers up and down the spines of some of the musicians' unions. In certain sections there is just a touch of glee over the situation where the unions have fallen into the hands of unscrupulous racketeers. These unrepresentative leaders have gradually been killing the goose that lays the golden egg. Extortion reached such a stage in Chicago that the ancient and honorable Chicago Symphony orchestra was wrecked, after a service of approximately thirty years. Owners of 52 theatres in an attempt to resist the demands of the officials for renewals of contracts offered to submit their books to disinterested auditors to show that they would be running at a loss if they were compelled to hire the minimum of four musicians. To this the spokesman for the union is said to have replied, "We are not interested in that. What you make is your problem, not ours." Yet the owners would not dare to operate in defiance for fear of losing their union operators, their union stage hands and union janitors, with smashed apparatus and stink bombs in the offing—sad lessons of the past. The public has no quarrel with union organization—in principle it is fine, and in most cases it is just as dignified and honorable as any other business organization in negotiating and carrying out its contracts. Musicians individually are inclined to be refined, aesthetic and of artistic temperament rather than hard boiled bruisers. They are, therefore, the more susceptible to the two-fisted control of overlords not of their kind. This alliance doubtless brings them more money but in the long run is it really good business? One big chain theatre organization in Chicago has made it plain that it soon will be in a position where it will cease to deal with the musicians' union for any services whatever.

Programs a la Soviet

RADIO Commissioner Harold A. Lafount has proposed that every station making application for renewal of license shall submit a list of ten names of leading citizens of the community to act as an advisory board in arranging the station's programs. This board is to act without pay and to see that the station serves in the "public interest, convenience and necessity," according to the provisions of the Radio law. Mr. Lafount comes from the Pacific coast zone where people are more neighborly and help each other out without monetary consideration. The idea would not be at all practical east of the Mississippi. Imagine volunteer committees of ten telling the New York stations how to make up their programs!

Radio to Salvage Human Wrecks

AN article in this issue of Radio Digest from a convict in the Ohio state prison calls attention to the great good that may come from Radio to individuals who have become outcasts from society. It may prove a potent salvage agent and bring some of these men back to useful careers. Westinghouse recently published a letter from George Holmes, former school teacher in the government employ, now confined in the Iowa state penitentiary. The letter was addressed to Uncle Bob at KYW. It said in part: "It may surprise you to learn that 600 of us who have headsets connected with an A-K 32 outfit listen to you often as you kid the kids. . . . To me Radio programs are a liberal education. One instance: Walter Damrosch in one of his talkfests made a remark in regard to music which aroused my curiosity—one of those rare ideas which serve to expand one's intellect and makes it necessary to hustle around and find material to fill the resulting void. One by one I draw out and read all the books in our rather comprehensive library touching on music. I never did find just what I sought but, man dear, you'd be surprised at the pleasure and profit I got out of the quest." In a postscript he adds: "I can't remember the man's name who puts over the Twenty Minutes of Good Reading, but will you please tell him that he is very popular here. For some reason, we not only enjoy his stuff, but like him personally. I realize that praise or criticism from a lowly convict might be considered the absolute zero in commendation or condemnation." The letter is signed, "George Holmes, No. 12452, Iowa State Prison, Fort Madison, Ia." Make your own editorial comment.

Radio Movies and the Family

MOTION pictures by Radio—first a dream and now a reality. The accomplishment can be credited to no single individual any more than Radio itself can be credited as it is today to Marconi. With the development of the Neon gas tube the next advance was largely the work of skilled mathematicans. We might almost have expected the evolution of the scanning disc from Professor Moulton or Einstein, if either had happened to be directly interested in the problem. As a matter of fact, the moving picture broadcast was merely a by-product of the research made by Dr. Frank Conrad of the Westinghouse Electric and Manufacturing company. Dr. Conrad was first engaged in audio film development.

Having perfected that device he became intrigued with the idea of putting the film picture through the Neon tube and making it move. Utilizing what already had been devised it took him but a few weeks to build a machine capable of presenting a moving picture by Radio. Now that it has been done once it can be done any number of times. The prospect is that our Radio receivers are going to be made so attractive that we shall resent any effort whatever to move us from the home fireside. Is this not a natural step in the destiny of mankind?

There has been a great deal of worry that the home is going to ruin. All the members of the family are always wanting to go somewhere so that the family circle is little more than a myth. Each member of the family has his own diversions. But as the Radio receiver becomes more and more fascinating it is plain to see that some sort of fate has now come to the rescue to preserve unto humanity the unity of the family circle. The luxury of a comfortable chair in a cozy room and freedom to speak or move about will possibly make hard competition for the future theatre and other places of amusement.

Campbell Goes to United Artists

HAROLD E. CAMPBELL, for three years chief engineer for WLS, the Sears-Roebuck station, Chicago, is one of the many technical, as well as art experts, vamped into the movies from Radio. He began a new contract with United Artists as recording director of the audio film September 1.

A GREAT many small stations, operating on 10 to 50 watts, are recommended by Commissioner O. H. Caldwell. There should be one such station for every community of 10,000, he thinks. It should serve in the same capacity as the community or country newspaper.

KDKA, the first broadcasting station, will be eight years old November 2. Now look at 'em!

If you don't like the programs the station director wants to know why and what you do want. Write to him.

MEMBERS of Radio commission have gone on record that they hope to make the present allignment of broadcast channels fairly permanent. The announcement, whether it be for better or for worse, doubtless will be received by the average listener with a deep sigh of relief.

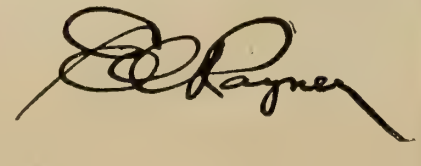
"Dynamic" is a new word coming in strong in Radio lingo.

How much did you win on your Radio stock?

Hope the new allocations suit you fine.

Just wait. Maybe W. R. H. will amalgamate the N. B. C. By the way, how come there is no call "WRH"?

Maybe the old DX days will return with the new allocations.





SEVENTY of the leading broadcast stations of the country carried the messages of the two leading presidential nominees to a large majority of the voters of the United States—Herbert Hoover from the West Coast and Al Smith from the East Coast. Both candidates were heard equally well from one end of the country to the other. The voters learn with equal speed and facility the results of the great election.



TEN years ago Paul Whiteman starved himself to pay his orchestra enough money to keep them together. Today both sides of the Atlantic acclaim him King of Jazz and he starves himself for other reasons, obvious in the above picture.

Mike Makes Notables Quake

GALLI-CURCI Not Self Confident Until Rehearsed Five Times; Titta Ruffo Upset by Loud Speaker; Deep Sea Diver Completely Flabbergasted

By William Burke Miller

IN AN endless procession, celebrities come and go before the microphone but its apparent lack of response seems to rob them of the confidence and well-being with which they otherwise meet the public. A famous aviator, an explorer, a popular hero, a celebrated actress, a musician of world renown, a figure of international importance, on the same evening may appear before this instrument of chrome steel and duralumin but to none does it offer encouragement or censure. Cold and alone it sits enthroned unperturbed.

In a month this monarch receives thousands at his court, but he never acknowledges them except through the recognition of his countless subjects—the listeners—who, as did the Roman lords of old, turn thumbs up or down on those seeking favor. And it is this knowledge, probably, which affects the great more than it does the embryo musician who is not always so conscious of the millions who give him hearing.

A greater number of famous persons visit the National Broadcasting company's studios in New York than anywhere else, for celebrities in every field appear there at one time or another on the political, educational, religious or musical programs arranged for nation-wide broadcasting. Picking at random from a list of those who have spoken through the NBC system within the last several months, one sees the name of practically ever person who has figured in public life.

PLAINLY, Jeritza, the great prima donna, was worried when it came her turn to face the microphone. She tried to reconcile her past experiences with the present. They simply didn't click. When she saw curious eyes peering down on her from above she ordered the curtains drawn. Alone with Mike she sang only as Jeritza can. How would you feel before an audience of more than a million? Trader Horn almost knocked Mike off his feet. Even Gene Tunney was nervous. Mr. Miller tells a fascinating story of famous people before the microphone and how they performed.

AMONG these will be found Trader Horn, Commander Richard E. Byrd, Madame Galli-Curci, Edith Mason, John D. Rockefeller, Jr., Rosa Ponselle, Elsie Ferguson, William S. Wickwire, Gene Tunney, Tom Heeney, Henry K. Hadley, Amelia Earhart, Titta Ruffo, Governor Alfred E. Smith, Herbert Hoover, President Coolidge, Charles Evans Hughes, John W. Davis, Baron von Huenefeld, Capt. Herman Koehl, Maj. James Fitzmaurice, Samuel Insull, Eva Le Gallienne, Richard Crooks, Madame Jeritza, Mrs. Carrie Chapman Catt, William T. Cosgrave, President of the Executive Council of the Irish Free State; President Machado of Cuba, Daniel Frohman, Raymond Hitchcock, James T. Powers, F. Trubee Davison, Charles M. Schwab, Nicholas Murray Butler, John Erskine and others.

Jeritza and Titta Ruffo, who are known for their self-assurance on the operatic stage, showed bashfulness before the microphone, although their performance did not indicate this to the listeners. But to those in the studio it was another story. Fear for that ever present but unknown quantity called "temperament," directors and assistants had taken many precautions to insure the best possible results. Every member of the staff was on his toes for emergencies.

Several hundred persons were present in the National Broadcasting company building when Jeritza sang. They crowded about the windows on the fourteenth floor which look down on Studio B. The prima donna, seeing the eyes on her from above, requested that all windows be curtained while she sang. This was hardly completed before she burst into tears and paced up and down. A moment later the announcer called a warning and Jeritza attempted to control herself. She caught up a wrap and put it about her shoulders, took out a lip stick and powder as though she were about to walk out on the stage. When announced, she stepped before the microphone, glanced appealingly to the announcer, then toward the orchestra conductor, and began to sing as only Jeritza can.

RUFFO, upon arriving at the studios, asked that he be taken to a room where it was absolutely quiet. He was shown into Studio H, the auditorium-studio on the fifteenth floor. While asking questions about microphone technique, someone, not aware of Ruffo's request, turned on the expotential horn and flooded the room with music. Ruffo jumped across the floor and yelled: "I thought you said it would be quiet here!" The horn was shut off. Yet with his cue from the conductor, Ruffo forgot everything save his song. Between selections, however, he made motions to the monitor, through the double-glass window, to learn how he had "miked."

Galli-Curci visited the studios for five rehearsals before broadcasting in the Victor hour. On these visits she questioned the directors, asking if there was any difference between the broadcasting microphone and the one used for phonograph recording. Her husband and accompanist, Homer Samuels, came with her on these visits and listened from the control booth while she rehearsed. Fortified by these rehearsals, Galli-Curci apparently was in command of herself when she sang, although the eyes from above disturbed her as they had Jeritza.

John D. Rockefeller, Jr., sat at a table when he broadcast and read his speech from a copy. He showed little or no nervousness after he began, although his voice was noticeably freer toward the end of his talk than at the beginning. His son was in the studios with him and listened attentively to a loud speaker in the control booth.

THE three fliers, Baron von Huenefeld, Captain Herman Koehl and Major James Fitzmaurice were in too rare a mood upon reaching New York to be upset by the microphone. The two Germans obviously were more concerned in expressing themselves in understandable English. Many will recall Koehl's delightful phrase when introduced at the dinner given by the City of New York, "I vil no long speech make."

Trader Horn was another to whom the microphone meant nothing. He, too, was rehearsed for his sponsors feared his lack of teeth would make it difficult for Horn to be understood. This was overcome, however, and on the night of his broadcast two hundred persons were sitting around the studio. The old African trader was seated at a table with his back to the orchestra and audience.

The microphone was on several books on a table adjusted on a level with Horn's face. As he launched into his narrative, however, he forgot prepared lines which were cued to the music and threw his arms widely about and attempted to turn around toward the audience. Two announcers were in a panic as they saved the microphone from the waving arms and tried to keep it in position. As the Trader turned, one of them would deftly lift the microphone and hold it before Horn's mouth. This went on throughout the program and none knew just which way he would turn his head or just when the waving arms would cuff the microphone and send it tumbling to the floor. But certainly no person could say that Trader Horn stood in any awe of the bit of machinery.

Gene Tunney was not at ease in the studios. He stood and read stiffly, although his voice registered very well. Commander Byrd was himself before the microphone. He had prepared his speech in advance and in timing it he was cautioned not to read too slowly. On the air, however, Commander Byrd told his story simply and the Southern drawl was evident even though stop watches were compared and the program director suffered agonies with visions that his program would not be completed on time.

(Continued on next page)

Even the dauntless heroes of the Great Outdoors suffer tremors in the presence of the simple little microphone.

OF THE popular heroes of the year, William S. Wickwire, navy sea-diver, is outstanding. His courage and quick thinking under stress were amply demonstrated when life and death depended on his nerve when the United States submarine, S-4, sank. Wickwire was one of the divers to establish communication by slow, painful hammer taps, with the six imprisoned in the torpedo room who were given a little reprieve on life and later doomed when bad weather and a rough sea prevented the rescuers from continuing their struggles. In addition to his code messages to the entombed sailors, Wickwire saved a fellow diver who became entangled in the wreckage.

Wickwire was induced to appear on the Collier's Radio hour and give to the nation the actual difficulties which beset the rescuers, who were then under a cloud of doubt for apparent inactivity.

The diver was wearing dark tan shoes when he came into the studio. He had written out a few notes for reference. As soon as he was introduced, Wickwire's face was bathed in perspiration. He stuttered and gulped as he began to talk. The paper in his hand rattled and was heard by many listeners. As he continued he breathed with difficulty and his face turned the hue of his shoes.

After he was off the air his first words were expressive.

"Gosh, that was awful. I'll go under the sea any time, but I don't want to talk to one those things again."



By the smile on this pretty face you would almost guess her title at the KMTR studios. Yes, sir, she's Miss Louise Howatt, the "Happiness Girl." Sings contralto, plays piano.

MANY listeners will recall the Collier Hour when Tom Mix, favorite two-gun moving picture cowboy, talked to the Radio audience. Poor Tom, who has been through a thousand perils with his loyal steed, Tony, approached the microphone with suspicion and perspiration. He sensed a tremendous force back of the innocent looking little disc of metal. He seemed to feel a million eyes peering at him through that little hole into which he was to speak. And because he could not see the eyes but knew they were there, he trembled. It is the ever-present consciousness of critical, listening strangers off there in the darkness with no visible evidence of their attitude toward the speaker that seems to terrify. So Tom talked into the little spot, which he afterward said would make a good bull's eye for a long-shot target, and stuttered. However, his evident shyness, considering the character that he plays, no doubt won for him only increased admiration on the part of those who follow his adventures on the screen. This may be said especially of the little folk to whom Tom addressed the most of his remarks.

Would Tom Mix or any others of the notables have been better received had their broadcasts first been rehearsed and put on the new form of record in perfect form? That is an experiment that probably will come with the developments of Radio broadcasts of the near future.

Paul Whiteman—Self Made King

PAUL WHITEMAN is sitting pretty as everybody knows. Fame and fortune are now tucked securely inside his capacious belt. He is the undisputed king of Jazzland. Columbia just signed a long term treaty with him for a king's ransom. No more worries about where the rent's coming from. No wrinkled brow on the weekly payroll problem. He's up on the throne and sittin' pretty. He's a self-made king.

BUT time was—not so very far back—when Paul Whiteman had to pack along a mess of worries just like anybody else with a few extras.

He was born in Denver, March 28, 1890, and grew up there. His father was director of music in the Denver public schools. So the biographers might say he was a born musician. At 17 he was playing viola in the San Francisco Symphony orchestra and had already made his mark.

Just about this time, or shortly before, a form of syncopated rhythm seeped out of a cabaret in New Orleans. It was catchy. Paul thinks it happened in 1915. It spread over the country. When he heard it Whiteman felt the portent of something big and new. He wrote the first orchestral score and called it jazz. Then the war came. Whiteman became leader of a navy band. Afterward sick and penniless he struggled with his big idea for a new foothold. He even starved himself to have money enough to pay his men and keep them together—that was in San Francisco.

Just while the whole band was blue enough to take a deep shade of indigo without instruments there came a call to open the Ambassador hotel at Atlantic City. That was their first trip east. Their success was instantaneous. Next they were called to the Palais Royal in New York and there Whiteman, the new discovery, was introduced to Lord Mountbatten, friend of the Prince of Wales. The next step was to London where the Whiteman orchestra was the sensation of the season of 1923.

Then back to the homeland where he made concert tours back and forth across the continent, hailed everywhere as the master and chief of the realm of Jazz. He made phonograph records and the records have sold into the millions.

"Our country," says his genial Highness, "is not the childishly jubilant nation that some people seem to think. Behind the rush of achievement is a restlessness of dissatisfaction, a vague nostalgia and yearning for something indefinable, beyond our grasp. That is the thing exressed by that wail, that longing behind all the surface clamor and rhythm of jazz. The critics may call it Oriental, Russian or anything they like. It is the expression of the soul of America and America recognizes it."

Under the Columbia banner he is looking forward to new laurels and if there are any laurels that he hasn't already had it is promised that he will get them. See Paul Whiteman's picture as he is today on page 6 of this issue.

KOA Will Resurrect Old West

MIRACLE of Radio Drama Invoked to Bring Ancient Race Back to Life



Miss Martha Wilcox, Spanish dancer, to help vitalize era of Spanish conquest. Typical prospector of the Old West.

FREEMAN H. TALBOT, big, broad man of the West, is just about the type of person you would expect to be in charge of the mile high broadcasting station, KOA, Denver.

He is a man of culture and a man of the open, and his enthusiasm never fails. He has undertaken a program of large proportions, and when the series of broadcasts he has mapped out has been finished Radio listeners who are fortunate enough to have heard them will know a whole lot more about history, early days of the country and Colorado in particular. Mr. Talbot made this announcement:

"Our tentative list will embrace the following subjects: Santa Fe Trail, Oregon Trail, Pony Express, Kit Carson, Buffalo Bill, Lieutenant Pike (of Pike's Peak fame) and Wyoming."

Once again the old West will live. By the magic of Radio the characters emblazoned across the pages of history, legend and stories that seem half real and half myth will come to life. Cowboys, Indians, scenes from the old gold rush camps, early settlements, all will be vividly portrayed by incident, and often with actual characters or descendants of those exciting days, before the microphone.

"We are going to make sure that every detail is authentic," continued Mr. Talbot, "as we put the facts into dramatic form. We are going back to the days of the cliff dwellers and repeople this territory with a race who lived and left evidence of a high degree of civilization that existed from 500 to 800 years before the Pilgrims landed at Plymouth Rock.

"WE WILL present the coming of Coronado and the Spaniards in search of the seven cities of gold; the constant warfare as the encroaching whites threatened the extinction of the Redskins; the battles among the Indians themselves; the stirring days of the sturdy pioneer; the thrilling trek of the Mormons with their indomitable faith, and all the exploits and stimulating adventures associated with the Winning of the West.

"It is our hope to present all of this in a very dramatic form. There will be no hokum. Just the plain facts are far more exciting than any novel ever dreamed by our boyhood idol, Nick Carter."

A few weeks ago Mr. Talbot took a trip East, where he visited the Radio headquarters of the General Electric company, which owns KOA. He discussed his plans with the chief executives at Schenectady and was told to go ahead and make a good job of it. Everything possible will be done to have the proper materials and people to make this broadcast pageant just as entertaining as it is instructive.

"If a scene calls for the dramatization of an old dance hall," said Mr. Talbot, "you may be assured the dance hall will be a replica of some specific dance hall that actually existed at the period depicted. If it necessary to shoot a few microphone artists to add the proper color; well, we'll see which ones we can spare.

"Incidentally we are going to make a permanent contribution to the music of the country in the resuscitation of quaint cowboy ballads, songs of the pioneers and the authentic—mark that word AUTHENTIC—music of the Indians and the early Spaniards. To make sure of the authentic emphasis we will employ for the research work such experts as Dr. Harold Loring, former appointee of Theodore Roosevelt to study Indian music; Jean Allard Jeancon, formerly curator of the state museum and recognized authority on the early customs and prehistoric life of Colorado; Dean H. Dickason, world traveler and lecturer; Courtney Riley Cooper and others of that class.

"This intermountain territory is the oldest and yet the newest land in the world," said Mr. Talbot, discussing again the aboriginals. "If geologists are right, here was the original Garden of Eden, and in the course of these historic broadcasts we expect to tell the people about this land which has more antiquities than Egypt or Assyria; of the famous river which flows overhead; of the Hopi rainmakers; of the famous rivers of stone; of the apartment houses containing as many as 500 rooms, built over 1,000 years ago; how the people today telephone for rain and get it; of the gruesome Hopi snake dance, and of Acoma, the city built in the sky."

This is just a glimpse of the ambitious plans of Mr. Talbot for his station that broadcasts from a mile high above the sea.





Phil Yoder, one of the cowboy clan, riding Old Dad. He will help revive the era when every man depended on his horse for his life.

Is He Connoisseur or

Xavier Cugat Would Like to Curio Collector or



When Leon Belasky takes up his violin in the KFWB studio at Hollywood the Spanish artist, Xavier Cugat, sees a trembling heart pierced with Cupid's dart. Such are the tender sentiments stirred by the Russian's bow. Belasky also directs string quartet.

"A MAN may have his work and a hobby," is a rule that many a successful man has followed. The hobby keeps a man from going stale on his work, and in many cases the hobby has eventually assumed enough importance so that the hobby became the work and the work the hobby.

But what about a man who has three hobbies and no work? Or, if you prefer, three lines of work and no hobbies. Imagine his embarrassment if a new acquaintance should inquire, "What line of work are you in?"

Such is the predicament of Cugat, the violinist, or De Bru, the caricaturist, or Xavier, the famous collector and dealer in Spanish antiques in Hollywood. For, to be absolutely honest, Xavier Cugat, for that is his real name, doesn't himself know whether he is wedded to his bow, his lightning pen or to the cool vastness of the loft building where as a business man he deals in antiques of Old Spain that go back to the Moorish invasion.



At one time he thought the musician in him was to be his guiding spirit. He had been soloist with six of Europe's best symphony orchestras — Berlin, Paris and Barcelona know this disciple of Sarasate. He came to America as an assisting artist for the Great Caruso, did concert work and branched out into musical comedies when he directed a Winter Garden show for the Schuberts.

Then he came to Hollywood, that crazy-quilt city of the leaping celluloid, entranced by the thought of laying aside his violin to take up a hobby of his as a business.



Carmen Castillo, Spanish soprano, who shares KFWB honors with Cugat.



Vernon Rickard, formerly of WGN, Chicago, is now tenor on the KFWB staff and it is announced soon he will be a star in the new audio pictures.

Artist-Business-Man?

Know What to Call Himself Merchant-Violinist

On the thirteenth floor of Hollywood's largest skyscraper he has what is considered the most perfect collection of genuine Spanish antiques in this country.

Into the plot now comes another hobby to disturb the routine of Xavier, the collector, and Cugat, the violinist. To amuse himself in leisure hours Cugat has for many years made caricatures of famous people with whom he has been thrown in contact from time to time. One day he made one for a famous star during a party at her house. The star's press agent saw it and asked permission to have it printed. It was granted. Ten days later one of the world's largest fan magazines wired De Bru, as he generally signs himself on his caricatures, that they would buy two pages each month of caricatures of well-known motion picture people. A newspaper syndicate then offered to take a page of caricatures weekly for Sunday rotograveure sections, and the great newspaper of Mexico, El Universal, asked if he would come to Mexico City as a staff artist for the paper covering the entire Americas for them.

"But I could not go," explained Cugat. "I have my business in Hollywood and besides I like to play my violin, too."

So in Hollywood he stays, despite offers to De Bru as the caricaturist and to Cugat, the violinist. Once each week he plays a concert over KFWB, bringing with him Carmen Castillo, whose voice he believes more nearly approaches the great Raquel Meller than any he has ever heard.

And Manager Gerald King of KFWB is happy and content, for where can you find a more ideal combination than a great artist whose magic bow before the microphone draws listeners as sugar does flies or flowers draw bees.



Florence Israel as Aunt Sammy broadcasts home economics advice and Cugat sees a stew about to take the air under her direction. Gerald King, director of KFWB, at left.



Xavier Cugat by De Bru or De Bru by Xavier Cugat —one draws the bow, the other the picture, both are same.



Bill Ray, right, appears thus to the Spanish artist.



Listeners Decide A. B. C. Music

NORTHWEST Chain Builds Programs

Based on Public Vote Contest





Marjorie Le Voe, above, helped bring fame to KYA, San Francisco, of the American Broadcast Chain by winning the Golden Apple in a beauty contest. Gus Hail, right, is the wide awake sports announcer over KEX, Portland, Ore., a member of the ABC chain.

IN THE Pacific Northwest, Radio has been the means of developing a deeper seated appreciation of music in all classes. As yet, a rather new section, the arts have not gained that pre-eminent position they hold in many of the older communities, and time alone will open a more advanced understanding of fine music to the masses. Radio is becoming a prime mover in the advancement of music and literature and for that reason more attention is being given the quality and type of entertainment broadcast.

Some of the methods employed by the broadcasting companies in determining the type of programs to present have been program votes, artist votes, station popularity votes, and the American Broadcasting Company operating the A. B. C. chain of four stations in the Northwest, even went so far as to sponsor a program planning contest through each of their four stations, including KJR, Seattle; KGA, Spokane; KEX, Portland, and KYA, San Francisco.

In this program planning contest, which lasted over a period of eight weeks, the entrants were invited to prepare and submit a program of the type they most enjoyed. For the best plans submitted cash prizes were awarded ranging from $50 to $500.

The statistics afforded, and which have determined to great extent the program policy of this chain may be summed up as follows: Seventy-five per cent preferred semi-classical and classical instrumental programs interspersed with vocal ballads, fifteen per cent preferred lighter instrumental programs, with occasional singing, five per cent preferred light vocal programs and five per cent leaned towards readings and dialogues.

Although striving to vary their programs with interesting and novel interspersions of a high order, a representative program over the A. B. C. chain originating in the studios of KJR, may be outlined as follows: Opening with health and setting up exercises supported by a five piece orchestra, the morning broadcast includes musical selections from light operas and popular music played by a five piece all-artist organization, domestic science hints, news items, and songs of a lighter type. The afternoon program opens with a lunch hour concert by a twenty piece orchestra, a program by a stringed trio, a mid-afternoon broadcast of newly released popular numbers, a tea hour classical concert by the twenty piece orchestra under the direction of Francesco Longo, internationally known pianist, and a late afternoon broadcast

(Continued on page 14)





Ruby Hall, above, one of the KGA Harmony Girls at Spokane. At right is the Vim, Vigor and Vitality orchestra of KJR, Seattle, who stimulate early risers with snappy morning exercises. Mabel Mohrman, pianist and director. All part of ABC chain.

"Merry Old Chief" Rules WJR

Former King of Kansas City Nighthawks Instills Vivacious Spirit in Detroit Station



Gentlemen first: And it's the Merry Old Chief himself in the center, now known as Mr. Leo Fitzpatrick. Miss Thelma Bow, above, teammate of Bernice.

Bernice has spent six precious years of her young life as official accompanist for the Red Apple club and now teams with Thelma Bow.

TIME certainly is working fast with the Radio game. It's a big shift every year—change in styles of entertainment, improvements in apparatus, and change about of personnel at the studios and the stations.

Sometimes as you lean back in the old Morris chair, the smoke curling lazily about your head and the strains of the Pompahloozah orchestra come lifting clear and natural from your latest reproducer, do you not wonder what has become of some of the voices you used to hear?

Remember the old thrills, the extremes of elation and exasperation as you twisted the whimsy dials, dodged static and conflicting waves, and finally pounced on the DX station you knew should be at approximately the same point on the configuration of the dials it had been the night before?

For instance, remember that jolly hilarious hour of midnight on WDAF at Kansas City, and the Merry Old Chief of the Nighthawks? You fiddled around the whole evening trying to pick them up while your blooping neighbor was swatting and sideswiping every wave for forty miles around. But suddenly he pulled the switch, turned out the lights and folded himself into bed. The whistling ceased, you got a chuckle from the Merry Old Chief, a snort from the trombone, a sweeping sigh from a fiddle and a moan from the big bassoon. Remember the thrill?

Oh, boy, betcher life you do!

Well, where's the Merry Old Chief today? There's a voice you'd like to hear. He certainly isn't at WDAF any more.

HERE'S a tip. Try WJR, Detroit. Maybe you'll hear him, maybe you won't. But that's where he is just the same. He's been there two years now. He's got John Patt with him, too, for first assistant. Oh, no, no, he's not the Merry Old Chief of old—he's Mr. Leo Fitzpatrick, vice president and general manager of one of the smartest and most popular stations in the country. But it was the Merry Old Chief that put him there, and it is the spirit and heart of the Merry Old Chief that makes WJR the breezy, popular station that it is today. You remember the two Patt boys at WDAF? Well, Mr. Fitzpatrick felt he simply couldn't get along without one of them, so he sent for John, and together they have put the enthusiasm and ginger of old in the Detroit station.

The capable and successful broadcast station of today is a four square institution with one face on a par with the other. It must have an artistic front and a social front; it must have a technically efficient front and a business front. With all four fronts well established it is a four square success, and WJR is a four square station.

On the artistic front stands Jean Goldkette, musical director of the station. Mr. Goldkette enjoys national fame for his genius both as a director and concert pianist. His name heads a dozen orchestras playing in Detroit, Chicago and Kansas City. Goldkette orchestra Victor records are in big demand. It would be hard to find a more able and talented person to supervise the artistic front of WJR.

The social side of the station has been very carefully built up to include many popular features, educational and religious phases and special entertainment for various members of the family household.

The station's educational features are admirably designed to suit the requirements of Radio presentation and to meet the demands of listening. Gordon Higham, world traveler, writer and poet, is educational director, with Miss Jessie Bonstelle, nationally famous actress and play director, as counsel for WJR's dramatic activities. Mr. Higham, in addition to his many writing activities, is an ordained minister of England, but his speaking activities have recently been limited to Radio and banquet work. His specialty at present is the WJR Recreation Hour, from 2 to 3 o'clock daily.

JOHN B. ECCLES is the studio director of WJR, in charge of maintaining all studio schedules for rehearsals and programs and assigning microphones to various programs. He also is an announcer, handling many of the station's studio programs.

Neal Tomy, pioneer in Detroit broadcasting and for six years chief of the Detroit Free Press Red Apple Club, is manager of WCX, which is affiliated with WJR in presenting the National Broadcasting company Blue Network programs. His pleasantries continue to delight Red Apple Club audiences on Tuesday nights and, in addition, (Continued on page 14)

WHK is Happy in New Studio

CLEVELAND Station Oldest in Northern Ohio Keeps Step With Times in Artistic and Commercial Advance



Glimpse of new WHK Studios Atop Engineers' Bank Building. Studio Artists waiting for director's signal.

KEEPING step with the forward line of progress, WHK of the Radio Air corporation in Cleveland, recently moved into its new studio atop the 20-story Engineers' National Bank building. Studio and station are equipped with luxurious furnishings and the very latest in the way of electrical apparatus.

Although WHK is one of the oldest broadcasting stations in the state, and the first one in northern Ohio, it has made its most notable progress during the past six months when it stepped its time on the air up to an additional 45 hours per week. This makes available the Columbia chain programs. A new $20,000 organ also has just been installed.

The management is making a strong bid as an instrument of real public service by broadcasting special programs from the Cleveland Museum of Art and especially entertaining lectures by staff representatives of the Museum of Natural History. Four of the leading dance bands in Cleveland contribute regularly to the popular entertainment.

The station stands firmly on its own resources and presents a number of captivating commercial features, including the Bureau of Broadcasting Modern Housekeeping and Cooking School, beauty talks, shopping hints and a particularly interesting feature conducted by Ethel and Harry who discuss the things that interest themselves and all young people from day to day.

The station is managed by the "Three Howletts," M. A. Howlett, general manager; Harry Howlett, commercial manager, and Eric S. Howlett, program director. Short wave broadcasts and television will be announced soon.

Fans Choose Programs

(Continued from page 12)

of popular music, the evening program opens with a vocal recital, news flashes, announcements, a light opera broadcast, then reaches a climax with a classical and semi-classical program by the twenty-piece orchestra under the direction of Mr. Longo. The program for the day is closed by a late broadcast of dance music by a well known recording orchestra. The Sunday programs are composed mostly of sacred and classical vocal numbers by duos, quartets, double quartets and soloists and instrumental numbers of the heavier order played by trios, concert, salon and symphony groups.

"Merry Old Chief" at WJR

(Continued from page 13)

he speaks informally to the "Skeezix Hour" kiddies at 5:30 o'clock.

Loraine Lancey, hostess and first accompanist for the station, is Detroit's most popular accompanist, having received her training in New York under the prominent piano teacher, Franklin Cannon. She was for a time associate accompanist at WGHP, Detroit, coming to WJR in October, last year. She also is a member of the team of "Jane and Ruth," popular vocalists, and teams with Prudence Butterfield, associate WJR accompanist and pianist.

Pianists may come and go, but "Bernice" has achieved more popularity than all others on Radio. For six years she has been the official accompanist for the Red Apple Club of WCX, and more recently has teamed with Thelma Bow, Balaban & Katz mistress of ceremonies and blues singer, for a series of weekly programs on WJR.

Olive Sharman is director of Women's Activities at WJR and personally has charge of the WJR Modern Housekeeping and Cooking School. John and "Prudy," the newlyweds who conduct the WJR Shopping Service, and the Homemakers' Hour are also under her supervision. She spends much of her time preparing new and interesting continuities for the evening broadcasts.

Because WJR has been recognized as performing a great public service, its business side has become an important factor in the community. Commercial interests have found its facilities of real value in reaching an appreciative public. Judicious and attractive presentation of sales propositions have augmented rather than diminished the prestige of the station. Thus, the station has proved itself stable and a paying institution rather than the liability under which so many broadcasting stations have been classed.

TODAY technical improvements have practically eliminated the old-time blooper. This has been effected both in the receiving and transmission end. WJR has evolved the best possible transmission, so that the station probably is the best known of any station in the state over its area.

The engineering department is headed by M. R. Mitchell and Andrew Friedenthal, both "old timers" in the wireless field. Mr. Mitchell, who is an inventor of many electrical specialties, and most recently produced a wave trap for finer tuning on all makes of old sets, is chief engineer in charge of the transmitting plant near Pontiac, Mich., with a staff of picked operators under him. Mr. Friedenthal is in charge of the Detroit control board, supervising all monitoring of programs, including rehearsals and actual broadcasts. Under him are John K. Harper, chief remote control engineer, who also is in charge of the Book-Cadillac Hotel studios, and Colin P. MacLellan, in charge of the new Fisher Building studio broadcasts. Other operators are Frank Graham and Frank Jennings.

Thus stands WJR, the castle of the Merry Old Chief, four square and pre-eminent in the world of broadcasting. Sometimes you may hear the Merry Old Chief himself at the microphone, and he is still merry, still bubbling with enthusiasm, alert and ready to be of service to everyone—the personification of the spirit of his station, of which, by the way, he has become part owner.

WBAP Cuts Big Melon - Patch

HIRED HAND Broadcasts Garden

Giants to Friends Across Continent

"WHOEVVAH saad Geogiah was de greates' watahmellion state in de Union ain't nevah been nowhah whah watahmellions grow. Texas is de kingdom of de big daddy mellions of dem all. Yass, sah!" And there are a lot of people in the United States thoroughly convinced that the traditional Nemesis of the luscious watermelon is right. They have been unmistakably impressed by evidence that cannot be questioned, thanks to Mr. Harold V. Hough, famous wit and philosopher-announcer at WBAP of the Fort Worth Star-Telegram.

As to the scope of the evidence here is a clipping from a recent issue of the National Broadcasting company's printed announcements:

McNamee Has Southern Admirer

The finest treasures of the animal, vegetable and mineral kingdoms have been offered from time to time as gifts to Radio stars by an adoring public. All manner of presents have made their appearance at the National Broadcasting company's studios in New York, including barrels of oysters, wearing apparel, jewelry, candy, imported sweetmeats, animal pets and gold fish. Graham McNamee, NBC announcer and baritone soloist, recently received from an admirer in the South a watermelon of generous proportions.

So it appears the Hired Hand, as Mr. Hough is known, has been broadcasting watermelons as far as New York. It would be interesting to note just how far these prodigious melons have "carried." Could it be possible a melon from the melon hearted announcer reached California or Washington state?

Radio Digest solicited a photo of the miraculous patch where these giants grow. It was hoped that through these columns it could be proved that this was just ordinary and regular, in the soil of the Lone State state, and that watermelons are only in proportion to the men, native to Texas. But the Hired Hand wrote back that their melon patches were nothing to look at and utterly devoid of picturesque qualities. The melon that arrived at our house weighed 88 pounds and filled a galvanized washtub almost to overflowing. When an 88-pound watermelon starts to overflow it is time to resume discussion of the flood relief situation.



Hired Hand, alias Harold V. Hough, at the mike putting 88 pound melon on the air from Fort Worth to Chicago and other melons for points north, east and west.



The seeds sure did spell something like "Um Yum Yum" if that's Japanese.

At the receiving end. Six year old Marshal tuning in WBAP melon at Chicago.

IT WAS a hot day. Trailed by four husky youngsters dad toted the tub and the big melon to the lawn beneath the pear tree. The melon was rolled out on the grass for inspection, and for the envious gaze of the neighbors in the big kitchenette apartment building adjoining. The news spread quickly. Little guests began making impromptu calls. They came, singly, doubly and in droves. The big Texas watermelon was the center of attraction. There were many questions.

"What is it?"

"What's it look like, can't you see?"

"But it really isn't, is it?"

"Don't be goofy. It came from Texas."

"But it isn't a reg'lar watermelon, is it?"

"Of course, and it's got the Japanese Emperor's name spelled out with the seeds inside."

"Oh, what a fib!"

"You wait and see."

"Is it a Japanese melon?"

"Say, Japanese don't grow that big, do they?"

"Well, it's not a reg'lar watermelon, I know."

"I don't know. Maybe it's a Radio melon. It came from the Hired Hand at WBAP, Fort Worth."

"Oh, I know, that's at 96 on our dial."

"Did they broadcast it?"

"Oh, you silly!"

"I'll bet it's hollow inside."

"Here comes the knife." Marshal, aged six, was given the honor of making the first incision. He had no fear. Very quickly it was demonstrated that there was not one speck of hollow anywhere inside. Big, juicy, sweet, and still cold from the refrigerator car.

And there was enough for everybody to have until he could eat no more.

The reference to the Japanese Emperor originated in a sentence in the letter from the Hired Hand stating that the melon was en route. It said:

"Please note that your name is spelled out in the arrangement of the seeds. There has been some mix-up in the patch, however, on account of so much political Radio static. So it may be that the melon I was raising for the Emperor of Japan got in the wrong pen, and if you can't read your initials, you will know you got the Jap melon through clerical error. It has been hot in Texas this summer, but we are all happy. Plenty of crops, cows and congressmen. We raised a new batch of each."

And, sure enough, there must have been a mistake because the arrangement of the seeds certainly looked more Japish than they did English, as may be seen from the photograph shown on this page.

Radio plus giant watermelons with the Hired Hand as chief administrator will make Fort Worth famous yet. And it may come true that Georgia will after all have to yield the melon palm to Texas.



MYRNA LOY (above) and Audrey Ferris were on the ground floor of opportunity when "talkies" sprang into vogue. They were Warner Brothers' screen stars and also Radio entertainers over KFWB on the Hollywood lot where Vitaphone began.



MARGUERITE NAMARA is the toast — or something like that — at many an American breakfast table. You might drink to her with your eyes and a cup of coffee since she is the charming soprano of the Maxwell House hour, heard Thursday evenings over the NBC.







THIS is a page of smiles. At the top we have Elma Novak and Beulah Blackwell on the Herman Kennins program, KEX. In center is Alberta Baker, popular contralto of KDKA. At the lower left is the sister team of Dixie Penrose (left) and Peggy Driscoll, at KDYL, Salt Lake City.



BEAUTIFUL Anne Austin, more than occasional star at WBZ-WBZA, Boston, will be recognized by many as a member of the casts in "Greenwich Village Follies," "The Vagabond King," and "Hit the Deck."



FOR five years Edward Buck of Cincinnati attended the careful instruction of Leon Lagge of l'Opera Comique in Paris. He also gleaned from other great celebrities, and then he was declared a master of the 'cello. He is sometimes solo artist of the Crosley Concert Orchestra, WLW, Cincinnati.





CAN lightning strike twice in the same place? Denver is hoping to produce another first prize winner in the new Atwater-Kent contest in the person of Miss Hazel Hayes (above), student in the same school that produced Agnes Davis last year. She also is frequently heard over KOA at Denver. Need you be told who the lady is at the left? Correct! Clara Bow, of course. Station WGBS featured her in the broadcast of the photoplay, "Wings."





ALL sopranos have curly hair in California, so you naturally would expect to find a girl like Elinar Sammons (above) at KFON, Long Beach. Poise and quality characterize the sweet contralto voice of Miss Ella McQuillan (right) at CHNC, Toronto.





MUSIC is a language that appeals alike to every race or creed—light or fair. And here we have two opposite types, both distinguished exponents of music. Above is Miss Cecilia Hansen of the Russian snows, who interprets the violin for the Atwater-Kent concerts, and at the left is Miss Adelaide de Loca, contralto, of Latin strain, who sings on the Roxy hour.

Science Brings Radio

Westinghouse Officially States of Moving Pictures Over

By Harold



Corley W. Kirby, director, WGHP, Detroit, is in his seventh year with Mike. Jessica Ayer Hay attends to feminine interests at WGHP.

THIS Radio—what next?

Day by day the picture is changing. Science, the great magician, rolls up its metaphorical sleeves, shakes a watch-me-now finger and tosses into the cornucopia the old-fashioned phonograph, the modern Radio receiver, a moving picture projector, a roll of film, a few miscellaneous tubes, Radio and photo-electric—and watch close—see what comes out! Something long, dark, an artistic piece of furniture?

Ah, a console combining a phonograph, a Radio receiver, a silver screened speaker and a moving picture that speaks, sings and plays!

Perhaps we are little too previous in anticipating the contents of the magic cornucopia. But such a console certainly is no farther away than just around the corner, considering the developments that are already acknowledged facts.

The Westinghouse Electric and Manufacturing company positively announces, without equivocation, that it will, "within the next few weeks," begin broadcasting MOVING PICTURES from its pioneer station KDKA, Pittsburgh! Perhaps it has already begun as these lines come into print.

Where you find moving pictures these a-days you find audio-pictures, and absolute control of the basic patents that make sound pictures possible is in the hands of the A. T. & T. and the Radio Corporation of America.

An official of one of the largest picture theater chains in America told this writer that the whole moving picture industry has passed over night into the control of these transmission corporations.

So it would seem that the solemn announcement of the Westinghouse company that it is now ready to broadcast moving pictures regularly from its key station in Pittsburgh is decidedly significant. Coupled with the announcement officially authorized by the Westinghouse company is the incidental comment that the Radio Corporation of America will produce and market the receiver that will bring the KDKA moving pictures into the home.

Just another little shake to the magic cornucopia and we will have the audio-picture—and then the console combination anticipated above!

A few weeks ago the majority of our Radio experts smiled cynically when television was mentioned. If you persisted they would finally, with a great show of patience, try to tell you why television was something for the "far distant future." It would not be this year, or next, but possibly in the next ten or a dozen years.

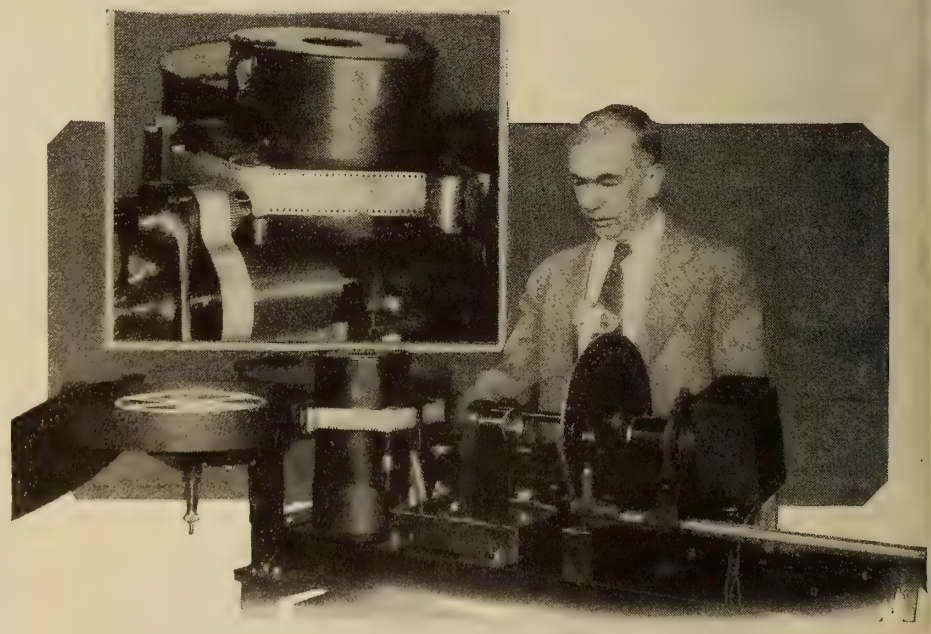
Too much high speed machinery to be synchronized over long distance would be necessary, they explained.

Dr. Frank Conrad, chief research engineer for the Westinghouse company, has been working with the moving picture film for some time. In fact, he had already successfully made it possible to record full reels of music and pre-arranged programs. Such a reel could be attached to the transmitter and broadcast a whole evening's program from grand opera to jazz with the spoken announcements inter-registered as required.

This in itself was a tremendous achievement concerning which little has been said, although all the Westinghouse broadcast stations are equipped to operate these records when desired.

While working with the standard sized regulation moving picture film in its sensitized form and otherwise, the idea began lurking in the back of Dr. Conrad's head that after all, it *would* be possible to broadcast the little pictures shown in the film rectangles, 1x¾ inch. To be sure it would be necessary to flash these pictures on a screen at the rate of 16 per second, whereas by the existing method it took many seconds to complete one picture.

He began working out some high powered mathematical calculations until he arrived at a very satisfactory theory. That was at the beginning of the summer just passed. Then he began drawing on the resources of the Westinghouse laboratory for the construction of new apparatus. He built a sort of camera device and



Dr. Frank Conrad, assistant chief engineer of the Westinghouse company, is seen here with the device he perfected for broadcasting moving pictures. The receiver is represented by a similar device. Blank white moving picture film is shown in the picture as it appears before the pictures are developed. The black disc revolves, the reel of film unwinds, tiny rays of light shoot through the holes in the disc and through the moving picture into a photo-electric cell and the movies are "on the air." The Westinghouse company states that KDKA is prepared to send out a regular broadcast of moving pictures for the fans.

Close to Movietone

It Is Ready to Begin Broadcast KDKA—Is Vitaphone Next?

P. Brown

a black metal disc with tiny square holes in precise order near the outer edge. He rigged up a peculiar kind of light that would shoot a sharp, clean ray through one and all of the little square holes in the edge of the revolving disc.

Then, with infinite pains, he geared the motor to turn the disc precisely as a tuning fork registered exactly 5,000 cycles. Operating on this exact frequency he was able to synchronize motors operating the disc at the receiving end with the disc at the transmitting end.

As the disc revolved before the transmitter the light shot through each little hole in turn and touched a tiny spot of the picture film. If the ray from one little square hole struck Tom Mix's white shirt it passed into a photo-electric cell and sent a hot surge of current through to the transmitter, but if the beam through the next little hole struck Tom Mix's black hat it stopped there and the photo electric cell left that spot dark by withholding any current to the transmitter. The little holes pass so quickly before the light that it would seem, if you could follow the movement with your eye, that a pencil the size of a needle point was scanning tiny lines back and across the picture—60 lines to each picture. It covers sixteen of these pictures per second. And so, when these little dots of varying strength, according to the lights and shadows of the picture, come into your receiver with such rapidity, the picture actually seems to move as you see it on the screen in the theater.

After describing how the photo-electric cell, which looks like the ordinary Radio tube, functions by passing electric current in exact proportion to the amount of light it receives, the Westinghouse description of what happened at the demonstration before all the chief officials of the Radio Corporation of America, General Electric, National Broadcasting company, and Westinghouse, goes on to say:

"The beams of light have now become electrical impulses and are sent to the broadcasting station. Here the beams assume definite and varied frequencies, some of which are audible. Dr. Conrad states that these frequencies range from somewhere near 500 to approximately 60,000. . . .

"At the broadcasting station these frequencies are transposed on a Radio wave and transmitted exactly as the ordinary music or voice. The Radio signals now can be sent across a room, or across a continent. Their distance range is limited only by the broadcasting station's equipment.

"In the Westinghouse demonstration, the signals traversed a distance of about four miles; two miles from the laboratory to the broadcasting station by wire, and two miles back to the laboratory by Radio.

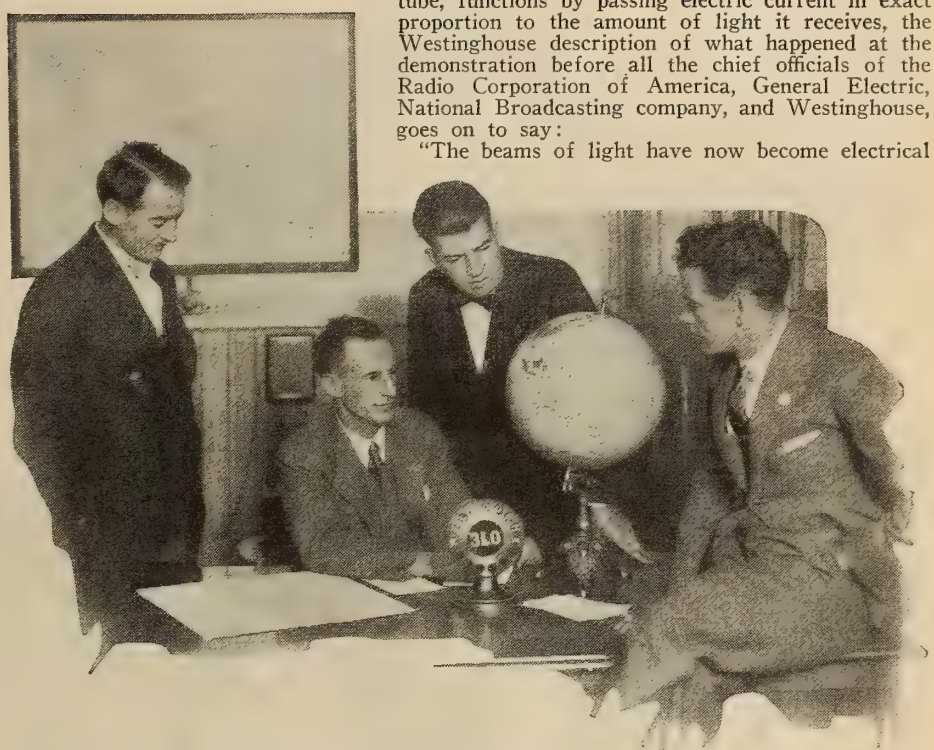
"To turn these Radio waves back into light, an arrangement which permits the use of a mercury arc lamp is used. By this adaptation the weak Radio currents control the action of the many times more powerful current operating the arc lamp (similar to the amplifying powers of a Radio tube).

"Thus the mercury arc lamp goes bright or dim as fast as the current changes and its light at any instant is in proportion to the light that the electric eye sees in the same instant. To return the dots of light to their original pattern another revolving disc or scanner is also used to correspond with the transmitting scanner.

"The use of a mercury arc lamp permits the Radio pictures to be thrown upon a groundglass or screen, the first time this has been done with television apparatus."

The primary elements of transmitting pictures were in existence before Dr. Conrad took hold of the movie phase of it. His contribution was a feasible method of synchronism.

(Continued on page 62)



Probably the most thrilling Radio broadcast record of the year was sent out by the Australian-American fliers aboard the Southern Cross as she flew from California to Hawaii to Australia, sending out cheery messages all the way. The picture shows them at 3LO, Melbourne.



Howard Melaney, the singing foreman of the Northern Pacific railway, is doubtless the champion marathon Radio artist of the world. A traveling music critic heard him singing as he oiled his engine on a mountain in Montana two years ago. That led to an audition. Now he sings to millions and travels 4,000 miles every week to keep his engagements. Monday he leaves St. Paul for WLS, Chicago; Tuesday, WKEN. Buffalo; Wednesday, WHK, Cleveland; Thursday, WTMJ, Milwaukee; Friday, WCCO, Minneapolis, and Saturday, KMBC, Kansas City. He has been heard over fifty stations, from WJZ, New York, to KGW, Portland, Ore.

Dad Neptune "Sings" at WPG

MARINE Studio Lives Up to Its Name with Sea Atmosphere

By Ethel Rattay Fowler





Josh Kitching pickin' the ol' banjo in his WPG skit with the "Subway Boys." At right, "Musical Maids" from Colton Manor Ship's Deck.



This is the Marine Studio at WPG with the gangplank entrance, ship's flags, wheel, red and green lights, compass, lifeboats and buoys to make it real.

MARINE Studio means *marine.*

And the Marine Studio of WPG, Atlantic City, N. J., means that the sweltering citizen of the hot interior of our fair land who tunes in this studio will get a whiff of the sea. He will hear the roll of the waves, the shouts of the bathers, songs of the blue deep—and his nostrils will all but tingle with the smell of the salt.

When the sponsors of this individualistic station decided to have a Marine studio they employed a marine architect and a ship's interior decorator—if there is any such animule. You find the studio embroidered with portholes, a ship's wheel in the pilot house, ropes, life preservers and boats to make the illusion complete.

Father Neptune himself opens up the day's broadcasting in the WPG Marine Studio. It's an invitation or a challenge, according to his mood. Chief Announcer Norman Reed assists at the ceremonies by heaving the microphone down the scuttle hatch of the control room to the old gent's immediate domain. There he whispers or he roars—and sometimes he purrs or he grumbles.

And Uncle Si Hoskins, four miles up the road from Raspberry Corners in Grass county, can hoist his boots on the old cane bottom chair and tune in all the cursory comment Father Neptune may be uttering at the moment.

You can't fail to feel the briny atmosphere after such a greeting. Then perchance we have the thrill of a big splash and Mr. Reed tells us that one of the Hawaiian High Divers has just shoved off from an eighty-foot perch and disappeared beneath the wave—what ho! He's up again—blowing and snorting and ready for another tail spin into the sea.

And the program continues with suggestions throughout of the rolling waves and the people who master them. "Sea Memories" is an interesting feature. The Musical Maids, an instrumental trio, bring suggestions of white sand and mermaids. Josh Kitching with his banjo brings visions of the sunny Southland. Sometimes he makes up for an old darky and that is when those who come to peek through the portholes enjoy him most.

Citizens of the interior find WPG a great boon during the hot spells because of the ocean atmosphere that prevails and the management never fails to provide a program with this particular characteristic.

Mrs. McNamee Is Real Helper

MARCELLA SAYS "Original Radio Widow"

Admits Being Graham's Harshest Critic

By Marcella



"HELLO, honey, gee, this is a wild mob and it's hot, hot, HOT! Well, what's the bad news this time?" Graham McNamee always calls his wife in New York for verdict on his broadcast wherever he may be.

"WELL, well, if it isn't Marcella," exclaimed Mr. Johnstone, when I walked into the publicity office of the National Broadcasting Company, New York City. "How would you like to run up and see Mrs. Graham McNamee this morning?"

I don't need to tell you what I said. To meet the wife of the World's Greatest Announcer! What would Josephine McNamee look like? I really felt a little shy of going in and asking her all sorts of questions. This Mrs. McNamee might be very haughty and she might not like blonds.

Their apartment is not far away from the National Broadcasting Company building on Riverside Drive. I can't tell you just where, because I was so excited and nervous I paid no attention to the streets; as you all know, I haven't met very many wives, and then to meet the wife of the most heard of announcers. It seemed just a minute before Mr. Johnstone and I were climbing out of the taxi, entering the pleasant homey apartment of the McNamees, and I was shaking hands with Mrs. Graham.

I know you are all terribly anxious for me to tell you just what she looked like. Of course, she wasn't any of the things I imagined. She is quite short and dainty, and her simple powder blue silk dress was very becoming. She has blue eyes and black hair. Her manner is the important thing about her. Although she is gay and sparkling, she has a restful efficient way of taking care of you. I felt at home at once, especially when she made me sit down beside her on the couch. We sat there chatting away like old friends.

I could see why Mr. McNamee depends upon her so much, and I want to tell you if he ever gets to the White House, she would make a perfect president's wife. I couldn't help but think of this because when I was there, the Democratic convention was being broadcast.

Look at her at the telephone. There she is, talking to Mr. McNamee late at night. When he is away on some big broadcast, he always calls her up after the broadcasting is over, and it may be any time between midnight and four in the morning, to ask her how it came through. She sleeps with the telephone beside her. Think what devotion that means!

You'd never dream to hear her talk that she had been married seven years. I think that speaks well for her husband, don't you? She used to be a singer herself and that's the reason she has such a lovely voice, but she says there isn't room for two careers in one family and Graham's is so much more important.

Here she jumped up with such an expression of consternation that I was quite alarmed.

"Please excuse me," she explained, "but Graham's just going on the air and I listen to every broadcast. Then I can tell him whether it is good or bad. I am afraid I am his harshest critic. You know, when everybody is praising a man, someone has to keep his feet on the ground, even if that something only weighs 102 pounds. Look what happens to these announcers who have no wives to keep them on the earth."

As she turned on the Radio set, the familiar voice of Graham McNamee filled the air. We waited until he finished describing the great hall where the Democratic convention was being held and a very tiresome speaker got up and talked at great length about something political. I can't tell you what, because we stopped listening as soon as Mr. McNamee stopped announcing and didn't listen again until his voice was heard.

"Don't you ever praise him?" I asked above the noise of the convention.

"I never praise him except in a conservative way and then he knows that I mean it. I often wire him, suggesting changes here and there. For instance, you have probably noticed what a large vocabulary Graham has, but it is easy to use one word too much. When he begins to use the same word a great deal, I tell him about it. That helps to keep his descriptions from getting tiresome."

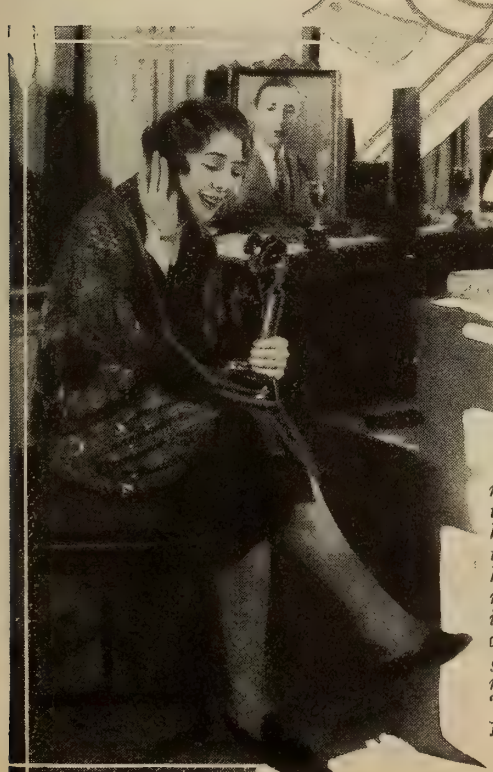
"Yes," she sighed in answer to my question about missing all the big events, "I do have to miss seeing many important things because if I am there, I can't hear the broadcast. You can't get the effect if you are sitting behind the announcer. You have to be at the other end of a loud speaker. There was one football game I really enjoyed. That was the Stanford-Pittsburgh game in Pasadena. Somebody loaned me a little portable set and I could listen to the broadcast and watch the game at the same time. One of these days I am going to have one to carry with me."

Of course, I asked her if she ever broadcast.

"Just recently I very nearly had to," she replied. "In fact, I did say a few things. Graham and I were coming through Omaha and he was supposed to come up to the radio station to say a few words. Something came up and he was late. There I sat and they suggested I speak. It was really quite terrible to have to think up something so quickly. While I was sitting before the microphone of WOW,

(Continued on page 60)

"HELLO, dear, I'm afraid you aren't feeling so well tonight—your voice falters a bit. You turn away from the mike too much. And I must caution you not to say 'and so' quite so often."



MRS. McNAMEE rarely attends the notable affairs at which her husband functions. She stays at home and listens and remains always within phone call ready to answer questions. She gave up her own career because, she said, "one career is enough for one family."



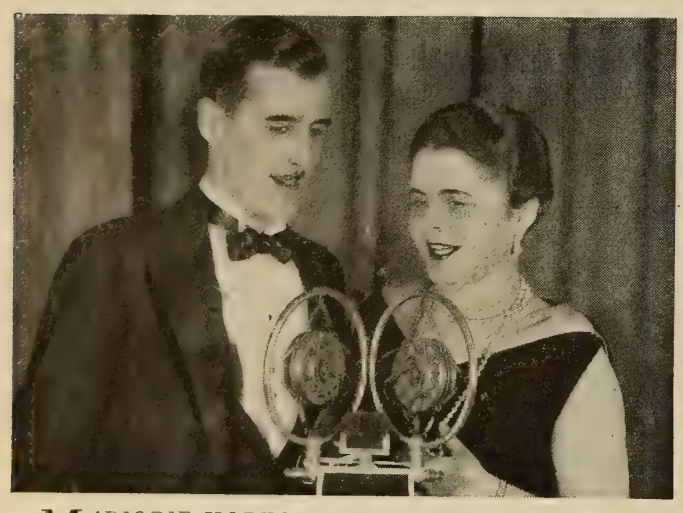
"WHOOP-EEE! Catchum corn borer heap quick! No corn, no whoopee!" Russell Hill, New York Indian warns members of Seneca tribe of corn peril over WGR, Buffalo.



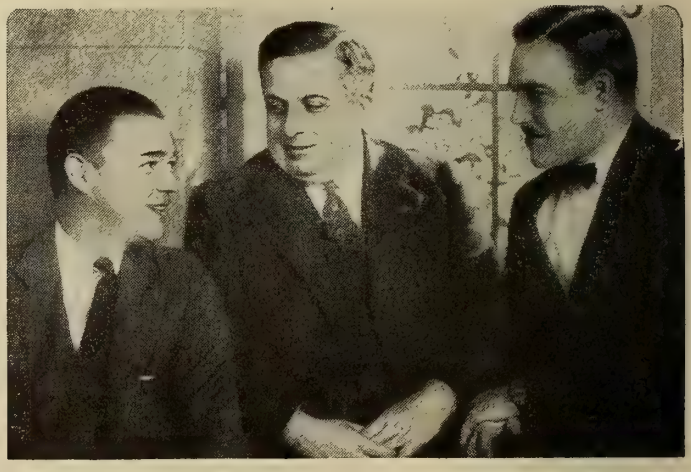
ALMOST before the ink is dry Clyde and Florence Massengale seize the new songs from the presses of music publishers and present them to WBAP listeners at Fort Worth. Clyde warbles and Florence plays.



PAUL M. CRAIG'S 250 voices bring many listeners to the KLDS wave length. He directs the Messiah and also the Stone Church choirs at Independence, Mo.



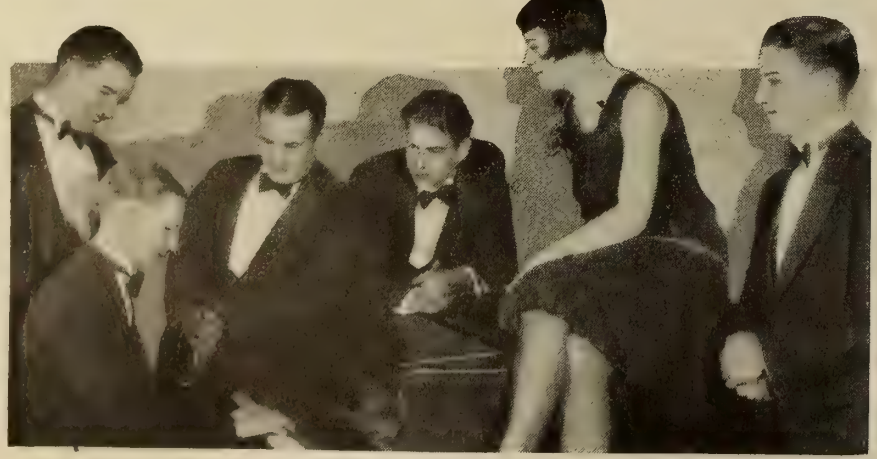
MARJORIE HORTON, Jimmie Haupt and twin Mikes make a combination for harmony delightful to music lovers wherever the wide circuit of the National Broadcasting company is known. Miss Horton's clear soprano voice is well adapted to the peculiar requirements of radio broadcasting.



JACK THOMPSON (left) is the versatile wit of this masculine trio. His quips and comebacks put a snappy tempo in the voices of Ed Hicks (center) bass, and Edgar Sprague, tenor. They are known to KDKA listeners as Reymer's R. V. Bees.



HERE'S Happy Helen Ford back again with her WSUN listeners for the Classic Hour Recitals. She's been away.



"SO she turned to go, but before we parted—I—I—gave her the key," narrated F. Harold Peterson, the downhearted pianist, sadly. Helen Hughes and Her Boys leaned forward breathlessly. "I remember now that I gave her the key—the Key of C; and she sang beautifully." Then the red monitor blinked and WHO listeners never knew why the Florentine pianist seemed so nervous that day.



BERT PETCH, tale teller at CHNC, Toronto. His impersonations make good radio fare.



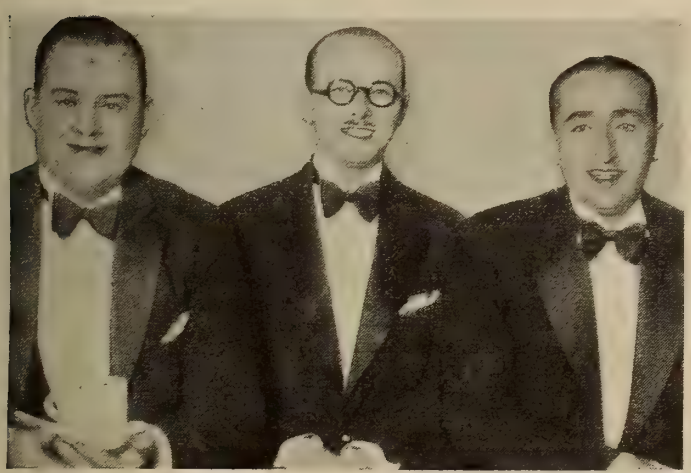
FREDERICK G. RODGERS has that indefinable something to his voice that makes all the listeners think of him as "that gentleman friend." He talks confidingly over KDKA.



FROM the sunny skies of Italy the Guth brothers, shown above, bring their gay serenades with voices tender and guitars melodious to the listeners of WPG, Atlantic City. They bring visions of old Venice and singing gondoliers.



EARLE C. ANTHONY is the power behind the great Los Angeles station KFI. No West Coast radio station has been heard so frequently and east of the Rockies as KFI.



A GOOD cup of Java between numbers tones up the spirit and unlimbers the voice and that is the moment when the photographer caught this interesting trio at the Don Lee KFRC station, San Francisco. Want names? Here they are: Don Wilson, Martin Daugherty and Harry Morton—the Piggly Wiggly Trio. Oink! Oink!



DID YOU ever hear the boom-boom and rat-tat-tat, clash of steel against steel, shouts of men in battle and the voice of the old admiral telling of naval skirmishes in United States history over KYW, Chicago? These are the real honest-to-gob men who did it under the direction of Lieut. Bristol McHugh, U. S. N., at the mike on U. S. S. Gunboat Wilmette.



IRIS MARTINSON OAKLEY, KOIN.



HEIGH HO! And away we go to sail the ether seas.
Heave Yo! Let strong winds blow, we laugh at every breeze.
Oh we're the Maple City Four,
We make a port at every door.
Yea-bo! We're off, let's go! Over the hills and trees.
—WLS S-e-a-r-s Roebuck station, Chicago.



LUCILLE ATHERTON HARGER, harmony singer, KPO, San Francisco.



MLLE. DOLLY GILL, soubrette of the Folies Bergeres, liked the "Americaines" so "veree" much she came over and was promptly adopted as a soloist by the WPG family.



"CHUCKLETIME" at WIBO, Chicago, means that you are going to hear the Three Vagabonds who go roistering through an hour of merry tunes and snappy parsiflage beginning at 8:15. They'd wring chuckles from the neck of a wooden Indian. Note the "musical sword" poised for a slashing crescendo.



SHREVEPORT is a lively Radio broadcast center and one of the popular KWKH entertainers is Miss Virginia Rena Smith, who made her debut not so very long ago.



CURT KREMER of Kremer's KEX entertainers does not depend on just what the music mart offers. He's a good composer and when necessary writes the kind of stuff he wants.



PRINCESS DRIFTED SNOW, held by "Grandpa" Bulger, brought a message to Jack Barnet, KEX director, Portland, that his mother had escaped dam disaster.



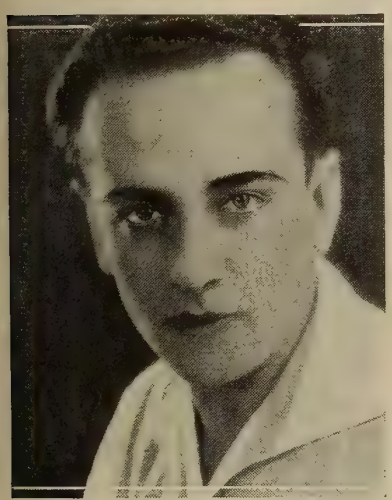
OLD FATHER NEPTUNE is represented on the WPG program by this trio, who present a feature called "Sea Memories." Captain Smith Elmore is basso profundo; Margaret Keever, contralto, and Ethel Rattay Fowler, pianist (right). They specialize in songs of the sea at the Atlantic City station.



JOHN TOFOLLI was born with a distinct preference for the accordion. Finally he became master of it himself. Now he is one of the Pacific coast NBC staff artists.



MISS FLORENCE JASPER, WIBO, Chicago, announces contract to do her future broadcasting for "one certain party." And now, that great Mendelssohn classic . . .



HARBINGER of good will is Senor Rodolfo Hoyos, Mexican baritone, when he sings on international programs from NAA, Washington, D. C. He's an operatic star.



FRANKIE AND JOHNNIE of WWNC at Asheville, N. C., are so popular in their part of the country they could swing the Carolina's presidential vote to either candidate. But they prefer to go their own way strumming and tumming the favorite tunes of the day.



PRINCESS WHITE BEAVER, from South Dakota Sioux reservation, entered the WOW piano contest, Omaha, and won high honors. She composes Indian music.



DON BERNARD, successful operatic tenor, heard the call of Radio, became manager of WAIU, Columbus, and now he is a production manager at NBC, New York.



SOMETIMES the American Legion boxing shows get a little rough at the armory in Indianapolis so Ralph Elvin, WFBM announcer, puts on his blow-out uniform as he sits at the ringside and reports the action blow by blow. Al Rutherford, operator.



BILLY AND HELEN took their weekly KOIL feature of skits of married life seriously. They recently concluded to make the pretense reality and now they are "Mr. and Mrs."

Every Movement Has Meaning

HAWAIIAN WRITER Explains Motive of Native Composers Is to Interpret Beauty

By Gwenfread E. Allen
Special Hawaiian Correspondence.



MIGNON (above) comes from Wailuku on the Isle of Maui and is a true Hawaiian. She sings of the flowers and the beautiful maiden as originally conceived by native composers. She is one of three Hawaiians at KMA, Shenandoah.

WHEN you "tune in" on a program of Hawaiian music, do you ever stop to wonder what those dreamy songs of tropic isles mean? Is one song the same as the other, all a jumble of Hawaiian words and meaningless titles?

Nearly all Hawaiian music commonly heard, and especially that comprising popular programs, is "modern music," written within the last fifty years. But even the "latest hits" were written with a purpose, and that purpose was not to raise money for some poi and sweet potatoes, but to interpret some beauty of the islands.

To the "malihini," or stranger's ear, Hawaiian music is sometimes doleful. But never to the Hawaiian. It is always sweet, sometimes sadly sweet, but it is more often musingly poetic. Hula music, songs written especially for dancing, are always bright and gay.

Nearly all Hawaiian music centers around two themes, nature's beauty, or love for a beautiful girl.

EVERY flower of Hawaii has its own song. The sweet smelling green maile vine, the royal yellow ilima of the Island of Oahu, the bright red lehua of the Island of Hawaii, the fragrant mokihana of the Island of Kauai, the rose-lani of Maui, the pikaki, or jasmine, all have formed the basis for beautiful songs.

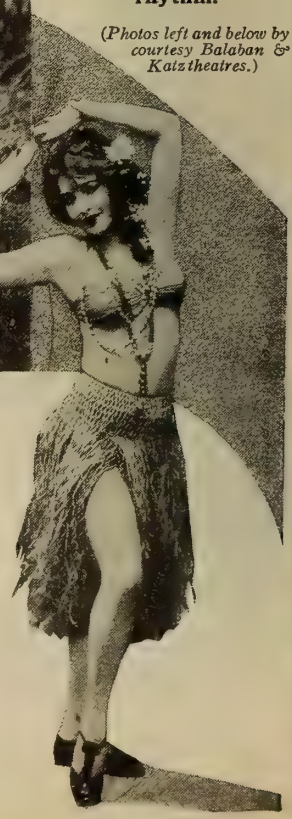
Songs of flowers frequently have the word "pua," "flower," or "lei," "a wreath of flowers" in the title.

Every place of Hawaii also has its song. There are "old Plantation" and "Beautiful Kahana" (Kahana being a valley several miles from Honolulu), written by the same composer. There is "Ainahau," which tells of the home of the romantic little Princess Kaiulani, one-time heiress-apparent to the Hawaiian throne. There are "Palolo" and "Pauoa," which tell of valleys in Honolulu.

"The Beach at Waikiki" conjures up memories not only of the beach and of "sweet brown maidens," but of other aspects of Waikiki. Flappers' Acre, where hundreds of cottages huddle together under crazily slanting cocoanut palms. The beach hotels, dances on the Moana lanai (porch), or a bridge tea on the Cocoanut Grove lanai of the Royal Hawaiian. Warm waters, outrigger canoes, round-the-world steamers fading into the distance. "Painted fish" in the aquarium. Sunsets







American picture stars interpolate frills and faster rhythm.

(Photos left and below by courtesy Balaban & Katz theatres.)

more brilliant than artist ever dared, moonlights such as the tropics only know. Torch light fishermen. Surf board riders. Hau tree lanais, flaming hibiscus. All woven in the plaintive strains of "The Beach of Waikiki."

"Hanohano Hanalei" is a song of that beach on the Island of Kauai where broad expanses of sand are added to Waikiki's charm. Hanalei, to island residents, also brings visions of flooded fields of green rice and sky blue reflections. And the music brings pictures of hula girls, whose lithe bodies and graceful arms weave intricate patterns in telling in interpretative dance of the beauties of Hanalei.

Some of the places usually have in their titles the words "wai," "water," or "kai," sea. Sometimes they sing of "lani," the heavens.

There are several songs of all the islands in which a verse is given to describe the beauties of each island. Most popular of these is King's "Na Lei o Hawaii," in which the symbolic flower of each island is described. But, the Hawaiians will tell you, the song is not really about each flower at all, but about the beautiful girls whose charms, each island boasts, are as lovely as the flowers from which they weave their leis.

THE golden age of Hawaiian music was during the latter part of the nineteenth century, when a trio of royal song writers were living. King Kalakaua, who ruled from 1874 to 1891, was known as the "merry monarch," who not only encouraged the writing of native melodies, but who wrote many himself. His brother, Prince Leleiohoku, and his sister, Queen Liliuokalani, who succeeded him as ruler of the islands, vied with him in composing. The Princess Likelike also wrote songs which are still heard.

Best known of all King Kalakaua's songs is "Sweet Lei Lehua," in which he compares his wife, Queen Kapiolani, to the sweet lehua flower. Rare, indeed, is the Hawaiian who, even today, cannot sing this tribute of a king to his queen.

King Kalakaua once left his islands for a trip around the world, and, as he was returning, his people gathered together to plan a welcome for him. As he loved music so much, the story goes, they decided that nothing would please him better than a song about his return. A group of people, determined to write the best song, set to work and labored all night, finally finishing a song which told of every beauty of the islands, the flowers, the birds, the clouds, the verdant valleys, the moonlight and the sea, the mountains, the rainbows, and the beautiful girls. Surely, no one could write a better song, they thought, because they had written about everything and there was nothing left for anyone else to use as a theme.

But, the story continues, their rivals were not discouraged. The next night a man named Nahinu set to work, and by the following day he had written an even better song in which he told how the Hawaiian sun had followed its master around the world, shining over and protecting him. It was this song, "La Oe E Ka La," which charmed the king upon his return, and which still charms Hawaiian audiences today as in days of old.



WHEN you go rambling around the dials you may chance to draw down on KMOX, St. Louis, and meet this charming lady who will take you for some more rambling. She's Miss Ethel Arnold, chief Rambolier of KMOX Ramblers, hotsy-totsy flapper band.

ANOTHER man who set out to honor the king with a song and achieved a lasting success was a white man, and one who has never yet set foot on the shores of Hawaii! He is Joseph Redding of San Francisco, and his song, "A Song to Hawaii," is dreamy, reminiscent, typically Hawaiian. Redding, a friend of many Hawaiians, had learned much of the islands, and when Kalakaua paid a visit to San Francisco he wrote his song in tribute to him. The words, so appealing to the Hawaiians away from home, and the music, so expressive of island life, were immediately taken up by the king's glee club, who carried them back to Honolulu.

It remained for Kalakaua's sister, Liliuokalani, to write the Hawaiian song which is known around the world. The queen, then a princess, was returning homeward with a group of friends after a day spent in the country, when her attention was attracted to a gallant young American army officer who kissed a pretty Hawaiian girl who placed a farewell lei around his neck. Perhaps the princess also lingered to bid farewell to some companion of the day. As the party rode slowly up the steep pali which separates Honolulu from the windward side of the island, she hummed an old song, "The Lone Rock by the Sea," and sang the words, "One fond embrace, before we now depart, until we meet again." The words and music intrigued her, and the following day she changed the music slightly and wrote words for a verse and a chorus. Capt. Henri Berger, German leader of the Royal Hawaiian Band, later put the song in finished form for an orchestra.

The song, of course, was "Aloha Oe."

HONOLULU loves "Aloha Oe." It is played on countless occasions, when ships arrive, and when ships depart, at dances and theaters and luncheons and meetings, and at the end of every Hawaiian program. It is a part of Hawaii. Honolulans rise when it is played, the same as they do when they pay respect to the old Hawaiian anthem and to "The Star Spangled Banner."

Of songs written for Queen Liliuokalani, none is more popular than "E Liliu E," a song which describes the beauty of the queen as a young girl. Not only as a song, but as an accompaniment for one of the best known hula dances, "E Liliu E" is widely played.

One of the most haunting melodies written in Hawaii in recent years is King's serenade, "Imi Au I'a Oe." Like King Kalakaua's "Alekoki," this is a lament for a lost lover. Its plaintive tune suggests an unknown longing, and so well does it express the half-sad, half-happy "steamer day" that it is almost always played on the Honolulu wharfs as the gangplank is lowered from departing steamers. The national hymn of the Hawaiian monarchy, "Hawaii Ponoi," is not at all Hawaiian, being of the martial type of most national anthems. It was written by Captain Berger of the Royal Hawaiian Band just at the end of the royal regime.

Modern Pegasus Flies Ocean

MARYLAND HORSE Wins Heroic Race in England—Hoofbeats Heard over WBAL

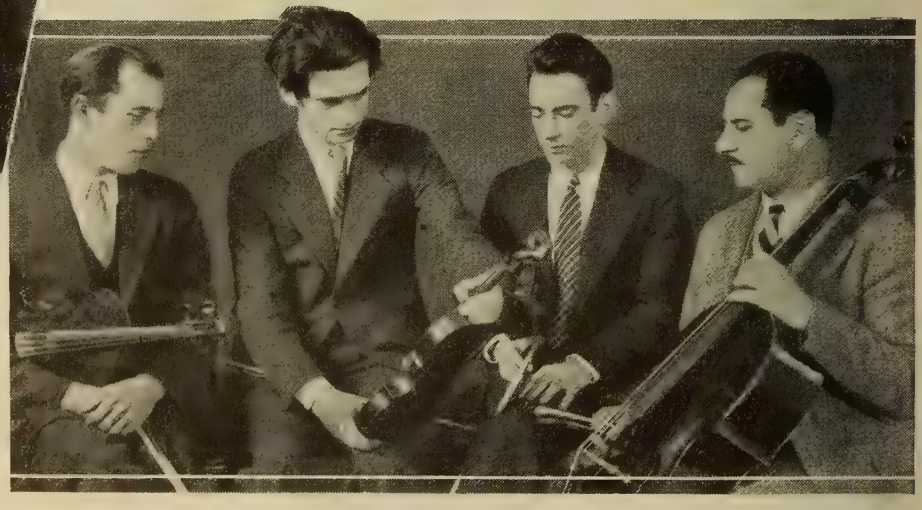
BILLY BARTON is a beloved aristocrat. Yes sir, he is one of the bluest of the blue bloods and mighty spry on his legs. He is the pride and joy of all Baltimore, Maryland, and if it hadn't been for bit of slithery mud at the last jump he would have taken first place easily in the great English classic, the Grand National Steeplechase at Aintree.

And that was the time nearly half a million listeners on the big Radio station, WBAL, just about dropped dead in front of their loud speakers. When you have a horse good enough to challenge the whole English turf in a national event like the Grand Steeplechase at Aintree local pride runs close to fever heat.

So when it came out in the papers that Howard Bruce, the owner, was going to send Billy Barton across the Atlantic, almost everybody along the Atlantic seaboard simply stood up on their hind legs and clapped. On account of the high cost of transportation it was out of the question to figure on getting up a special excursion steamer to take the fans across the pond. And, as always in time of trouble like that, Mayor William F. Broening and other delegations of citizens thought of the possibilities of their favorite station, WBAL. Would it be possible to get the details by radio?



HENRIETTE KERN, concert soprano; Edmund Cooke's elite String Quartette and all other famous WBAL artists paid homage and surrendered the entire facilities of the station to Billy Barton (center) in sensational British race.



"THAT'S a whale of a big undertaking," declared Director Frederick R. Huber, "but I'll certainly see what can be done about it." Then followed heavy conferences with the big Radio guns, lengthy cablegrams and radiograms, until finally it was announced definitely that WBAL would attempt, for the first time in history, to broadcast a sporting event taking place in England to American listeners through an American broadcasting station.

Billy Barton sailed in state. There was also another American horse going under the Old Glory colors for the same event. The American horses had the best the boat affords, but Billy Barton was the favorite. One of the ladies upstairs suggested sending down a bouquet of American Beauty roses to make it a little more cheerful, but the trainer objected on the grounds he was afraid Billy would consider the roses rather from a gastronomic than an aesthetic viewpoint and he had plenty to do to steer him clear of mal de mer as it was. All in all, the trip was OK and put Billy Barton in fine fettle for the big steeplechase.

Now Aintree was in one grand hubub of excitement when the great day came along. Thousands and thousands of people from every sector of the globe had arranged their first trip home to be timed for this great occasion. They swarmed through the gates. Colors were flying; tallyhoes and motor coaches with laughing, cheering passengers trundled along hub to hub. Venders shouted their edibles and curios. Old Gypsy ladies promised luck when their palms were crossed with silver. Toy balloons sailed aloft. Airplanes skimmed through the sky. Billy Barton and all the proud and noble steeds of Great Britain snorted and pricked up their ears while waiting for the trumpet call.

WHAT was happening in Baltimore? You should know! Mayor Broening ordered out the Municipal Band. They played "Hands Across the Sea," the British and the American anthems. Engineers and operators were on their toes. It was getting about time for the big race. Suddenly there was a click, a Morse code flash from New York, the flick of a small switch, and America had Aintree on the air!

The voice of the English announcer came through clearly and distinctly. He was telling them of what he saw all around—the general view from top of the grandstand—the horses! The horses! They were going to the post!

Baltimore and ten states all around sat forward on the edge of their respective chairs and strained a tense ear toward the loud speaker.

Boom! They were off! A mighty roar! Voices of tens of thousands echoing three thousand miles across the Atlantic! Space and time obliterated!

What was that? Hooray! Hooray! Two leaders were coming out of the pack. They were over the first jump! Tipperary Tim was in the lead—and a foreign horse, a stranger—ah, the American horse Billy Barton was second. What speed! What skill—over the jumps — another and another — the American horse was gaining. Another jump, now Billy Barton was in the lead!

Hooray! Hooray! Billy Barton, 'tis the American horse—going like sin! Beautiful form, taking the jumps magnificently. He must win. He has a good lead. The last jump—he clears it beautifully—Oh! Ah! Shame! A muddy patch, Billy slips, slides, and goes down! The jockey is thrown clear! Twenty listening turf fans in Baltimore fell off their chairs. But listen! Billy is up again. The jockey is unhurt. He jumps to the saddle! They are away! Only Tipperary Tim has caught up to him! You could almost hear the clatter of hoofs. Over the line scampered Tipperary and right behind him came Billy Barton, safe in second place!

THREE CHEERS for the Red, White and Blue! Even as far inland as Kentucky, American patriots and horse lovers heard the hoofbeats of Billy Barton and that speed-mad flock of thoroughbreds pounding down the course and cheered themselves hoarse.

England, famous for its horse racing for hundreds of years, shouted its admiration. The gamest and sportingest horse that had been seen in England for a generation. Three cheerios for the American horse, Billy Barton!

But it was more than Billy Barton's victory. It was a great Radio victory. Three cheers for WBAL! And now we know that we are on the threshold of a great era. Billy Barton's blue blooded hoofs flipped a page in the world's history of scientific achievement.

Radio Brings Alaska Nearer
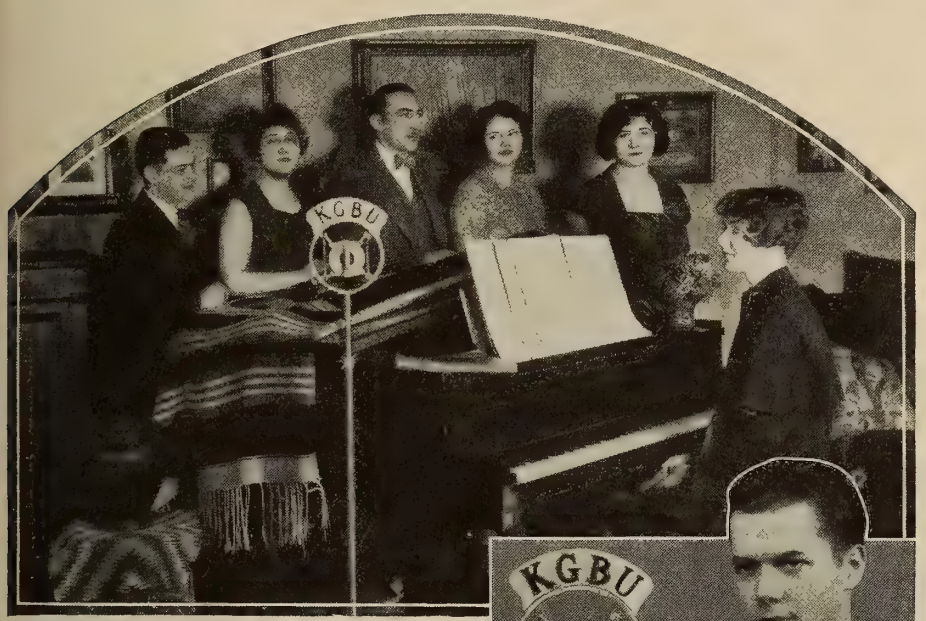
SCHOOLS AND INDUSTRY Keep in Contact

Through KGBU and Northwest U. S. Stations

By Mal Amute

SOME of these days Alaska will produce wealth from her natural resources that will make the millions in gold from the Klondike look like a piker. Radio is going to help bring that progress about. It has already achieved marvels in uniting and educating the great territory, welding it into a conscious entity which is the first step of organized effort in development.

We, in the milder climate of the Union, are inclined to think of Alaska as a great barren waste in the Arctic wilderness. Do you know that Sitka, the former capital, has a rainfall varying from 190 to 285 days out of the year? Since 1900 Alaska has furnished more than half of the total salmon product of the United States. If we could get just a little bit more of a fair-and-warmer summer for the interior, Alaska, according to the government experts, would be one of the greatest agricultural countries in the world.



CATCH Ketchikan, Station KGBU, 750 kc, and you are likely to hear this merry Music Hour group broadcasting the "Voice of Alaska."

Uncle Sam took Alaska off Russia's hands in 1867 for a paltry $7,200,000. And at that a great many citizens made uncomplimentary remarks toward Secretary W. H. Seward for negotiating the deal. Long before gold was discovered Uncle got his money back, cold cash, and since then Alaska has had a strong shoulder to the wheel in reducing the national debt.

THE average citizen has as little conception of the broad expanse of Alaska as he has of Texas. He thinks of Pacific coast time as about as far west as the clock goes. But listen to this from KOMO publicity at Seattle, concerning a broadcast for a graduating class near Nome: "The hour used, 12:15 am. (Seattle), corresponds to 9:15 pm. at White Mountain, the village not far from Nome, and the location of the White Mountain Eskimo Industrial School."

Incidentally, 1928 was the first class of Eskimos ever to graduate in Alaska. Johnathan Wagner, head of the Alaska division of the United States Bureau of Education, addressed the graduating class over the KOMO station.

Three changes in time WEST of Seattle to this point—and there are points still much farther west! In fact, if you jumped in a plane and hopped a beeline straight north from Seattle you would hardly touch the eastern boundary of the territory at any point.

So it happens that a great many people live in Alaska at extreme corners who never pass each other at all in going back and forth to their daily chores. The railroads are hardly started and many communities do not even have telegraph or mail communication.

But there are many thousands of good loyal American citizens living in Alaska. They are bringing the ends together by one means or another — education, industry and commerce. The sooner they are able to work cooperatively the sooner they will be able to uncover the prodigious wealth of the country that is only waiting to be delivered for the comfort and happiness of mankind.

For that reason the Radio stations of the Northwest are giving a great deal of attention to our sister of the North. They broadcast special programs and assist the public authorities in promoting good will and informative service to the people scattered far from the more favored communities.

Of inestimable value is the alert and well managed broadcasting station, KGBU, "The Voice of Alaska," located at Ketchikan, Alaska, the "First City." It operates on a wave length of 389.8 meters or 750 kc. It is owned by the Alaska Radio and Service company; Harry G. McCain, manager and John R. Ryno, technician. The station and operating plant is in the Nelson hotel. The main studio is in the KGBU building. Other studios are in Eagles Hall, Coliseum, Christian Science church and Nelson hotel.



JOHN R. RYNO, announcer, and members of the Tillicum Entertainers. It is a complete cast for anything from a mouth organ jig to grand opera, and includes the Northern Light Trio.

Mr. McCain states: "The Voice of Alaska was first licensed and began operations in July, 1926. It is the most powerful, and the only broadcasting station in Alaska to maintain a staff of artists and a regular daily schedule.

"It reaches all Alaska, western Canada, and the Pacific coast. A totem pole prize recently offered to the listener reporting accurate reception from the point farthest south was awarded to J. W. Bradley, Oatman, Ariz. Many letters are received on every mail from Oregon, California and Washington.

"KGBU is maintained as a civic enterprise, and is dedicated to the

(Continued on page 60)

Thirteenth Floor Is

Seven-Eleven Fifth Avenue No Such Thing as Hodoo

By P. H. W.

MR. DIXON gives us in this article direct and sidelight views of the great operative plant of the National Broadcasting company. Over 400 people are employed in this beehive of Radio.





GERALD STOPP (above), director of the National Players, teaches Sunday school by dramatizing the Bible stories. At left he is shown going over scripts with players.

SEVEN eleven Fifth avenue. A tall, white building that might house lawyers' offices or the executive personnel of a railroad. Letters carved in stone tell that it is the New York home of the National Broadcasting Company—and therefore the place of origin of hundreds upon hundreds of Radio programs.

The long, ornate lobby at 711 Fifth avenue is a busy street. Men and women, music rolls under their arms or carrying bulky musical instruments, move in and out from dawn until midnight. There are faces of every hue in the lobby parade. Pink Nordic faces, olive latin faces, smiling ebony faces. The microphone calls all artists regardless of race or color.

Up eleven stories in the elevator—up past a bank, past a floor devoted to antiques and art objects, past a wholesale millinery, until the first of five floors devoted to Radio is reached.

"Eleventh floor," chants the elevator boy.

One steps out into a large lobby, modernistic in its decorations. There are no microphones here—no sound of music.

HERE on the eleventh floor are offices where artists are booked for Radio appearances and where arrangements are made for future programs. In one big office a dozen girls sit around a big table heaped high with mail. These dozen girls sort and read several thousands of letters each day — the pen-and-ink hand-clasps of the invisible audience.

Up another flight and there are more offices. In one room Radio continuities are written. Men and women are busy at typewriters or are dictating. An open door discloses a room filled with racks—the musical reference library where more than 15,000 pieces of music are available for the program makers. Other offices are occupied by men and women busy at the hundred and one tasks connected with broadcasting.

Up yet another flight—and the zone of actual broadcasting is reached. Radio folk are not superstitious, for on the thirteenth floor of 711 Fifth avenue are located the three biggest and busiest studios.

The lobby of the thirteenth floor isn't small, but it is filled to overflowing with people. Violin cases are stacked against the wall and bass viol players stagger by with their huge instruments in their arms. There is a buzz of conversation—a veritable Babel, for one hears words in English, French, Spanish, German and a half-dozen dialects of Central Europe.

Pages, immaculate in gray serge and silver buttons, dart through the lobby on apparently important missions. Porters are busy moving pianos about or shifting the Radio calliope from one studio to another.

AT each end of the lobby are zones of quiet—lounging rooms in modernistic style where artists pause to smoke a cigarette or chat with friends before going on the air.

Opening off the lobby are studios—three huge ones. A peek into studio A and one sees a man with rumpled white hair talking earnestly to a group of musicians seated in front of him. He raises his baton and music flows. He drops it as if in disgust. Somewhere he has detected an off-note in the orchestra and it must be corrected. This is a rehearsal and Harold Sanford, an NBC conductor, is going to be sure his men know the selection before it is presented to the critical Radio audience.

A peek into another studio—studio B this time. It is a huge auditorium and is as quiet as a tomb. Then one hears a crystal clear tenor soaring up and up and up, to be lost among the mammoth lamps hanging from the ceiling. Unaccompanied, the man is singing into a microphone. Two other men watch him from behind a glass window set in a side wall. The two who watch are in a monitoring booth. The voice of the tenor is being tested. They shake their heads. The tenor tries again. They shake their heads and then come forth to explain in kind, low tones that his voice lacks the indefinable "something" necessary to a successful Radio artist. Another audition is over—just one of hundreds that are held every week at 711 Firth avenue.

There is still another studio—but a watchful page prevents a peek. A program is going on the air and admittance to the studio is forbidden.

THE page explains that one may look into the studio from a small room



ALINE BERRY (left) finds her Radio dramatic work helpful in the new art of talking pictures. "Twin Pairs of Harmony" (below), vocal and piano.



OK for NBC Artists

Nerve Center for Continent
Impressions of a Visitor

Dixon

HERE is the nerve center that carries thought and intelligence to human beings throughout our continent. It serves for pleasure and for constructive growth with world-wide service.

on the fourteenth floor. He beckons to another page and one is guided up to the fourteenth level and through a maze of corridors to a tiny room, cool and comfortably furnished. A Radio speaker is pouring out dance tunes. There is a heavy glass window in the side of the room and from this window one can look down into studio C.

A jazz orchestra is playing. The leader, busy at a banjo, is Harry Reser. The Clicquot Club Eskimos are on the air.

A saxophone player rolls joyous eyes at another saxophone player. The piano player emphasizes the time with a convulsive movement of his lower jaw. Feet pat, shoulders sway and the studio seems steeped in the pounding, mad melody.

The page suggests that studio H might be worth a visit. Up another story to studio H. There are many people in studio H. They are clustered around a short, swarthy man. They call him "maestro." He is Cesare Sodero, baton waver extraordinaire and the man who is responsible for opera broadcasts over NBC system.

SODERO leaves the group, confers hurriedly with an announcer and then mounts a platform. He holds up his hand and there is silence in the studio. A red light blinks in the monitoring booth at the end of the big studio. The maestro's baton goes up.

In the soundless moments, the studio becomes a posed picture. Moss gray smocks of the musicians blend with the moss gray drapes on the walls. There is a flash of scarlet as the soprano throws back her fur coat revealing a vivid evening gown. Every eye is alert to the signal, not even a bit of rustling paper is permitted, while all around the studio walls stand tall gray pylons, decorated in gold. One thinks of mummy cases in an Egyptian tomb.





RAQUEL NIETO, Mexican soprano, soloist with the Tango orchestra, very popular with NBC audiences. Lowney's Sweethearts (left) toss Cupid's bonbons to the listeners.



EDWARD THORGARSEN (center), new NBC announcer. Uncle Bob Sherwood, old time circus clown, who runs Dixie Circus program. Below is a quartet from the Pacific Coast NBC called "The Rounders."



The announcer speaks briefly. His carefully enunciated words are heard across the continent:

"This program is presented by the National Broadcasting Company and associated Radio stations."

Sodero's baton swings down and music floods the room like sunlight when shades are drawn. Moments of this and then there is singing.

An opera is being broadcast.

Down the swift elevator and again one is in the main lobby of 711 Fifth avenue. It is near midnight and more persons are moving out of the building than are coming in.

Some are laughing. Happy because they intuitively know that their voices "went over" with the invisible audience. Some are silent. Perhaps there was a catch in a voice at the wrong moment and they imagine their efforts were ruined—even though the slight error may have gone unnoticed.

Men and women, music rolls or instruments under their arms, stroll out into the night.

Another Radio day is over.

And now the Radio Digest reader may be interested in some of the casual personalities identified with the great staff of entertainers employed by the National Broadcasting Company in the studios at "seven eleven Fifth Avenue."

RETIRED veterans of the circus, dozing by their Radio speakers, must have been rudely awakened one evening last summer. The call to battle, known to all circus men, had come from the speaker with this famous challenge:

"Hey, rube!"

They must have rubbed their eyes, these old circus men. The voice was familiar. Where had they heard it before? On the lot with the old P. T. Barnum circus? Thirty years ago when the circus folk battled continuously with the towns people? Thirty years ago when "hey, rube," meant grab a tent stake and fight?

Some of them must have heard the identical voice years before on

the P. T. Barnum lot—for it was the voice of Bob Sherwood, last of the clowns who capered under the Barnum banner.

SHERWOOD, more familiarly known as "Uncle Bob," is re-creating the circus of yesterday in a series of Radio programs known as the "Dixie's Circus." The program is broadcast every Friday night from 7:30 to 8 p. m., Eastern standard time, and usually is heard through stations WJZ, New York; WBZ, Springfield, Mass.; WBZA, Boston; KDKA, Pittsburgh; KYW, Chicago; WHAM, Rochester, N. Y.; WBAL, Baltimore, and WJR, Detroit.

"Uncle Bob' is one of the most colorful characters of the hundreds of interesting persons who drift in and out of the NBC studios in New York. He has white hair, but he gives no impression of age. His eyes sparkle and he moves as rapidly as a youngster in his teens. He clowns a bit when he isn't working and his greatest delight is to have a group of youngsters about him, listening to his stories of the circus.

His life history would make a book—in fact it is a book, for he has written his reminiscences.. In addition to his career as a circus clown more than two score years ago, he has appeared in vaudeville and in the movies. His intimate knowledge of circus life made him much in demand in the film colonies when motion pictures of the big tops were being made.

His Radio program is his own idea and is a typical example of his greatest interest in life. The "Dixie's Circus" program is built about three characters — Uncle Bob, little Dorothy and Dick. Uncle Bob each week takes the two children through Circus Land, telling them about the animals and artists and taking them behind the scenes of the circus. He also enacts the principal roles in the circus story such as animal trainer, boss of the big top, ring master, barker and elephant boss.

THERE'S a calliope in the program, too, and the melodies played on the calliope are real old-time circus tunes. A clown band of trombones and saxophones also supplies musical atmosphere.

It was during a broadcast which had as its plot a fight between the circus folk and the townspeople that Uncle Bob introduced the famous "Hey, rube" cry. And he did it as it used to be done on the circus lots—a truly terrifying battle cry.

Now that we have begun to both see and hear the movies Radio artists are coming into demand in the moving picture studios. Aline Berry is one of the first to enter this double sphere.



Two heads may be better than one, but that's nothing compared to voices when you hear this Novelty team of the Stafford Sisters at KFON, Long Beach, Calif. Blues have a new meaning when Stafford and Stafford sing them.

MORE than four years ago a little girl from Washington wandered back stage at the Theatre Guild in New York and timidly asked for a job. Perhaps it was her voice or perhaps it was her eyes or perhaps she was just lucky because instead of being told to "get out," she was taken on as an understudy.

The Theatre Guild at that time was presenting Shaw's "The Devil's Disciple." In the cast were such well known actors as Basil Sydney, Roland Young, Helen Westley and others. Martha Brian Allen, a young ingenue, was playing the role of Essie. The little girl from Washington studied the different parts in the production and watched with eager eyes from the wings as these famous players worked before an audience.

Then came the lucky break that happens more often in fiction than in real life. Miss Allen had to leave the play on a day's notice. The little girl from Washington, with several other understudies, was given a try-out for the part. And the little girl from Washington made good.

Thus did Aline Berry begin a dramatic career that has taken her onto many stages, before motion picture cameras and recently before the microphone.

SHE had an audition in the studios of the National Broadcasting Company in New York and made her Radio debut in a Gold Spot Pals program.

While doing Radio work, a theatrical agency sent for her and offered her a part in a Long Island stock company if she could learn a long role on short notice. She got her part on a Saturday night and on Monday night went on as leading woman in "Tommy."

She stayed with the stock company until it closed and then went back to Radio, playing melodramatic roles in the series of revivals of old-time plays being broadcast through WJZ and stations associated with the National Broadcasting company.

To complete her experience in the show business she went into a "talking movie" studio and her voice was used in an experimental "talkie."

At the present time she is working in Radio productions and in talking motion pictures.

"WHAT qualifications must a man have to become one of our announcers?" Leslie Joy repeated crisply, because this supervisor of the NBC announcers is a very keen man who thinks quickly and accurately. He said:

"First of all he must have experience. I save time by asking a man that at once. The second thing is whether he has had a college degree. If he has, it is a decided asset, because then he will have had two or three languages, and this is a great help in pronouncing musical terms and words and names.

"The third question is whether they are singers. If they are, they will have good speaking voices and will be familiar with music and musicians. It is very important that our announcers understand the artistic temperament, because during the year most of the big artists of the country appear before our microphones.

"When they announce their voices must be understanding. In other words, they must have Radio personality, and Radio personality implies a person with a quick mind, tact and common sense. For instance, a good announcer will often have to decide things for himself, and we must feel safe to leave the situation in his hands. When any one applies to me for a position I can tell in five minutes whether he will do or not. Size has nothing to do with it. You will notice that one of our popular announcers is Paul Dumont, who is only five feet two inches tall, and another announcer with a very pleasing Radio personality is E. B. Ruffner, six feet seven.

"Applicants applying by mail I judge from the character of the letter, the paper and the handwriting. You would be surprised how correct an impression you can get from this.

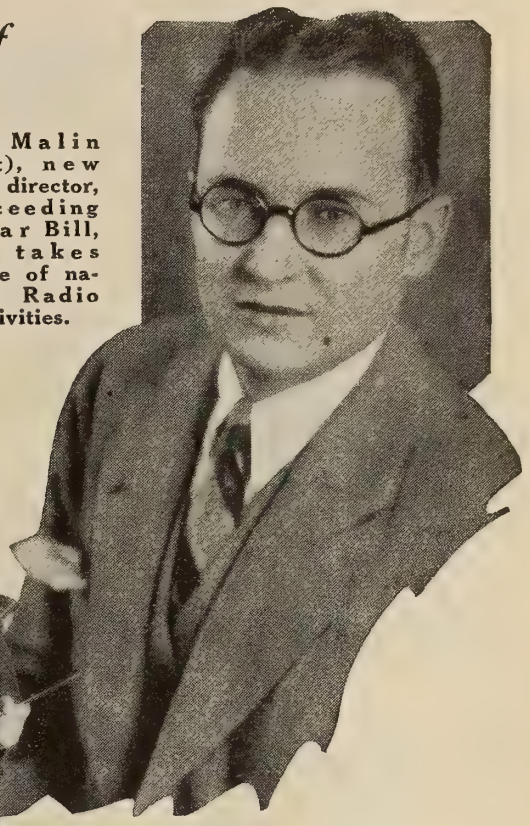
"I like a man, therefore, who has had a college education, musical training and experience in all sorts of jobs.

WLS Covers National Fields

EDGAR BILL Promoted as String of New Stations are Affiliated

A LITTLE over four years ago when new Radio stations were making their bow in rapid succession and when these same stations were still "in a fog," putting on programs of one kind and another, mostly of the entertainment order, hardly knowing what it was all about, a gala program was broadcast that marked the inauguration of broadcasting by one of the largest firms in the country, a firm with a name that is nationally known.

This new station was WLS, its call letters representing the slogan of its parent, Sears, Roebuck and Company, the "World's Largest Store." And there was one big thing that distinguished this new station from the many others coming on the air at that time, when definite ideas as to broadcasting and its place in the scheme of things were few, and this one thing was service—service to the farmer.



Don Malin (right), new WLS director, succeeding Edgar Bill, who takes charge of national Radio activities.



Harold A. Safford (left) also promoted. Bob Hendry, the Smilin' Scotchman.

The first program broadcast by WLS, Chicago, was on the night of April 12, 1924, and the director of the station for this first program was Edgar L. Bill, who has remained as director since that time. Mr. Bill was one of the first men to see the real opportunities of service to the farmer through Radio and he, with those associated with him in the new enterprise, immediately set about to give this service.

It was rather slow at first, but WLS was firm in its idea that real service to farm listeners through Radio was possible, and that the conviction was well founded is evidenced by the fact that Radio has taken its certain place as an instrument of farm education, and has proved its dollars and cents value many times over in the transmission of market news, weather forecasts and innumerable items of immediate importance affecting the farmer's products and his markets.

During the four years WLS has enlarged many times on its original idea of service to the farmer and rural community and has made this service of much greater value by reporting fully the action of all markets in which the farmer is interested and bringing

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"Old Folks at Home" (left), Mr. Safford, fiddler; "Mirandy" Ellen Rose Dickey and Glenn Rowell, the farm boy. Old time tunes and farm chatter is their specialty.



Chicago Radio Artists

Entertained on Cruises Aboard the Edora

WHAT does an announcer do when he isn't announcing? What do other broadcast artists do when they have nothing special to do?

In the Chicago area they go boat riding. At least that is what they have been doing during the past summer. Perhaps some of their eight or ten million listeners would be interested in a composite account of the several cruises of the Edora, which carried personnel of the numerous Chicago stations away from the detail of tuning instruments, auditions, strained silences and the oppressive heat that now and then blanketed the big city.

It was Ed Mattson, better known as "Matty," skipper of the public relations department of Westinghouse KYW, who started the ball rolling with the first expedition.



HERE is a typical Radio crowd ready for a summer voyage aboard the gallant Edora of the Sanitary District, Chicago. Below, Ed Mattson presents a cup of Java to Miss Esther Rehberg. Phil Alt is just under the "E" in Edora.

"We're going on a cruise," he announced suddenly one May morning, some weeks in advance, as he turned from his typewriter and faced the office force, snapping his bright red and blue suspenders and beaming pleasantly.

"Got the Hudson oiled up for a boulevard voyage? someone asked.

"Hudson me eye! We're going on a regular sea-going vessel —a yacht—big powerboat. In fact, it's the Sanitary District's Edora. It's my blowout. We're all going except those who can't and we'll make it a party, my party."

Invitations were in the mail that very day.

There was a torrential rain the night before the sailing date. In the morning the weather was still a bit doubtful as guests dashed up to the Sanitary District headquarters at Western avenue and the canal. The Edora lolled at her dock down a little slope from the parking place. She was a luxurious thing, originally built for a millionaire automobile manufacturer.

Matty and several of the faithful standbys were there with sleeves rolled up. They were stirring up orange juice in two milk cans and it seemed to be a very serious matter.

"In starting out on a cruise one should be well prepared," Matty explained as he swished the paddle back and forth. "Suppose now we should suddenly become becalmed in mid-lake. People dying of thirst in mid-ocean is one of the darkest pages of nautical history. Lack of quaffables under such conditions is one of the greatest terrors of the sea. The Edora will be prepared for such an emergency."

The cans were rolled forward into the tight little cabin. A prodigious punch bowl by some mysterious magic suddenly appeared on the dining table. Then Yank Taylor stuck his head in the door and ordered everybody on deck. Standing on the side of the slope was a funny-looking man with drooping moustache and a gawky camera on a tripod. He was making faces and twisting his ears. His knees were twitching and he seemed on the point of tears. That was all part of his act to set the party into loud and prolonged hee-haws. At the right moment he pressed the bulb and the results are shown above.

The Edora sailed down through the skyscraper canyons with everybody happy. Great bridges broke open, stopping traffic streams. Big excursion boats and freighters loomed along the sides, and then she came to the mouth of the river, and a view of the blue horizon.

"That tall cylindrical house across the pier with flaming red sides is the new crib," said Loren D. Gayton, Chief engineer for the city of Chicago. "In a few days it will be floated three miles out in the lake and sunk in fifty feet of water. It will cover a shaft sunk 200 feet below the lake level and the shaft will connect with a tunnel eighteen feet wide and running back under the lake to the Chicago avenue pumping station and from there twelve miles west to furnish drinking water on the west side. The tunnel is a veritable subway."

Later Mr. Gayton told of this in his program feature, "The Cruise of the Edora," in the KYW studio.

By the time the Edora passed through the harbor gates the golden tide in the punch bowl had subsided to very low ebb and Phil Alt was sitting on top of the lid to the most convenient milk can.

"Lemons would have been better," said Phil.

But there was room for argument on that point and Fred Jeska persuaded Phil to go aft with him and view the misty skyline. Phil Alt is a bachelor who should have been the father of a large family. Not being so endowed by nature he has found time outside of his duties in a clerical capacity in the county treasurer's office to adopt the municipal tuberculosis sanitarium and the entire Radio personnel of Chicago's forty odd broadcasting stations. He found the sanitarium patients first. They had a theater of their own, but were short on entertainment. Then Phil began organizing the Radio stations to furnish entertainment. That led to his adoption of the

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Palatial Quarters for WMAQ

Three Studios and Public Auditorium on Three Top Floors of New Chicago Daily News Home

TO BE behind the scenes while the show is going on, to watch the artists come off the stage and to view the progress of the play from the wings form the ambitions of almost every theatergoer who has sat in the audience, removed from the glamourous professional world by the barrier of the footlights.

A similar ambition stirs in the breasts of Radio fans who sit comfortably in their homes and twist the dials a bit. As the program comes in over the loud speaker, the artist's voice is heard and perhaps the personality of the entertainer can be felt.

But in that studio where the least bit of noise or confusion is all seven of the deadly sins, is a similarly glamourous life which appeals to the audience. This desire to see behind the footlights in the machinery of the entertainment itself is one which The Daily News seeks to satisfy in the arrangement of its three studios and elaborate broadcasting equipment to be installed in the three uppermost floors of its building now in construction at Canal, Madison and Washington streets and river.

On the twenty-fifth floor there is the main studio. Two stories in height, the room is thirty-one feet wide and forty-six feet deep. The acoustically perfect chamber with its high vaulted ceiling is arranged to accommodate large groups, such as symphony and concert orchestras.

On the mezzanine floor above is a waiting room, one entire side of which is glass. Through this transparent partition guests may look down one floor into the large studio and thus watch the artists and musicians in action. With the aid of loud speakers the guests will also hear what is produced in the studio, although the glass partition will keep any confusion or noise in the waiting room from affecting the musicians or their renditions. The WMAQ visitors' balcony will be an improvement over the ideas evolved for this purpose in any of the other leading broadcasting stations.

Similar glass partitions are to be installed in the other two studios which will be adjoining the large one on the twenty-fifth floor, although they will not extend up into the mezzanine above. In this case the partitions will be arranged for the operators controlling the programs and the artists in all three of the studios, so that all may know just when to begin and when to stop, or when to switch from one studio to another.

On the twenty-fourth floor will be the Radio department of The Daily News and the business offices of station WMAQ. Here the Radio editor, station director, program director, technical experts, continuity writers, sales department and engineers will conduct their affairs which eventually become Radio news or else broadcasts over WMAQ.



Miss Judith Waller, director of WMAQ-WQJ, Chicago Daily News, first newspaper owned station in Chicago

A VARIETY of educational and instructive features has been arranged to be interspersed with music and entertainment on the fall and winter broadcast schedule.

There will be talks and lectures on music, geography, history, art, current events, the states of the union, ethics, French, English, literature, gardens and many other equally varied subjects designed to cover the hobby and the subject in which each of the listeners is interested.

With the cooperation of William J. Bogan, superintendent of schools for Chicago, as well as H. Wallace Caldwell and his fellow members of the board of education, Judith C. Waller, director of WMAQ, has arranged an expanded and improved public school series for the coming school year.

The lectures will be given in the WMAQ studio from 9:05 to 9:30 o'clock each schoolday morning. More than 100 schools within a fifty-mile radius of Chicago are equipped with Radio receivers and plan to receive the broadcasts for the students gathered in assembly halls.

Each Monday the lecture will be on music, with a discussion of pieces and composers, together with the presentation of descriptive music, bringing out the points made in the talks. Then on Tuesday mornings the students will hear geography talks; Wednesdays will be devoted to art and Thursdays to history. On Friday of each week the discussion will cover current events.

The schools will show stereopticon slides illustrative and descriptive of the lectures on art and geography in conjunction with the talks as they come in over the loud speaker. In many instances

students will be required to submit papers in connection with their grammar and English lessons on the topic discussed over the Radio on each particular day. Thus the broadcasts are treated in the manner of actual school lessons.

More mature and adult instruction is embodied in the lectures to be broadcast direct from the University of Chicago studio in Mitchell tower. Beginning the first Tuesday in October and on each Tuesday and Thursday evening thereafter during the college term WMAQ will present addresses by the instructors and professors of the university between 7:10 and 7:30 o'clock.

Another University of Chicago series will occupy part of the early morning broadcasts. From 8 to 8:20 o'clock on four consecutive mornings each week The Daily News station will present lectures direct from the classroom.

The first section of the U. of C. morning classroom lectures to be given during the fall will be devoted to "Ethics." Thomas Vernor Smith, associate dean of the colleges of arts, literature and science, will be the speaker.

Percy H. Boynton, professor of American literature at the University of Chicago, will present the second section during the winter. The final group next spring will be conducted by Prof. Fay Cooper Cole, who will speak on "Anthropology."

Students of the foreign languages will find French lessons, while those who wish to brush up their English will have a series broadcast for their special benefit this season. The French lessons will be given by Jules Duc each Monday and Thursday morning from 8:20 to 8:55 o'clock.

The Prairie Farmer offers rural listeners crop and market information as well as instruction on farm problems. The programs are presented each day except Saturday and Sunday between 12:10 and 12:25 o'clock.

THREE of The Daily News authorities will add variety to the educational and instructive section of the WMAQ broadcasts. Dr. Herman N. Bundesen, former health commissioner of Chicago, now health editor for The Daily News and medical adviser for the Sanitary District, conducts the "Health and How to Keep It" series. Dr. Bundesen speaks each Tuesday morning at 10 o'clock and every Thursday night from 7:30 to 7:45 o'clock.

He has advice for mothers as to the care of children during the change of seasons; what to do for the minor ailments, and what to do for other members of the family to avoid ailments and relieve distress in emergencies. During his regime as health commissioner Chicagoans learned to trust and expect much of Dr. Bundesen. His advice is appreciated.

Robert Ballou, literary editor, is to present book reviews and literary criticisms on Tuesday afternoons, the same afternoons that James Burdette, garden editor, talks on planting and cultivating the gardens.

In addition to these standard events, features on varying subjects will be introduced into the broadcast schedule as the need for them arises.

Aerial navigation come in for special consideration in the planning of the new 5,000-watt transmitter of WMAQ which The Daily News erected recently 17 miles directly west of Chicago's loop, two miles northwest of Elmhurst, Ill.

When Walter R. Lindsay, chief operator of WMAQ, completed his plans for the new station he insisted upon assured safety for aviators of the district. Four years in the United States air mail service as supervisor of Radio installation had taught Mr. Lindsay the dangers which Radio masts present to night-fliers.

Both of the 205-foot towers which support the WMAQ antenna have been fully equipped with danger lights to warn approaching fliers. Atop each of the towers is a red flashing light with a bowl twelve inches in diameter, burning from sunset to sunrise. In addition, each of the towers is equipped with four range lights, two at a height of 75 feet on opposite steel uprights, and two at a height of 150 feet on the other two uprights which are also opposite each other. Thus three of the four side lights on each tower as well as the top lights are visible from every direction.

The powerful 250-watt lamps have a visibility range of sixteen miles in clear weather, a distance which has been carefully tested before being announced. In storms or hazy weather the lights show from three to four miles, while in heavy fogs they may be seen from one mile. The lights are carefully constructed so that no storms may dim them or put them out. They are covered with copper shields and all lines are enclosed in heavy lead cable. So certain and well worked out are they that lightning recently striking one of the towers failed to put out the lights or damage them in any way.

Another feature planned for the special benefit of aviation is to be inaugurated in the near future. Arrangements are now being completed to have the letters WMAQ blocked out on the black roof in heavy white planking. The call letters are to appear sixteen feet high twice on the roof, once on the north wing and reversed on the south, so that they will be easily recognizable from any direction.

THE lights as well as the letters will serve to locate fliers. The top lights on the towers blink alternately at 3-second intervals for an important purpose. With the exception of the Great Lakes naval station, WMAQ is the only transmitter equipped with such lights on its towers in the Chicago area. The naval station top and side lights blink simultaneously and are therefore easily distinguishable from the alternating lights of The Daily News station to the western extreme.

Plans are being made for a big celebration when The Daily News takes possession of its new home. This gala day will be extended to the broadcasting stations where the Radio public will be invited to participate in the festivities.



Unusual pose of Pat Barnes, director of WHT, Chicago. Martha Linn, who conducts Woman's Ideas Exchange.

WHT Woman's Exchange

Something new in the way of service always may be expected from WHT, Chicago. Now it is the Woman's Ideas Exchange. It corresponds somewhat to the Vox Pop of publications. Under the direction of Miss Martha Linn, however, this feature at WHT makes a specialty of giving the woman listener the advantage of ideas found practical by other women throughout the wide domain of the WHT family of listeners.

"I believe that the listeners themselves should have some opportunity for expression," said Miss Linn. "In fact, it is obviously more practical to draw from the source of many minds than for any one woman to sit down and dictate her own ideas on everything for everybody. So the women listeners are invited to consider this Woman's Exchange of Ideas a mutual and co-operative service for one and for all."

Miss Linn is very ambitious for her listeners. She feels that women crave mental stimulation as well as the inevitable receipts of a morning program. Subjects ranging from child study and parent education to the current styles in dress, from character analysis and travel talks to beauty culture make up the weekly cycle that one correspondent from Wisconsin described as the ideal woman's club, "because it gave everything but the gossip of such an organization."

This feature is broadcast every morning with a special program Saturday forenoon for the children, Martha Linn's Minstrels.

Pat Barnes, the director, is distinguishing himself in a new feature called "Dramatic Events from the Bible."

WCSH Claims Oldest Mikeman

Charles Henry Ross Recalls Early Days Before Telephones Were Known in Portland

By H. C. WING
Program Director of Radio Station WCSH

HERE we are again, WCSH, the Eastland at Portland, Maine. At this time we are introducing Charles Henry Ross, whom we believe to be the oldest announcer in the United States.

Charles Henry Ross, to use his own words, "was born at an early age on his first birthday," which was December 11, 1856, making him a little over seventy-one—and he's on the job day after day.



Charles Henry Ross

Mr. Ross was born here in Portland and his reminiscences are a constant source of interest to the personnel of the station. Of course there was no Radio in those early days, but further—there were no automobiles, no telephones, no street cars, not even horse cars, no electric lights. Only the most wealthy people had bathtubs; in fact, there was no public water-works system. Every house had its own well from which water was drawn and wells were supplemented by cisterns for the accumulation of rain water. Thus the kitchen was supplied with two pumps—one for hard water and one for soft water. In addition, there were corner pumps, "town pumps," to supply water in the event that private wells went dry.

THE main street of Portland when Henry was a boy was a primitive thoroughfare. The picture as he gives it to us is of roughly cobbled streets, lined with board or dirt walks. On either side were lines of hitch rails and feed troughs where horses were tied for their feed while the drivers transacted necessary business. Like a western town in the movies. Up and down the street plodded patient oxen hauling manufactured goods, principally barrel shook from the country districts destined to carry molasses from the Indies. It is interesting to note that the side on which the WCSH studio is now located was the popular side of the street, patronized by the bloods of the day and known as "the dollar side." The "fifty cent side" was shunned consistently.

"The harbor," says Henry, "used to be full of square-riggers in the 'Indy' trade, principally molasses and sugar. The molasses found its way, for the most part, to the two breweries and two distilleries, which turned out rum for home consumption. And Maine has been dry a long, long time.

OTHER industries which are now long forgotten were pogey presses, where "wash bait" was made for fishing mackerel schools and crude oil was extracted from the fish for painting ships, etc. There were shipyards on all parts of the waterfront. There were also grist mills for grinding salt and grain.

We inquired about an example of tattooing which appears on one forearm, wondering if Uncle Henry was holding out any romantic adventures. The story is amusing, if not exciting. It seems that in the old days, when Henry was a boy, it was customary to pay the crews of schooners a little advance money. Then the problem arose of how to keep the crew on board. Henry's father had his crew all below decks the night before the schooner was due to sail and he posted Henry with an old horse pistol to keep them on board. Henry was then about fourteen. He took his commission seriously. One of the crew, knowing that Henry craved to be ornamented, tattooed a bleeding heart on the boy's forearm, hoping thus to bribe him into letting a boat approach to take off some of the crew ashore. Young Henry stood the ordeal nicely, but when the question of letting the boat approach was brought up he stood pat. No, sir! No boat comes alongside! And he waved the horse pistol as added evidence of his determination. He kept his father's crew aboard and, at the same time, achieved his heart's desire. Today the unfaded colors of the heart and knife remind him of that dark and exciting night.

BY TURNS Uncle Henry was train boy or "news agent" on the railroad. "I've handled more than a million cords of wood for those cussed engines," he declares. That was in the days of the wood-burning engines when everybody, even the passengers, helped pile wood onto the flat-car tender. Then he shipped for short coastwise trips in various schooners, worked in a grocery store and finally acquired his own grocery business—was a fireman in Portland when the engines (hand tubs) pumped water from reservoirs at the edge of the road in the days before hydrants were ever heard of. He was always interested in sports and, by the way, was one of the first group to introduce professional baseball in this city. And he is now the sole surviving member of that group.

Looking out of the studio windows the other day, while waiting for our turn to go on the air, Henry suddenly remarked, "You see that corner across the way? I stood there and sold papers telling of Lee's surrender and of the assassination of Lincoln." And it was from that remark that this story grew.

Uncle Henry conducts a household hour from the Lyman B. Chipman market studios five mornings a week and five days a week plays the part of County Agent Robbins in presenting the United States Department of Agriculture talks—so we feel he's a real announcer. Have you any older?



HENRY C. WING and his bride, both of WCSH, Portland, Maine. Mr. Wing, author of the above article, found "Aunt Doris" so sweet and competent in the studio he was happy when she consented to become Mrs. Wing.

Marcella Missed the Bride

THAT artist was mean to put a rolling pin on this picture. Don't you think so? For one thing, H. C. and Doris haven't been married long enough for anything of that sort, and I ought to know. Here I, the little blond flapper of the Marcella column, had been looking forward to seeing Mr. Wing program director of WCSH. His letters are so interesting. And I arrived at Portland, Maine, just the day before the wedding. Let's see, that was June 22. If I had only arrived June 23 I might have been invited to the wedding. Wouldn't that have been thrilling. I love weddings.

H. C. is tall and blond and has such lovely blue eyes. He told me that his wife was Aunt Doris to all the children of the Radio audience of WCSH. They met a year ago during the winter.

"Eventually," said Mr. Wing, "we met and clicked and the kids lost their Aunt Doris. I am sorry that I can't find a better picture of Doris, but the local papers have cleaned us out pretty well, and I know you won't have time to wait until after the wedding. Here is one I have carried for a year or more—so, if you can return it I will be greatly indebted."

Isn't that romantic? Isn't she cute? No! I am sorry to say I did not see her. She was just swamped getting everything ready for the wedding. Their honeymoon was in the White Mountains.

Joe Green Prefers Hammers

FIRST in New School of Percussionists This NBC

Star Never Would Exchange His for Horn

By Dorothy Brister Stafford

WHILE dwelling upon the varied activities of an almost unsung Radio celebrity who recently appeared upon our horizon, it was interesting to devise circus or vaudeville billing for him in the phrase "He Makes Music for Millions—Yet Few Have Seen Him," and in this case the ballyhoo is literally true. Borrowing from the euphonious Mr. McNamee, his audience extends "from coast to coast and border to border," and yet you won't find him along the hectic stretch of Mazda Lane, or holding forth upon the concert platform.

The scene of his entertaining activities is in the quieter purlieus of what we used to call upper Fifth avenue, where, after the shutters have gone up on the fashionable shops at twilight, an almost unbelievable quiet descends upon the district—the only night time liveliness being in the vicinity of the NBC at Fifty-fifth street.

There is no place around New York just now that holds for us the same fascination as the home of this great enterprise, organized and designed solely to furnish entertainment for a nation. An evening spent in its hospitable quarters also furnishes us with more novel entertainment than we can find within the portals of a theatre.

One likes to sit in one of the modernistic reception rooms, where from hidden receivers comes a constant murmur of music going out on the two great chains, and try to visualize a few of the widely scattered listeners in environments so strangely removed from the source of the programs.

There would be the woman in the dilapidated farmhouse up in the stump country, who told us she hadn't been ten miles from home in twenty years; the family of musical youngsters who live in a battered filling-station and garage on a lonely sand road in northern Michigan; the nightly crowd in a slovenly tourist-camp, where the portable radio set is the only entertainment; and the guests in the music-room of a great country house who glance languidly up from the bridge tables as a famous name issues from the hidden console.

All these flash past in swift panorama until one is diverted by the flesh and blood personalities coming and going under one's nose, in this strange world twelve stories above the street. Orchestras and singers perform apparently in pantomime, since now no sound comes through the studio windows, and there is an almost fantastic atmosphere about the place, heightened by the variety of individuals who appear and disappear like actors upon a stage.

TWO announcers in evening clothes listen respectfully to two suits of Red Bird overalls, the latter apparently being the orthodox evening habiliments of important engineers. A rotund tenor in a tail coat is receiving some final instructions from an excited little Italian in a blue smock, who punctuates his remarks with waves of his violin. A beautiful woman in a backless gown, whom one has seen on the Metropolitan stage, is talking to a touseled young man in a wrinkled business suit, who could belong nowhere but in the press department.

There is a continuous stream of arriving musicians for this is a busy night, with a variety of half-hour programs on each hookup. They disappear into their own rooms, and emerge, many of them clad, in of all things—smocks! Heretofore we had regarded this artistic garment as the exclusive prerogative of French hair-dressers, and were unable to gather any authentic data as to why it should be adopted as a uniform by broadcast musicians.

Now that the studio temperatures are always the same, there is no need for the undress prevalent in the old days when performers sweltered in air-tight rooms, but many of them still remove their coats and the smock evidently represents the maximum of comfort.



Joe Greene (at his xylophone and a "close-up") whom Dorothy Stafford maintains is the greatest "hammer thrower" in America. He developed the vibraphone and is in constant demand at the NBC studios, where he may be seen one night as an Eskimo and the next as a Persian.

Only the singers, who seem to have to visualize an audience to produce their best efforts, cling to formal dress. Here and there a performer who is going on to a theater orchestra or cafe band wears the conventional black and white, but as many of them appear upon more than one broadcast program in an evening, they assume their working clothes on arrival.

In an otherwise unoccupied studio was a young man arrayed in the most colorful smock we had yet seen. He was busily unpacking saxophones.

"Are you a Troubadour?" we asked with an eye on the garment.

"I don't know if I am an Eskimo or a Gipsy," he replied, with a grin. "And I may be an Anglo-Persian. I've substituted so much this week I've lost all track of the nights." We observed him later, tooting a tricky saxophone, and he wasn't any of these things.

"Variety" said the other day that the NBC was the largest buyer of entertainment in the world, and it is apparent that once a performer has proven his ability as a broadcast artist with this company, he need have no further worry about employment if he is willing to forego the evanescent fame that comes from public appearances, and doesn't lose his inspiration through playing to four unresponsive walls.

IT WAS in the control of a studio, where our courteous guide was attempting what we could have told him was the impossible task of explaining to us the workings of all the dials and machinery surrounding the young man at the switchboard, that we made our discovery. We were peeping through the window by the operator's chair at the orchestra performing in the studio, when our vagrant attention was attracted and held by the performance of a young man upon that instrument so necessary to the modern syncopated orchestra, the xylophone.

With the wealth of new things that were to be seen and heard about this interesting place, it was perfectly in accord with our erratic mental processes that we should become wildly curious about that xylophone-player. We think our guide was rather irritated. We gathered from his manner that he wanted to tell us about the washed air, or something equally important. But we

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WPTF Solves Upkeep Problem

DIRECTOR of Raleigh Station Answers Queries for Independent Broadcasters

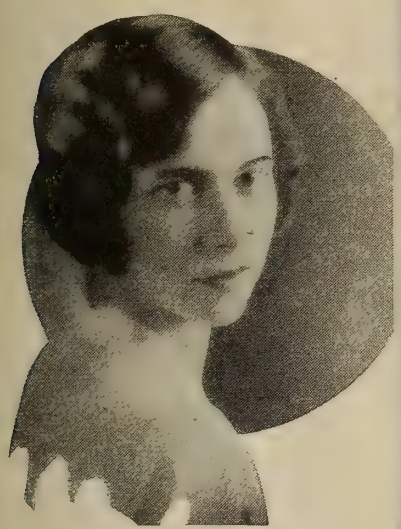
By George L. Sutherland, Jr.
Managing Director of WPTF

"WHY don't you broadcast chain programs? How does your station meet its costs? Where do you secure all your talent from?"

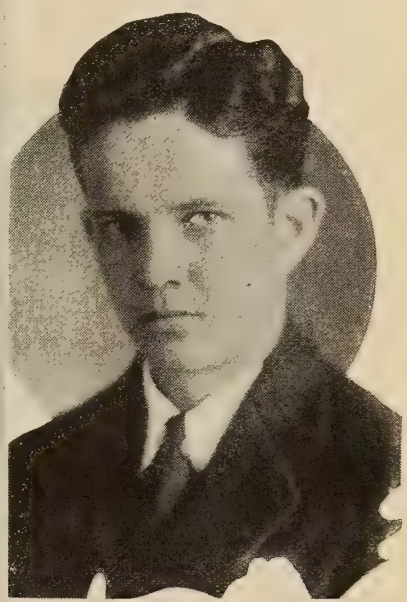
Perhaps not these exact words, but for sure the same thought is expressed in the query put with almost consistent regularity to the manager of every independent broadcasting station many times during the course of each day.

Strange as it may seem, an answer to these three problems of the layman fan is also being diligently sought in the majority of cases by the station manager who sees these questions before him day and night.

They represent three paramount problems. As Radio continues its march of progress in perfection of technical transmission, perfection of studio presentation and offerings, and also the perfection of its own financing ability, these problems must be solved by the manager of every independent station or else he and his station faces the fate of being passed over without so much as a thought or comment from the country's Radio populace.







Miss Mary Crocker (above) hostess and assistant director; G. L. Sutherland, Jr., right, director of WPTF.

Richard Mason (above), announcer and baritone at WPTF. He's new, but popular with the listener

That this is the age of specialization brings to the independent broadcaster's mind all the more forcibly two of his three major problems. How can he make his station meet its costs, and where is he going to secure his capable and qualified talent? These two problems are harder for the independent station to solve because of the first—"Why don't you broadcast chain programs?"

While the path of the station connected with a national chain is not rosy, it is more advantageous and easier than that of the independent station in view of the revenue that is derived from national advertising features and high quality program offerings.

Then, too, such a station is ofttimes considered more favorably by advertisers because of its prominence and assured audience through its chain connection. Yet, all stations cannot be chain stations.

The geographical location of a station, line facilities available, close proximity of other chain stations, lack of a demand for a chain program outlet through some stations and even the outright refusal of chain managers to include a station in its network are but a few of many reasons; while in fairness to some stations it may be noted that they themselves are not desirous of forming a chain connection.

Any one of these reasons or hundreds of others will answer the question, "Why don't you have chain programs?"

Perhaps, however, a safe estimate in answering the question most generally would be to assume that seventy-five per cent of the stations not enjoying a chain connection at the present time cannot secure one. They have tried and failed. Theirs is a problem they must now meet and solve alone. Thus in finding the correct solution to the other two questions lies the succes or failure of the independent station for the future. And because the solution must be worked out by the station alone the task is all the harder.

Admittedly a chain connection would solve completely the talent problem and more than half solve the operating cost problem. Standing alone the independent station faces the greatest of tasks—that of competing with chain organizations for a place in the Radio world's approval and its own existence.

The programs must be comparative in their presentation and merit. The transmission must be equal in its efficiency and quality, and the advertiser that uses the independent station must have the knowledge and assurance that he is using one accepted by the Radio public in as kindly a way as a chain station.

If this prestige can be established, then the independent station may live, and not be completely eclipsed by the specialization of the more powerful and so-called national stations. Fire can be best fought with fire and the independent station and its manager, to retain their place and solve the answer to those all important questions, must also use an equal amount of specialization.

LOCATED in the heart of one of the most popular Southern States, North Carolina, will be found a station rather new to the Radio audience, yet old in its years. Licensed in 1923 and operated for a time as a fifty-watt station, it finally took on some life when in 1924 it changed its numerical call letters to WRCO and became a 250-watt broadcaster. Then came the first age of national specialization.

Large companies saw in the exploitation of this word a greater success for the future. Radio fans the country over are familiar with WTIC of the Travelers Insurance Company at Hartford, WLAC of the Life and Casualty Company at Nashville, and WSM of the National Life and Accident Insurance Company, also at Nashville, these three great stations representing the progress of three great insurance companies in the world of specialization.

The Durham Life Insurance Company of Raleigh, North Carolina, many years younger than these organizations, but recognizing the wisdom of their actions, completed the quartette of the country's great insurance companies to adopt Radio by purchasing in 1927 Station WRCO and securing for it a license for 500 watts power.

THIS was followed within three months by an application for 1000 watts power which was also secured, while at the present time an application is before the federal radio commission for another increase to super-power wattage.

Thus an old station under the guidance of the Durham Life Insurance Company has found rejuvenation and the age of specialization in this line has entered the South. Changing the call letters to WPTF to fit the slogan of the company, "We Protect the Family," the station opened its first regular broadcasting schedule with 1000 watts on April the 8th.

Since the inception of Radio, this section of the South has been one that is unable to receive any consistent outside Radio reception during nine months of the year, and so it is not surprising that in the time that it has taken some stations years, WPTF has been able in a few months by a plan of specialization to climb to the front. Still, this station is confronted by the problem of those two serious questions, for unlike its brother insurance stations, WPTF is not connected with any chain. It must fight its way alone.

To fight its way alone today, as may be seen, is a far different proposition than it was a few years ago when Radio was new and big capital had not taken a hand to effect giant combines to control all the fundamental phases of Radio.

Station operating costs have risen. Where once a few hundred dollars a month met the station costs, now thousands of dollars are necessary to maintain a station that competes with the standards of the large national or chain stations.

Large staffs have to be maintained to give service to the listeners, advertisers and to properly operate the station.

Talent that is comparable with that of the national stations has to be secured, while from some source a revenue has to be derived to offset the cost of all this. Sufficient revenue can only come from advertising or so-called commercial programs. However, there will be no demand for the stations' facilities by the advertiser unless the station has established a high standard of efficiency, capable presentation and a good grade of entertainers.

In recognizing these facts WPTF first concentrated its efforts to perfect its technical transmission and actual broadcasting facilities to the point of highest efficiency. Following the installation of a new 1000-watt transmitter with exceptional modulation qualities every possible piece of accessory equipment was duplicated to anticipate any emergency that might arise. Weeks were spent perfecting technical efficiency. Finally the engineering department pronounced its part as near perfect as it could be. WPTF was ready to establish a record for first class transmission.



Dolph Thomas, general studio director at KOIN, Portland, Ore., and Miss Velva Weller, director of the Women's program at this one of the most popular home stations on the coast.

NEXT, consideration was given to the studios and staff. All that is accepted as modern was embodied in these departments to complete another important phase of a specialization program. In its studios WPTF surpassed many of the older southern stations by the installation of two complete broadcasting studios connected with high level switching which permits the changing of programs from one studio to another without a moment's delay.

Another smaller studio serves a speaker's or announcer's purpose and also offers a refuge for the artists awaiting their turn at the microphone. A reception room where guests may see the actual broadcasting through a large plate glass, business offices and the director's office complete the studio headquarters.

All rooms are equipped with several microphone outlets, mixing facilities, and the walls are celotex covered, thus making it all acoustically perfect.

With this phase well taken care of but one more feature needed attention—the station staff. In this department WPTF followed a policy of gradual but intelligent advancement until at the present time the personnel capably fills the duties of station director, three announcers, publicity director, program director, commercial advertising man and continuity writer, studio pianist and accompanist, station hostess, and business office force.

By specialized distribution of work these various duties are easily taken care of by six people, this group not including the engineering department. Additional personnel will gradually be employed and with the picture this well drawn WPTF found itself ready to treat with two great problems of the independent broadcaster.

The next important question was talent. Where could we get talent to compete with the great musical centers available to the chain stations? At the outset this is the most serious problem of all for many of the independent stations.

FORTUNE smiled on the Raleigh station as perhaps it has not on any other station in the country, for within its own city limits will be found six nationally known colleges. Within a few miles of the city are such well known institutions as Duke University, University of North Carolina, Wake Forest College and Campbell.

The North Carolina State College is close by the city limits, while Meredith, Peace and St. Marys and several other smaller girls' schools are also close at hand. As one may readily surmise, during nine months of the year, and these are the most important months, much high grade talent and many skilled and accomplished musicians are available.

The city of Raleigh itself boasts of more than the average amount of good talent, Raleigh being the state capital and having this seemingly natural advantage. Then, too, within less than an hour's ride in any direction one comes to ten representative American cities. Wilson, Rocky Mount, Durham, Greensboro, Goldsboro, Smithfield, Fayetteville, Dunn and Henderson are all as large as the average city that in itself supports a broadcasting station. Within its hundred mile area more than 2,200,000 people are ready to offer their best. "Where do you obtain your talent?" The answer is obvious.

And now let us take up the remaining question, and after all the solution to the independent broadcasters' problem. "How does your station meet its costs?" The answer should by now be seen. Specialization first in its equipment and standards of operation, and a high grade standard of presentation not only technical but also from the studio has drawn to WPTF a large number of both local and national firms that are seeking this logical means of gaining the support of more than 2,200,000 people throughout that 100-mile area. Then, too, the many millions more to be found through the remainder of North Carolina, South Carolina and Virginia are served best by this one station located in the heart of the Carolinas and bringing to these people the only consistent and dependable Radio reception for the greater portion of the year.

But all these facts and figures, true of Raleigh as they undoubtedly are of other centers of population, do not offset the problem of the WHY, HOW and WHERE for the independent broadcaster. They still remain the same three simple questions that confront, and always will, the station that has to make its way alone. Their solution as met by WPTF and as seen by its station manager remains only a concentrated effort at specialization on the best standards of presentation, both from the studio and from the transmitting room.

Program schedules of consistent regularity spiced with variety and a most general all around service must be presented in as good form as the national chain to insure permanent independence.

Abdullah Bey Takes the Air

MYSTERIOUS visitor from the Orient adds one more thrill to long record of unique and outstanding features broadcast from KYW, pioneer station of the mid-continent.

OLD Timers entertain a tender regard for this first station to come to them from the clouds. Uncle Bob credited with saving hundreds of lives through his bed-time advice to children.





Zola Haynes, staff pianist (top) and Ed Boroff, program manager of KYW.

ALL the old timers among listeners throughout the middle section of the continent will ever cherish a tender spot in their dials for old KYW—the first and the immortal of the midwest.

For millions it was the first Radio broadcasting station ever to come out of the air. It gave them their first and their greatest thrill. Uncle Bob pioneered the way into the affections of the children. Scores and possibly hundreds of his listeners are alive and happy today only because of him. His example of drilling caution into the minds of the children before crossing the street has been adopted by similar personalities in other stations and so the good work has multiplied a million fold throughout the nation and indirectly even thousands saved.

This general spirit of friendliness and kindness has given the station a character that has been reflected not only to the unseen and unseeing listener but to all those who have had occasion to visit the KYW studios. There is always a cheery greeting, a cordial smile and a simple welcome to all visitors.



Maurice Wetzel, chief announcer and genius for unique features. Al Bernstein, with the fiddle.

Early this summer Ed Boroff, the director, called a conference of staff members and a few invited guests to consider some new proposal for a novel and thrilling stunt.

"Many people tie up the idea of Radio with the supernatural," suggested one, "why not have a medium up here and summon some well known departed soul for a broadcast?"

And thus started the famous Abdullah Bey broadcast. It happened there was a spiritualists' convention on the West Side that very day. Maurice Wetzel, chief announcer, hopped in a cab and journeyed out to the convention hall. He obtained an interview with some of the leaders and discovered there was a great deal of friction in the organization. It seemed impractical to deal with them, although a score of mediums afterward called at the studio and offered their services.

There was one who called who made no pretense of religious affiliation—that one was Abdullah Bey, a mystic from the Orient. He disappeared, but later a letter came from him on a strange parchment in which he specified certain conditions upon which he would enter office and studio through locked doors, and demonstrate his powers before the microphone.

Mr. Boroff decided to accept the challenge on behalf of the station and the listeners. A committee of thirty was chosen from a list of two hundred or more who asked to be permitted to serve in that capacity.

At the appointed hour they were assembled in a circle about the microphone. They joined hands as the lights were turned out and began to sing "There's a Long, Long Trail." A policeman had been stationed at the only entrance to the studio from the outside. The committee had inspected the whole

(Continued on page 63)



Below are members of the Little Theatre Club assembled around Director W. H. Miller as he explains points for broadcast drama. They all understand the Radio technique. Avis McDonald, vibraphone artist.



Stanley Houston, Announcer.

WENR Nests Atop Civic Opera

Great Lakes Broadcasting Stations to Have Eerie Home in Chicago Castle of Musical Arts

NEAR the heart of the city of Chicago two magnificent new buildings, each costing into the millions, are rearing themselves on opposite banks of the Chicago river at Madison street.

On the west bank will be the home of the Daily News—a massive structure of steel and stone extending for the full block over a plaza looking down on the lazy waters of the river.

On the east bank will be the great Civic Opera building. Red steel beams are already streaking into the sky and soon they too will be clothed with massive stone and ornate facades, facing into the extension of Chicago's marvel boulevard, the double decked Wacker Drive, on one side and the same sluggish river to the west.

Crowning these two great structures will be two prominent Radio broadcast stations. Atop of the Daily News will be found W-M-A-Q-W-Q-J (see page 41) and above the Chicago Civic Opera building will be found the studio headquarters of the Great Lakes Broadcasting company, WENR-WBCN, "The Voice of Service."



Everett Mitchell, chief announcer WENR-WBCN. Above, Arthur Wellington, "Mike," and Jimmy Murray as "Herman" in comedy team.

ONLY recently did these two stations celebrate their first birthday anniversary as sister stations. Handicapped by a comparatively low wave they have been broadcasting some of the finest independent programs in Chicago from their present studios in the Straus building on Michigan avenue.

These stations are owned by Samuel Insull interests, and Mr. Insull, besides being a powerful utilities magnate, is also the business mainspring of Chicago's Civic opera. Opera and music represent the hobby interests of his life. He has made the new Civic Opera building possible just as he has made electric lines, facing bankruptcy courts, develop into dividend paying business institutions.

Chicago's wealthy citizens who have been subscribing to the opera year after year with the inevitable deficit at the end will now see their contributions turn into investments, according to the sponsors of the new building. Rents for offices and auditoriums in the opera building will probably pay all the opera deficits above box office receipts, and allow for good returns to those who are paying the building costs.

All of this is background for the picture in which the twin stations WENR-WBCN have their part. Already they have a transmission station at Downers Grove, Ill., with 50,000 watts of power. During the summer they have been sending out post-midnight experimental programs, using this great power by special permission of the federal Radio commission. The returns from distant points have been amazing. Will they be able to use this power when they get under way in their permanent home in the Civic Opera building? That is one of several questions pending at the moment. Another serious question pertains to the future wave of these twin stations, now operating on 288.3 meters.

"The owners are willing and able to give these stations the very best that money can buy in the way of talent and service," said one of the officials of the Great Lakes Broacasting company to a representative of Radio Digest, "but they do not want to waste their efforts. We are trying to get a more favorable wave. If we are permitted to use power and a good channel, WENR-WBCN will be able to broadcast programs unsurpassed by any organization now on the air."

It was admitted that hostile business interests were active in an effort to block attempts of the Great Lakes Broadcasting company from improving its facilities. Chicago and all the country within range would doubtless be able to hear not only broadcasts of the opera, but special concerts by members of the opera during the season. Morgan L. Eastman, director of the Edison Symphony orchestra, is in charge of the programs and is the veteran broadcaster of Chicago. He began with the Westinghouse station, KYW, the first to go on the air in the Middle West.

Entertainment of every sort is provided by WENR-WBCN. Housewives have the advantage of daily chats by Mrs. Anna J. Peterson, one of the most famous experts in household economics and dietetics in America. There are numerous comic features among the most popular of which are "Mike and Herman" with Arthur Wellington as "Mike" and Jimmy Murray as "Herman".

Everett Mitchell, chief announcer, was formerly with WENR when it belonged to the All-American company. He has a large following of Radio fans who not only admire his manner of announcing, but also enjoy his mellow baritone voice in the ballads that he sings now and then.

There are four regular and two relief announcers, two regular and one relief organist, one 12-piece symphony orchestra, two regular mixed quartets, two male quartets, two comedy teams, string trio, two accompanists, four harmony teams and four soloists on the WENR-WBCN present staff. The two mixed quartets present two light operas every week. The entire popular staff takes part in a comedy feature each Friday. Mr. Morgan intends to introduce another orchestra from the Standard Oil company of Indiana before the winter season opens.

This outline of the present organization would seem to bear out the promise of the powers behind WENR-WBCN that with half a break in the way of favorable wave length and the permission to use its power a great deal may be expected from these broadcasters to be located on the new Civic Opera house. It probably would be developed into one of the most important of independent stations, as it has shunned outside affiliations.

KSTP Champion Independent

MEETING the best the world has to offer in Radio entertainment, this powerful independent station employs sixty-three full-time artists and maintains 110-hour schedule.



WITH its 10,000 watts of power KSTP has been heard to the antipodes and is now generally recognized as the largest independent broadcaster in America, just six months old.

KSTP, the Northwest's newest Radio station will, on October 29th, celebrate its "six month" birthday, being on the air for one-half year at that time. It was on March 29th that President Calvin Coolidge in his studio at the White House in Washington, pressed a button which started the 10,000-watt transmitter of the National Battery station and officially opened this new station to the Northwest. This is the first station opened by the President and was the only station to broadcast his speech during his recent visit to Minnesota.

Since that time KSTP has been serving the public, and unlike most Radio stations which lessen the hours of broadcast during the summer, KSTP increased its program and was operating at full-winter time schedule during the summer months. This was in accordance with the policy adopted by President Lytton J. Shields of the National Battery Broadcasting Company when the station was opened.

At 7 a. m. the transmitter goes on the air with stock market quotations and the shopper's guide and continues throughout the day, running the gamut from commercial announcements through the farm hour, the children's hour, the baseball games, dinner concerts, special musical entertainments and through the DX journeys of the KSTP Limited and the Midnight Club until 1:00 a. m., or later, every week day. The Sunday schedule is from 3 p. m. until 11 p. m.

The musical feature of the station is the National Battery Symphony orchestra, comprising twenty-one men, selected from among the symphony orchestras of New York, Boston, Philadelphia, Chicago and Minneapolis, and led by Henry C. Woempner, nationally known as the first flutist in the Minneapolis Symphony orchestra under the direction of the noted Henri Verbrugghen. This group serves the KSTP listeners during the afternoon and evening programs.

In opening the station, Mr. Shields combed the entire country for men and women experienced in their own respective field and gathered them together in making up the KSTP staff. They came from every section of the country with many years of service in various Radio stations to serve KSTP listeners. The station now has an international audience because of the distance obtained through the power and quality of transmission. KSTP operates on 220 meters wave length. Radio listeners have sent telegrams, letters, and even telephone messages from every state in the Union, throughout Canada, as far north as Hudson Bay, and from Australia, Hawaii, Porto Rico and Alaska. It has also been heard in Central and South America.

KSTP has studios in two cities, the principal ones being in the St. Paul Hotel in St. Paul, and in the Radisson Hotel in Minneapolis. The Robert-Morton organ, the largest studio organ in the Northwest, is housed in the Minneapolis studio.

The daily programs being broadcast are not only for entertainment, but to give essential information. Particular stress is given service features, such as livestock markets, road conditions and weather reports and the United States Department of Agriculture bulletins for the benefit of rural listeners.



Happy Harry Geise (left) and Everett George Opie; conductor and Sam, the porter, on KSTP limited.



Thomas Been, Jr., manager - announcer at the KSTP studio in Radisson hotel, Minneapolis. Below, a delegation of Blackfeet Indians come to broadcast. Top, Alice Lilligren.





Rev. Doctor Sainsbury, known to KSTP listeners as the "Democrat of the Dinner Table."

Radio Reclaims Fallen Men

RECEIVING SET Privileges in Ohio Prison Improves Morale and Stimulates Latent Ambitions

By James Gibson

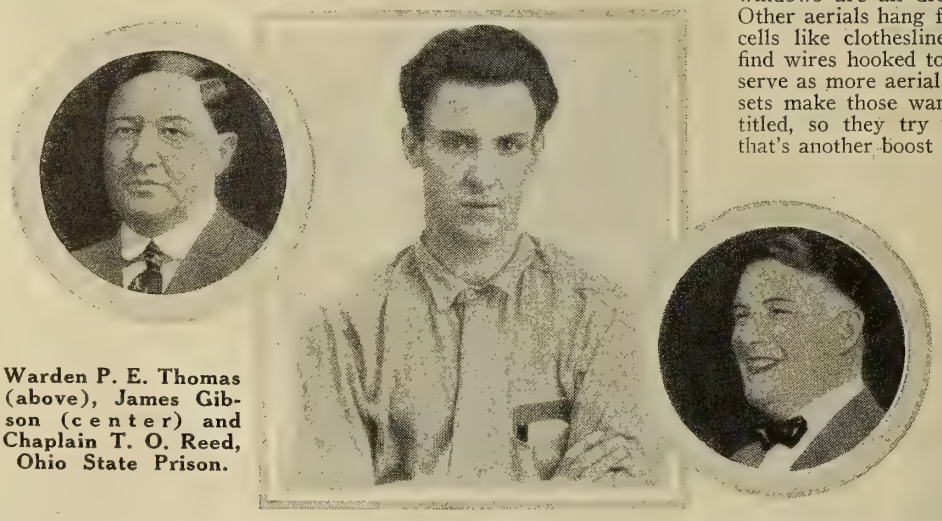
MANY eminent sociologists maintain that the person who deliberately violates the criminal code has a mental twist inborn of which the law-abiding world has no conception. For some there is no hope. But for others who have drifted into that condition from a borderland of bad environment there is hope — even after they have fallen into the current that leads to prison walls.

James Gibson, the author of this article, is a convict in a penitentiary which once confined one of America's greatest authors. He seems to be one of the kind who is finding himself—also by writing. He is 26 years old and was sentenced January 26, 1926, from Cleveland to the Ohio penitentiary for not less than twenty-three years for highway robbery.—EDITOR.

GIVE state prisoners Radio and Radio will give the state men. If you lock a bad man up alone with himself the association is likely to make him worse. Give him something worth while to occupy his mind, to admire, and he will improve his habits.

Whether this be philosophy or mere wisecracking, I submit it for what it is, worth to thoughtful people. I have a little time now for reflection. Radio is the trick to keep a prisoner thinking healthy and excite his admiration for better things.

Anyway it works here in the Ohio state penitentiary where I have a steady job along with a lot of other regular workers who wear the same brand of gray uniforms. It works here and I think it probably would work in any other prison. We have from 800 to 1,000 Radio receivers in this place. The receivers are the best little reformers in the world. A man has to be on his good behavior to have one, and once he's got to using one it's a habit. He would about as soon give it up as he would his right eye.



Warden P. E. Thomas (above), James Gibson (center) and Chaplain T. O. Reed, Ohio State Prison.

So every prisoner with a Radio set steps along on the up and up. He is Radio minded, as they say nowdays. He has no time to think up any deviltry. And that is what I suppose you call morale. Isn't it worth while? I believe Warden P. E. Thomas figures it that way. He has been keen about Radio in his Big House from the beginning and has encouraged the men to build their own sets. There are all kinds of books about Radio in the prison library. Chaplain T. O. Reed has also been strong for Radio. It's all over the place that the warden and the chaplain are working hard to get a broadcasting station for us. I suppose it would be hard to get a government permit with so many stations on the air, but we are hoping they do. If we ever get a station here I don't think anybody would be sorry, because there is plenty of talent to furnish swell programs—plenty of musicians and good talkers.

SOME of these birds were Radio bugs before they got here. Now they are worse than ever. It certainly gives you a thrill to tinker around with bits of wire and screws and plates just following the dope on a hook-up from one of the library books, and then clamp on a pair of headphones and catch a big line of chatter from outside the walls, especially when you have been in here for quite a while, like some of them have, and got to thinking of the Outside as some sort of an unreal dream.

It sure gives some of these old timers a kick. And the contraptions they make from their ideas out of the books—you should see! I doubt if there are any two sets out of the thousand that are alike. Some of them would make good freaks for a museum. You would wonder what they started out to be. But don't worry, every set means a lot to its owner. No matter how homely and goofy it looks it is still his baby—like the child that only a mother could love. Probably nobody else could love it for the simple reason that it wouldn't work for anybody else.

You would soon realize what they think of Radios in the Ohio prison if you could see the aerials strung around. There's no such thing as an outside aerial except outside a cell. Long aerials and short aerials are strung up and down the main corridors. The windows are all draped with loop aerials. Other aerials hang from the ceilings of the cells like clotheslines and again you will find wires hooked to the bedsprings, which serve as more aerials. The aerials and the sets make those want them that aren't entitled, so they try for the privilege, and that's another boost for the morale.

THE set owner works at his prison job all day, and he is thinking of what he is going to do to improve his set, or what he is going to get on the air, and pictures to himself the things he heard the night before. He gets a lot more satisfaction out of that than trying to scheme some dizzy way of trying to escape, or what he is going to do to make somebody pay for getting him into this jam.

What do we like to hear? About the same kind of stuff most able-bodied red-blooded he-men like. I think a snappy, fast and furious ring fight goes over the best. I think the Dempsey-Tunney and Tunney-Heeney fights were the most exciting things that ever happened here. And you will always find that when a big fight is in the offing there is a lot of preparation so nobody will miss a word of it. Every set is tuned down to the last cat's whisker—we do have some crystal sets. If the station is too far away for the weaker sets to pick it up we are permitted to string a line from one of the stronger sets along from cell to cell so that sometimes as many as twenty are listening to one set.

Once a week we get the American Legion boxing shows from Indianapolis with Ralph Elvin at the ringside giving a snappy description of all the action blow by blow. But there is another kind of fighting we like. That Mr. Fighting Henderson KWKH, Shreveport, La., makes a hit here. He certainly talks with forked lightning. Besides that his station puts on very interesting programs.

WHEN it comes to music every man for himself. Some of these bimboes have their ears high on their brows and others have them down on their necks when it comes to picking classy and sassy music. There was a census one night not long ago and they found that fifty different broadcasting stations were coming into the Big House at the same time. Of course, there are a lot of prisoners who go heavy for DX stuff and then there are some who set their dials on a local and stick to it through thick and thin, hoping if one number is not so good, the

(Continued on page 63)

Radio Invites Women Workers

NEW YORK Girl wins prompt success arranging service programs and says opportunities are many for those who intelligently apply themselves.

By A. H. Eskin

"THE shot that echoed round the world" had nothing on Radio. Tied together through a series of stations, its message could easily not only echo, but reproduce perfectly in homes in every country. Countless men, women and children are now influenced daily by the advertising, advice and entertainment pouring forth from the great broadcasting stations.

Women play their part in directing this new industry. Probably the largest Radio program under the control of any one woman in the United States, excepting only those employed by a Radio station, is handled by Miss Anne McCartney for the New York City Y. M. C. A. Tucked away in a little office high in one of uptown New York's magnificent skyscrapers this modest young director acts as health promoter, educator, economic adviser, entertainer, spiritual inspirer to a vast unseen and unseeing throng.



Natalie Arnoux, assistant director, KTHS, Hot Springs, Ark., valuable aid to her director husband.





Miss Vella Cook (left) WCFL, typical of many talented women employed in Radio.

Ruth Shirley (right), coloratura at WSUN.

"Gymnastic exercises are broadcast twice a day," Miss McCartney tells me.

At 10:45 a. m. busy housewives put aside sweeping and sewing tasks, prepare for their private instruction in gymnasium work. "Good morning, class!" loud speakers greet as these women turn on the Radio. "Stretch arms overhead, touch hands to toes!" come the crisp commands.

"Housework seems like play along with this keeping-fit stimulus," wrote in one industrious matron.

The class is co-educational. Men and women belong on equal terms. For instance, visit a doctor's office. He has been seeing a long line of patients, but the last one is gone before the clock strikes the Radio group's hour. Stretching himself wearily, he opens wide the window, turns on the loud speaker.

"Breathe in deeply," a cheerful voice orders. "Now out! Hands on hips, feet apart, bend right! Left! Forward! Back!" The blood is soon tingling through the doctor's body, new energy flows into his nerves. The same thing is happening in a college professor's room; a lawyer's private office.

An educational course in popular science has been put on the ether, states Miss McCartney. The chemistry professor gave a test by Radio. To the amazement of the station officials, eighty returns came pouring in. Intelligent answers, eager requests for more lectures showed the interest of the people. Thus encouraged, courses in public speaking, automobile mechanics, digestive chemistry and cooking have been arranged by this energetic young woman. For high school or employed boys a unique course in "Job Opportunities" was broadcast, surveying chances in various industrial and financial fields.

National Thrift Week rolled around this year with a record of forty outstanding business men cajoled by Miss McCartney into worrying over talks to be given before the microphone. One speaker received as enthusiastic "applause" requests from 102 for budget books. Some housewives went into pathetic details over their financial troubles, making the invisible counsellor their confessor of extravagance and mismanagement, heartrending skimping and worry. This response

(Continued on page 62)

WLW-WSAI Improve Efficiency

SISTER Stations Broadcast Simultaneously With Distinct Identities—Same Management

By Natalie Giddings

MOULDING the staffs of two rival 5000 watt Radio stations into one production staff that serves both, while still maintaining the individual identity of each, is the interesting broadcasting experiment being successfully conducted by the Crosley Radio Corporation in Cincinnati.

For seven years the Crosley name has been known in the broadcasting picture as the owner of WLW, one of the best known and most popular Radio stations in the country. On May 12 last, in ceremonies broadcast by both stations, Powel Crosley, Jr., president, accepted the control of Station WSAI, the 5000 watt Cincinnati station owned for the past five years by the United States Playing Card Company.

"We realize that each of the two stations has an individual identity that endears it to vast numbers of its listeners. This identity we shall keep even though we operate both stations with an organization made up from the staffs of both," Mr. Crosley said.

When WSAI was moved over to the main plant of the Crosley Radio Corporation where the studios and control room of WLW are located, the executive, musical, operating, and program planning staffs of the two stations were combined to form a single staff working for both stations under the direction of Ford Billings, who became the director of WLW on May 1. Only the announcers are identified with a single station. As the new owner pointed out, "the listener often comes to locate a favorite station by the voice of an announcer."

Each station has its own program manager who sees that there are programs for every minute of the broadcasting schedule. A newly organized traffic department routes the programs of the two stations to appropriate locations in the four studios of the organization so that there are no conflicts when the programs are produced. Continuity writers prepare for both stations the type of material for which they are best fitted.

There is no duplication in the program material of the stations. Program features for the two stations show no duplication. Entertainers and vocalists do not appear on both stations. In this way, the listener associates a favorite entertainer with only one station. A staff orchestra, however, serves both stations, but a different type of music is reserved for each.

Four days after the announcement that WSAI had been taken over by the Crosley Radio Corporation, a fourth studio had been added to those already used by WLW and the control room had been moved from Norwood, Ohio, to its new location next to the WLW controls. There was not a break in the service furnished by either transmitter. The four studios are used interchangeably under the direction of the traffic department.

When WLW's new 50,000 watt transmitter is installed in September, the programs of both stations will be broadcast from Mason, Ohio, the present location only of WSAI. The Harrison, Ohio, site of the present WLW transmitter, and of 8XAL, the Crosley short-wave set, will be given up when the WLW equipment is installed in the new fireproof building constructed for it 40 feet from the WSAI building.

Where many such mergers as that acomplished by WLW and WSAI have resulted in a division of time on the air, the two Cincinnati stations operate with augmented schedules. WLW regularly is on the air more than 86 hours a week. WSAI averages more than 80 hours.

There has been little change in the WSAI programs since the change in the station's control except that listeners note them as "vastly improved." Favorite features all were retained in addition to the new ones that have been added.

Plans for adding new members in every department of its staff of thirty now are being made. The Crosley stations are looking forward to an era of broadcasting which promises to be spectacular in every detail.

Considered among the assets of WSAI which were taken over by the Crosley Radio Corporation were the Four K Safety Club with its Two Clowns and Ferdinand, and Grace Clauve Raine, musical directress of the station. Mrs. Raine was made director of vocal music for both the Crosley stations. The Two Clowns continue to entertain daily at 6:00 P. M. with their songs, stories, and talks on safety for children. They count among their members 160,000 children who have received Four K Safety buttons because they know the five rules for safety. Ferdinand, whose bedtime stories are rivaling Hans Andersen in popularity, could not have his picture taken because the lawnmower had just cut off his beeeutiful golden curls.





WHEN Powel Crosley, Jr., took WSAI, the rival Cincinnati station, under his own roof he was careful not to disturb the ties created by that station. The Two Clowns and Ferdinand, a children's feature, toddlled over to WLW house with their toys and their stories to perform just as always. Mrs. Grace Clauve Raine will prepare the same type of musical programs.

Call Travel Planes by Radio

PRACTICAL Experiments on National Air Tour Prove Wireless Annunciators Valuable Service

By O. N. Taylor

"PLANE NUMBER 45, The Chicago-Omaha Night Air Express, reporting. We are now 25 miles northeast of Omaha airport. Will land at 8:03 a. m."

Messages similar to the above will be picked up from the air and broadcast to the people waiting in airport depots for the arrival of friends via airplane in the near future just as telegraphic reports of the progress of railroad trains are now received and posted on bulletin boards in railway stations today, if the results of the experiments conducted the past summer during the Fourth National Air Tour by the Crosley Radio corporation are a criterion.

Entry Number 19, which finished fourth in the aviation classic of the year, was a Waco plane entered by the Advance Aircraft company of Troy, Ohio, and the Crosley Radio corporation of Cincinnati. It was equipped with a short wave transmitter especially licensed by the federal radio commission to broadcast on 71.7 meters under the experimental call letters 8XAA. As the Crosley-Waco ship went into fourth place at the very start of the race and held this position until the end of the tour, it was always well up among the first planes to land at the control points and accordingly its broadcasts were of great assistance to the welcoming committees and crews awaiting the contestants.

WILLIAM B. BALDWIN, Crosley representative, who had his first taste of practical aviation during the world war handling a machine gun with a Canadian punitive air squadron, operated the transmitter and informed the waiting crowds and officials of the approach of the tour planes to the various landing fields. The information, due to the 25-mile range of the transmitter, ofttimes reached the field long before the planes themselves hove into view. Through the co-operation of the various local Crosley representatives, arrangements were made in many cities to pick up the plane broadcasts and rebroadcast them on waves in the broadcast spectrum by local stations. Crosley Showbox receivers, equipped with the powerful Dynacone speakers, were provided at each field and the messages from the Radio plane were heard by those gathered at the field. In some cases, where local stations did not exist or did not possess the equipment necessary to do the rebroadcasting, low wave adapters were used with the regular sets and excellent results obtained.

During the last few days of the tour, the procedure was reversed and instead of having the planes send messages, a receiver was installed in place of the transmitter and local stations broadcast greetings to the aerial fleet and weather reports, wind velocity and direction at surface and other valuable information to the onrushing planes.

The National Air Tour of 1928 started at Detroit on June 30 and after traveling over 6,000 miles across the country, up the Pacific coast and back, the planes ended the race in the same city on July 28. Charles W. Meyers, winner of last year's air derby from New York to Seattle, and who was also in the prize money in the 1927 National Air Tour, was at the stick on the Crosley-Waco plane.

In addition to the big help given to aviation by radio in the tour, it being the first time that broadcasting was used in the race and the first time that voice has been used in a transcontinental flight, the talks given by Mr. Baldwin over stations along the line of flight created good-will for air transportation. Mr. Baldwin, at one time Radio reporter for the Manitoba Free Press broadcasting station, gave a resume of the high lights of the flight from stations in cities where the planes stopped over night. At others he spoke via remote control from special luncheons arranged at the airports where the noonday stop was made.

The 1928 tour was not the first one in which Radio played a part. In the 1927 National Air Tour, Powel Crosley, Jr., entered his plane and carried a new model receiver for display at the various fields. The success of the experiment was so satisfactory that Mr. Crosley decided to go a step further this year and equipped the plane with the transmitter. Besides the regular broadcast listeners who were able to keep up with progress of the tour in the vicinity of their homes by means of the rebroadcasts of 8XAA announcements, amateur operators tuning to the 71.7 meter band were able to follow the plane over a large part of its route.

Mr. Crosley has been conducting experiments with airplane broadcasting in association with the United States Army Air Forces for several years, especially with those at Dayton, Ohio, fields. It was through WLW that the first broadcasting from an airplane was rebroadcast through a regular BCL channel. Many years ago Powel Crosley, Jr., had a receiver and an amplifier in an airplane which flew over Cincinnati picking up band music from the station, being heard by residents all over the city and at one time over the line of march of a parade.

Every day traffic over the air lanes becomes heavier. New lines are being formed, more ships launched. Every town of any size is at work planning or laying out airports. As the schedules become more complex, methods of checking departures and arrivals will have to be perfected. Thus it seems that the experiments conducted during the recent National Air Tour can be studied to good advantage when every plane will be equipped with receiving and sending Radio apparatus. Radio will be the dispatching system.



This is the plane that flew in the van during the recent National Air Tour, keeping reception committees advised 25 miles in advance of fleet. Left to right: Wm. B. Baldwin, operator of 8XAA; Powel Crosley, Jr., and Pilot Charles W. Meyers.

WLS Affiliations Cover National Field

(Continued from page 39)

to him valuable information on all phases of agriculture through the many talks broadcast by the leaders in agriculture.

But this service has not been confined to farm information and the like. WLS started out to give genuine service in the way of entertainment, too, and the success of the entertainment programs is evidenced by the fact that WLS has long ranked as one of the leading and most popular stations in the country. And Variety with a capital V is the rule at WLS—something for everybody, whether he be interested in the weather reports, a humorous bit of cross-talk, or religious services and hymns.

The station broadcasts everything from church services to the old-time barn dance, symphony orchestra and opera. WLS has always endeavored to build unique programs originally and has encouraged personality and spontaneity.

The WLS Little Brown Church in the Vale, services of which are conducted right in the studio by members of the regular staff, is known as the most unusual church in the world because of the fact that twenty-one nationalities and twenty different religious creeds are represented among its membership, which numbers many thousands.

And then on the National Barn Dance programs, which are held every Saturday night, and which have become a national institution, the fiddlers play the old-time barn dance tunes. There are quartets, harmony teams and soloists who sing the old and new songs; there are various instrumental combinations, such as Walter Peterson, known as "The Kentucky Wonderbean, with His Double Barrelled Shotgun"—harmonica and guitar in combination—and Hawaiian music by Cecil and Esther Ward, who have been popular favorites at the station for three years.

There is a wide variety of songs, such as the old Kentucky and Tennessee mountain ballads, sung by Bradley Kincaid, "The Mountain Boy," who was born and raised in the mountain districts, and old Scotch songs and character sketches by Bob Hendry, known to thousands in the Radio audience as "The Smilin' Scotchman." And the variety continues on through the other entertainment programs.

There are Radio musical plays, there are symphony concerts by such well known organizations as the Little Symphony Orchestra of Chicago, there are classical male and mixed quartet programs, string ensemble broadcasts, programs by famous instrumental and vocal concert stars.

And WLS, too, has set a new standard in the broadcasting of choral music. During the period from October 1, 1927, to July 1, 1928, 42 different choral organizations with a personnel of 2,100 people were heard in programs over WLS, and these choruses included such well known groups as the Apollo Club of 100 voices, the Chicago Bach Chorus of 225 voices, the Chicago Welsh Male Choir of 60 voices, the Haydn Choral Society of 60 people, the Chicago Madrigal Club, the Lutheran Teachers Chorus and many famous church choirs.

And still another touch of the variety in WLS programs comes in the original WLS showboat, which takes its mythical trip on the air each Friday night at 10 o'clock and brings to the Radio audience a replica of the famous old showboat that steamed up and down the rivers years ago bringing their boatloads of entertainment to the populace of the river cities and towns. All the atmosphere of these river entertainment palaces is brought to the Radio audience through the WLS Showboat—the steamboat whistles, the swish-swash of the paddle wheels, the trials and tribulations of the captain and his crew, the docking of the boat and the entertainment "on the top deck." Years of practice have made it possible to perfect the illusion until one can fancy the scene and all the personalities aboard, how they are dressed and what they are doing as they are heard in the various characters represented.

So popular has this type of farm and home service and entertainment Radio program idea developed at WLS that Sears, Roebuck and Co. has gradually been extending it to other sections of the country over other stations. From that definite idea of service four years ago has come the Sears-Roebuck Radio Service, and now these farm and home programs are broadcast regularly over the following stations: WSB at Atlanta, Ga.; WMC at Memphis, Tenn.; WFAA at Dallas, Texas, and KMBC at Kansas City, Mo. Radio men trained in the WLS school of service are in charge of the Sears-Roebuck Radio Service programs at these Stations: George C. Biggar, identified with WLS since the first program, is in charge at KMBC, Marquis Smith is director at WMC; William Wilkerson is in charge at WSB; and Bob Poole directs at WFAA, Dallas, Texas.

The growth of this service has been so important and has such a big place in the Radio field, and plans for expansion are developing so rapidly, a centralized organization has become necessary. The Sears - Roebuck Radio Service is the result, and Edgar L. Bill, who has guided the destinies of WLS for so long a time as director, and who is the man who has been largely responsible for bringing WLS to its high rank as well as developing this Radio service to its present high plane was recently named director of all Radio for Sears, Roebuck and Co. Don Malin, who has been with WLS since January, 1926, as musical director, and who has played a big part in the growth and development of affairs at the station is the new director of WLS. A thorough student of music, a capable pianist, and well in touch with things agricultural, Mr. Malin came to WLS from the farm journal field. Harold A. Safford, who came to WLS a year ago from the newspaper field where he was managing editor of the Daily Argus-Leader at Sioux Falls, S. D., has been named assistant director. He is also violinist and announcer.

Mr. Malin and Mr. Safford, in addition to their many duties connected with the planning of programs and handling of affairs at WLS, also divide the announcing of the evening programs. Fred L. Petty is in charge of the farm and market programs at WLS. Mr. Petty came to WLS three years ago and is thoroughly in touch with the farm situation, having been a practical farmer and seen much service as editor of leading farm journals.

Ellen Rose Dickey is home adviser at WLS and, under her direction, the service idea in Radio is carried to the home. Well known as a director of home economics, Mrs. Dickey came to WLS from her farm home in Southern Illinois.



Tiny Renier, the Singing Cowboy, who rounds up the listeners with his Western songs at WDAF, Kansas City. He's a real cowboy from the open spaces.

WSM to Get Birthday Present

NEW STUDIO Promised Solemn Old Judge for Anniversary

IN THE heart of the Tennessee hills, within shooting distance of New York, Chicago, New Orleans, and Jacksonville, to say nothing of the Fiji Islands and Alaska, stands WSM, "We Shield Millions," owned and operated by The National Life and Accident Insurance Company, whose Home Office is Nashville, Tennessee. WSM will swing into its fourth year on the air this fall and to commemorate this event, a large studio, built first to incorporate the latest ideas in acoustical treatment, is being erected.

While WSM is known from coast to coast and from border to border for its Saturday night "Grand Old Op'ry," often referred to by critics as the music of the hills and the streams, it by no means restricts its service to a barn dance program. Plans have been carefully laid to extend the schedule of the station beginning September 1st, when several large programs will be added each week which will command the services of the best artists in the South.

While the "Shield" station is a member of the National Broadcasting Company's family, and handles many of its outstanding programs each week, a realization is always kept in mind that the Radio audience of America expects an individuality from each of its favorite Radio stations.

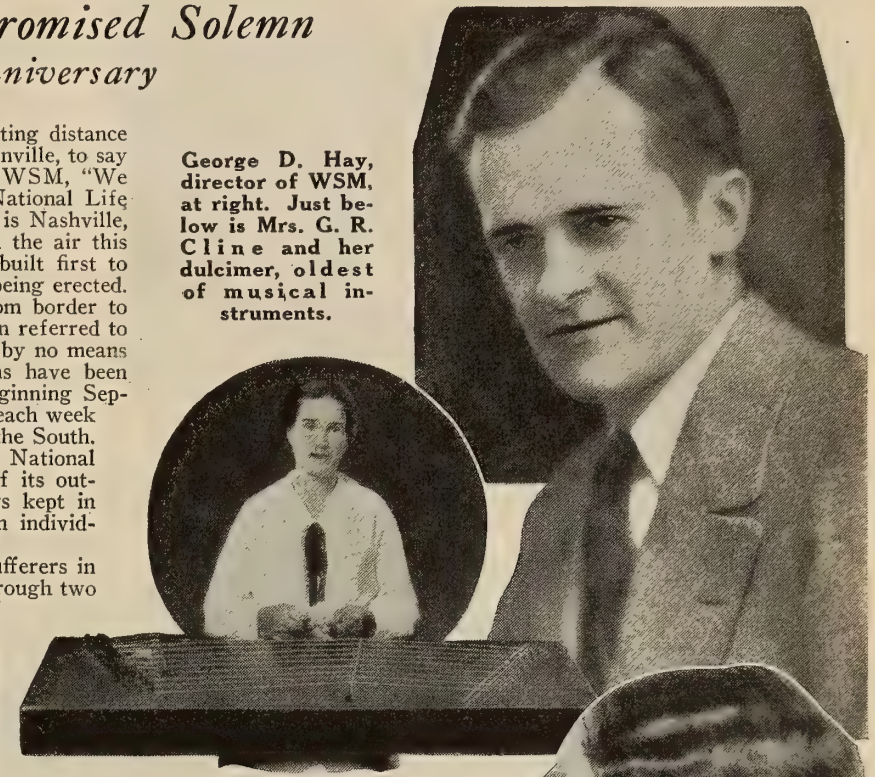
WSM put its back to the wall and fought for the sufferers in the recent Mississippi flood; it has served Tennessee through two major elections, staying on the air for a period of fourteen hours in one case and nine in the other, until a decision was reached by the voters; it offered help to the Red Cross in the Florida disaster and maintains a daily service sponsored by the various departments in the State Government of Tennessee. It is a member of the family of the United States Department of Agriculture, so classed by handling bulletins that will help the farmers of the Mid-South.

Edwin W. Craig, Vice President of The National Life and Accident Insurance Company, has been a Radio fan for seven or eight years. He realized the possibility of this great science as an instrument of good will, and caused the station to be erected in the summer of 1925 and put on the air for its opening program October 5th of that year. A month later he engaged George D. Hay, "The Solemn Old Judge," winner of the Radio Digest's first announcer's Gold Cup, to be the Director. The "Judge" has been on the job for about three years.

During that time many unusual and novel features have been introduced to give WSM a distinctive character consistent with its surroundings. Typical personalities have helped to develop the atmosphere of the mountains and the countryside.

Where many stations have shown retrogression away from the more populous areas WSM has shown decided growth. It has been of special service to the farmer and now that it has proved its real value to the community the new studio has been deemed in order.

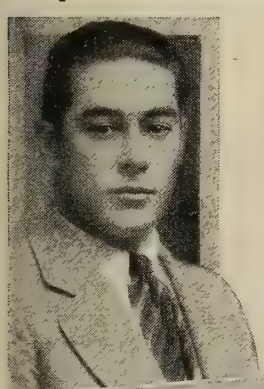
"And you may tell your readers that we are all very happy over the appreciation that has been shown for our efforts at this station," said the Solemn Old Judge, famous in and out of Dixie.



George D. Hay, director of WSM, at right. Just below is Mrs. G. R. Cline and her dulcimer, oldest of musical instruments.



The Tennessee lark is Miss Christine Lamb (right) who won the Atwater Kent Radio singing contest. Harry Stone, pioneer Radio man, lower right. Miss Lillian Watt, Soprano, in the circle below one of the WSM features.



Tom, Joe and Jack, WSM Minstrels, lower left. Jack Keefe, associate director, at piano. Above is Wm. S. Perry, Jr., state contest winner for tenors last year.







Award Plaques

Gurney WNAX Orchestra Silver Prizes Go

By Trom



Century Orchestra, WMAK, Buffalo, Winner of Silver Plaque for East.



Guy Watkins (above) CFQC, Saskatoon. Seven Aces (left) WBAP. Ft. Worth.

WORLD'S MOST POPULAR RADIO ORCHESTRAS

Gold Plaque Champions

Gurney's Radio WNAX Orchestra, Yankton, S. D.	411,692

By Districts

No. 4 West, Seven Aces, WBAP, Ft. Worth	237,080
No. 5 Far West, Walter Krausgrill's Balconades Ballroom Orchestra, KFRC, San Francisco	94,669
No. 6 Canada, Guy Watkins, CFQC, Saskatoon	43,342
No. 3 Midwest, Paul Christensen, WHO, Des Moines	32,854
No. 2 South, Dixola Novelty Orchestra, WSMB, New Orleans	32,341
No. 1 East, Century Orchestra, WMAK, Buffalo	7,094

AMERICA'S first great international orchestra contest comes to a happy conclusion with the presentation this September of the seven plaques to the seven winners.

Of all the great contests Radio Digest has sponsored for the Radio fans this first international contest for the world's most popular orchestra has proved the most satisfactory. It has stirred up the greatest amount of enthusiasm on the part of the listeners, and loyalty for the entertainers who devote themselves to the task of presenting the best possible music to their respective Radio audiences.

Gurney's Radio WNAX Orchestra wins the Radio Digest Gold Plaque and the title of "The World's Most Popular Orchestra."

John Chandler Gurney, studio director at

Guerney's WNAX orchestra (below) winner of the Gold Plaque and title of "World's Most Popular Orchestra." Located at Yankton, South Dakota.



to Winners

Voted Most Popular to Districts

Bowen

WNAX, Yankton, South Dakota, is the man who put the zeal and the pep into the campaign. He has not only made the Gurney orchestra popular, but has stimulated an intense feeling of loyal support for his station on the part of all of his listeners. This was proven indisputably by the total vote cast, 411,692—a clean victory.

In answer to a request for information about his station and his organization, Mr. Gurney wrote as follows:

"Station WNAX went on the air February 28th, 1927, ten days after our company had decided to put in a Radio Station. This broadcasting license was purchased from the Dakota Radio apparatus company of Yankton, which had been operating Station WNAX for about six years.

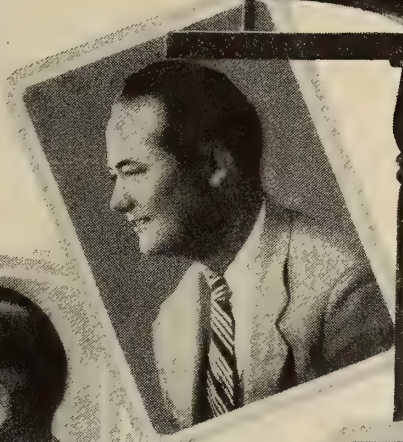
"The station when it was first put into operation, February 28, 1927, was 100-watt power, formerly called a 'Hay-Wire Station.' Mechanically it looked like an awful job. The way we found out whether it would work or not was to put a canary bird in the center of the machine, and if it could fly out there was something wrong, but if the canary bird stayed in, why then everything should work all right.

"But I want to tell you that it certainly got results in the way of listeners. Many, many letters were written in to us, stating that the 100-watt station was coming in very clear; compared favorably with the reception from some of the larger stations. However, knowing the requirements of the federal radio commission and desiring also to reach a larger territory, we contracted, during the month of April, 1927, for a 1,000-watt, Western Electric transmitter, and this was installed in our new studio on August 22nd, 1927.

"Our Crystal studio is 20x30 feet, and has accommodated, quite a few times, a band of thirty and thirty-five pieces, and due to the fact that our broadcasting station is located in a city of only 6,000 people, it has been necessary for us, in order to secure good musicians and entertainers, to give them a regular salary and keep them on as full time paid musicians and entertainers. Due to this fact, many of our entertainers that are with us today have been with us since starting the Radio more than a year ago.

"We feel that it is the variety of programs and the quality of each group





Above is wax model of gold plaque prepared by Ralph M. Groppi. Ralph Bennet (top), director of the Seven Aces, WBAP, Ft. Worth. Just below him is Walter Krausgrill, KFRC, San Francisco, and Narvel G. Makofsky, Dixola, WSMB, New Orleans.













Chas. G. Seelbach (extreme left), director Century, WMAK, Buffalo; Paul Christensen (left), WHO, Des Moines.

Ernest Lower, director of the Gold Plaque winning WNAX orchestra, Yankton, S. D.; Guy Watkins, CFQC, Canadian winner (circle).

of ntertainers or entertainer on our program that keeps our listeners with us. Each separate group of entertainers is given a different time on the air each day. For instance, today they may be on the air at eight o'clack in the morning and tomorrow they may start at nine, and that way all during the day. Each group of entertainers is given four to five times on the air each day, of from fifteen to thirty minutes.

"Gurney's Concert WNAX Orchestra is of course the feature of our program.

"While they may not receive as many letters from fans as some of the individual artists, it is the background of our station. Something that all of the other entertainers tie to, and gain their listeners from.

"We were fortunate to secure, on about the first of January, Ernest H. Lower, who for five years has been drum-major of the American Legion Monohan Post band of Sioux City, Iowa. This Monohan Post band has taken five World Championship prizes, at the legion annual convention, having won first place at Paris last year, and they will take in the legion convention this year at San Antonio, with Ernest Lower at the head. Ernest Lower is program director and director of the Radio orchestra at this time.

"Our station is equipped with an auditorium and there has not been a Sunday, since starting our station, that we have not had three thousand visitors or more. Our largest attendance was on one day about six weeks ago, on Sunday, at which time we had a wedding in the studio, music furnished by our orchestra. This wedding in conjunction with our regular spring, or June Peony Day, brought in twenty-seven thousand visitors.

"I want to say in conclusion that our company is now starting off on its sixty-third business year. Our company was established in 1866 by Colonel C. W. Gurney, my grandfather, and was continued by D. B. Gurney, my father, who is still at the head of the management of the business.

"In regard to our Radio transmitter, will say that we are keeping up to date on all new improvements in Radio and have just purchased the new Piezo oscilator and modulator control put out by the Western Electric company. This to be added to our present 1,000 watt Western Electric transmitter, which was installed August 22, 1927,

"We have also ordered a new condenser type microphone which is put out by the Western Electric company and this will be installed within the next few weeks. Our station is the only station in the two Dakotas that operates on a regular schedule full time from six o'clock in the morning until eight o'clock at night, and we expect and hope that we will receive permission from the Radio commission to broadcast until a later hour each evening."



Cecil Lettow (left) and Russel Jensen, WHB Harmony Boys. Ruth Younge, staff pianist and features Melodies.

AFTER the adherents of the South Dakota station had registered their deluge of votes the Seven Aces, "All eleven of them," ran the next highest score. Texas is just as loyal, but the people are scattered over a much broader area. It is more difficult for them to get together in an organized way to put over such a project as an orchestra contest. But the fact that they rolled up 237,080 votes indicates a sincere and powerful drive to bring the Gold Plaque to Dixieland. They are regular Columbia recording artists and have a tremendous following all through the South.

Walter C. Krausgrill, chief of the Balconades Ballroom orchestra, broadcasting over KFRC, San Francisco, ran third in popularity in the international vote. This orchestra entered the contest a little late, but once it got started it rolled up a heavy vote, amounting to 94,669. The Krausgrill orchestra is also a record maker, having produced several selections for the Okeh company.

Fourth in the number of votes cast was the Canadian orchestra, Guy Watkins and his Art Harmony Seven, Saskatoon, Saskatchewan. With the facilities of CFQC this snappy organization has during the past eight years built up a reputation among the Radio listeners that extends even beyond the boundaries into the western section of the United States. In fact, letters of commendation have come from every section of Canada and every state in the Union. Mr. Watkins is careful to diversify his programs so as to include classical and standard musical numbers as well as dance selections.

It is not always the performing artist who achieves the greatest success for a musical organization. In New Orleans a great deal of credit is given Clyde Randall, director-announcer for WSBM, for the success of the Dixola orchestra in winning the Silver Plaque for the southern district. Mr. Randall says of this orchestra:

"THE Dixolas for 117 weeks, playing very Monday night for two hours with professional singers. Our mythical train, "The WSMB," featured them especially, and we have received as many as 400 telegrams and 2,000 letters for a single program. The members are not professional musicians, but youngsters who work in clerical positions. Narvel Makofsky, the director, is a finished violinist, saxophone player, cellist, pianist and is a good drummer, besides being a wild cat with the fair sex. When the plaque arrives we shall have pictures taken in the studio—stills and movies."

Richard Christensen, manager for the Paul Christensen orchestra, WHO, Des Moines, winner of the silver plaque for the midwest district, writes as follows:

"The Paul Christensen orchestra was organized two years ago this fall especially for the Fort Des Moines hotel at Des Moines, Iowa. After our first 'mike' test we were put on the air on an average of five hours weekly from Station WHO, the Bankers Life station at Des Moines. What small measure of success we have had we attribute mainly to three factors; first, the kindness and cooperation of the Bankers Life company and its Radio staff, the staff including the expert technical work of the Whitney Bros., the inimitable announcing of Dean Cole and the level headed management of director W. H. Heinz. Second, the liberties allowed us by the management of Hotel Ft. Des Moines, and thirdly to the loyalty of our boys.

"During our first season we were 'picked out of the air' by the manager of Hiawatha Gardens at Manitou, Colo. He liked us well enough to come a thousand miles to give us a personal hearing. After the hearing we signed contracts for the summer season at Manitou and since that time we have followed a program of nine months at the Ft. Des Moines hotel followed by three months at Manitou, making a full year-around job for us with just time enough off to jump from one location to the other. We still have another year left in our contracts for this program.

"The past winter season our Radio friends joined in a request for some records by our band. A request that was granted by the Brunswick company, for whom we recorded 'Smile' and 'Just Across the Street From Heaven,' two records which sold so well that we are booked for more recordings in September.

"Following the release of our first record we played a group of five engagements out of Des Moines. On every one of the five we broke all previous attendance records for the halls. Proof of which I should be glad to furnish on request. Credit can be given only to the Radio for our success on those engagements.

"Our boys are all under thirty years of age and seem to have only one goal in mind, which is to make our band the best and cleanest in our locality if not in the whole country.

"Paul and I have worked side by side for ten years and now as partners we have held the same bunch of boys together for two years and expect to hold them for some time to come. A fact of which we are perhaps a shade more proud than we are of the progress of the band since its conception."

Apparently the effete East does not take its Radio orchestra so seriously. Perhaps it is because there are so many orchestras the general population is more broadly divided in its affections. The returns showed a great many candidates in the East, but no one station achieving the united following accorded Gurney and Krausgrill.

The highest total in the eastern district was received by the Century orchestra, playing at WMAK, Buffalo.

WBBM Attains Dual Ambition

PRODUCES Quality to Win Listeners

And Makes Station Pay Profit

GOOD evening, ladies and gentlemen—Radio Station WBBM of Chicago greets you and trusts that you are in a receptive mood. We shall be with you in a continuous program of selected features until 11 o'clock. The WBBM Air Theatre offers unusual facilities for your entertainment.

Thus, the voice of Hugh Aspinwall, Chief Announcer of WBBM, comes on the air each evening at 7 o'clock, introducing to the Radio audience such celebrities of the ether as Guy Lombardo and His Royal Canadians, who in the past year have become a household word among the listeners of the Middle West.

Remember "way back when" Coon-Sanders Original Nighthawks Orchestra first entertained you from WDAF at Kansas City? This novel orchestra is also featured over this station and just for good measure you may listen to the scintillating dance music of Fred Hamm and His Collegians, by letting your dials rest in the same place.

From its Kimball Hall Studio WBBM offers Vi Bradley, Studio Accompanist, and the Little Symphony Orchestra known as the Studio Ensemble, consisting of ten pieces which is under the direction of Beulah Rosine.

For laughing purposes only, the pioneer Radio comedian, Art Linick, has been chosen to appear before the microphone of WBBM at 8:20 each evening, presenting his original creation, "Mr. Schlagenhauer," in the form of a comic strip. Art also comes on the air later in the evening with comedy songs and patter. A young man very well known to the folks of Radioland also entertains over this station.

He is none other than Lee Simms, who has made a very sensational success by his individual style of playing the piano.

On Saturday night at midnight we hear the happy-go-lucky entertainment of the "Old Gray Mare Club" and on Sunday at midnight and until the early hours of Monday morning WBBM entertains its listeners by presenting "The Nutty Club." Both of these organizations are in charge of the inimitable Charlie Garland, who is also the jovial director of this station.

During the past twelve months WBBM has advanced to a most enviable position among the independent broadcasting stations, for it has not only mounted to notable success as an artistic entertainer but it has been conspicuously successful as a commercial station.

The station is owned by Leslie and Ralph Atlas, brothers, who came into Chicago with a small amateur station which they soon built up into a leading position. For a year they were with the Stewart-Warner company in Chicago, when their programs became nationally famous.

With a new wave in a favorable range and increased power they moved from the North Side down to the loop, taking over the studio first established by the late Charlie Erbstein and later occupied by WENR, when that station belonged to the All-American Radio Corporation.

In the tie-up with Guy Lombardo and His Royal Canadians both WBBM and orchestra profited enormously in prestige for station and orchestra.





Beulah Rosine (top), conductor of WBBM Concert Ensemble. Art Linick (right) comic strip artist, "Mrs. Schlagenhauer."



Guy Lombardo (left), famous for his Royal Canadians Orchestra. Bob Hastings (right), announcer.



Charlie Garland (below), director and "Col. Nut" of Nutty Club, one of WBBM popular features.







Another famous dance organization (below)—Carlton Coon (left) and Joe Sanders, celebrated leaders of the Coon-Sanders orchestra, help to make WBBM favored for its music.

Mrs. McNamee Real Helper

(Continued from page 27)

As we strolled into the music room to look at several scrapbooks on the table, Mrs. McNamee pointed out the Radio Digest Gold Cup.

"Graham and I were so happy when he won the Gold Cup. Wasn't it lovely of all those fans to vote for him?"

"Oh, that little silver cup is mine and I am very proud to have it. I put it next to the Gold Cup so that everyone will know that I have it," she said when I pointed out a little silver cup which stood on the table next to the Gold Cup. Mr. Atwater Kent gave me that for being the Original Radio Widow. See, it has my name on it."

I thought that I would see how the wife of a great announcer reacts to admiring letters from other women. "Doesn't Mr. McNamee get a lot of fan mail?"

"He gets some of the dearest letters," said Mrs. McNamee. "And they send him so many things. One sweet old lady with whom I have corresponded sends us lovely flowers from her garden. We have had the most beautiful roses all spring."

"But doesn't he get any mash notes," I persisted.

"Yes, we do get some pathetic letters from women who imagine they are in love with him. But don't you think they must lead very empty lives to fancy they are in love with a voice. I feel so sorry for them. It is my job to answer their letters because Graham would never have time. He is so busy with his broadcasting and his concert work. He has always kept his singing and his broadcasting separate. The Radio audience know him as an announcer and the musical audience as a singer. He has given over 150 concerts."

"How does he have time to plan his concerts?" I asked amazed.

"I help him all I can," she confessed. "I was a musician before I was married and I often do research work for him on his programs and plan his selections. I am working on his next concert now."

I looked around the little apartment, the comfortable living rooms designed in soft tones that would be restful to a busy man as highly strung as Graham McNamee is most of the time. It takes a lot of tact, quick thinking and discretion to be where he is today. Intuition is really something every announcer should have, and that means you have to be very sensitive. I could see Mr. McNamee coming home to rest. After all, isn't that the most important gift a wife can have; the gift of being a restful person? The bedroom is carried out in lavender tones. You can see the lavender silk covers and curtains.

Before I left I felt I should find out how an announcer feels toward his announcing.

"Graham feels as if he were a mirror. He tries to give his Radio audience the picture he sees as vividly as possible. After all, he is the eyes of millions of listeners. Isn't it a big responsibility? I call him a sieve which isn't, perhaps, poetic, but expresses what a good announcer should be better than a mirror does."

And with that, my dears, I came away, leaving her listening to Graham McNamee's voice. Isn't she sweet?

Radio Brings Alaska Nearer

(Continued from page 35)

cause of securing local self government for the people of Alaska, and eventual statehood. Thousands of our people live in remote or isolated areas without newspapers, telegraph, and only infrequent mails. We serve these inland folk and the great number of seafaring people in the fishing industries who are abroad upon the Territorial and North Pacific waters.

"Besides a daily service of news and information of general interest each day we broadcast weather and market reports, movements of boats, fish prices, and general music and feature entertainment. Practically all the boats of the fishing fleet are now equipped with radio receiving sets."

Mr. McCain says it is the purpose of KGBU to furnish fully and adequately the service and entertainment needed by the various Alaskan communities.

All during the past winter the school teachers throughout the territory have tuned in KOMO at an appointed hour to listen to a teachers' institute program. There are approximately 250 teachers, many of them several months' travel from the Seattle headquarters. They go into the interior to bury themselves for two or three years from other contact with the world. For them the radio has been a Godsend. Their reports to Superintendent Wagner state that radio has entirely changed their daily life. Instead of being limited to the companionship of only the native Eskimos and hearing the strange jargon of the Eskimo language they have been able to hear the voices from the homeland and find a great deal of entertainment to while away the long winter evenings.

And thus radio bridges the enormous gaps between the great mountain chains and impassable snows. Nerve centers are kept alive. Civilization proceeds along the natural channel of communication and Alaska awakens to an inter-speaking entity. It hears the things we all hear—the national conventions, the voices of the nation's chosen leaders, the great entertainments and it speaks within itself, and to its countrymen across the continent.

One of these days Alaska will find a way to unfold itself and deliver the treasures of its mighty storehouse to the world. Radio is helping mightily.



Sam Guard (center), who conducts the farmers' round table at the Union Stock Yards, Chicago, for Westinghouse KFKX with callers who take part in Radio chats.

Chicago Radio Stars Cruise

(Continued from page 40)

entertainers. Now Phil has become an indispensable member of every Radio party—and he plays no favorites.

The old crib was the first stop. It was the first crib built for Chicago and has been in service since the time of the civil war.

"But they used good timber in those days," said Mr. Gayton, "and we are still able to utilize much of it that has been submerged during that time."

Like swarming pirates the Radio folk took possession of the old castle, scaling the walls and climbing dizzy ladders to the lighthouse tower. Then back on the Edora with Captain Mullen at the wheel and nosing the Edora toward the smoke line of the Gary steel mills.

Mrs. Plummer, Mrs. Taylor, the Rehberg girls and at times others ventured to the bridge and chatted with the captain, a big, kindly man who patiently answered innumerable questions pertaining to navigation. He told of ocean voyages and mysterious mirages of lake and sea. He pointed out a channel that will lead from Lake Michigan to the Gulf of Mexico.

Lillian Rehberg, one the best cellists in America, delighted in tolling the hour on the ship's bell. Her sister, Esther, remained alone on the bridge when the others went below for sandwiches and coffee. Then it was that Matty spied her with coat fastened tight around her neck and brought her a steaming hot cup of coffee—a gallant lad is the KYW skipper.

There's a step down from the main deck to the stern with built-in seats at either side of the gangway. Darrel L. Gross, New York lawyer, taking a special post graduate course at the University of Chicago and announcing between times at KYW, found one of these seats at the same time as did Miss Sally Menkes of WENR. They occupied the seat together for the most of the trip around the end of the lake. On the other side Everett Mitchel, announcer at WENR sat with Mrs. Mitchell and Herman's frau and one or two other WENR celebrities.

Cards took the place of the punch bowl on the way back with Mike and Herman, Fred Jeske, Yank Taylor, Evans Plummer, Steve Trumbull and Bill Fosberg sitting in and out and all together in deuces wild. (Mike and Herman, you know, are Arthur Wellington and Jimmy Murray, respectively, of WENR).

"Never play deuces wild," cautioned Matty, refusing to be drawn into this game. But give him a pinochle hand and he's happy. Yes, he plays for money too.

THE sun was low in the west as the Edora headed up the river again. Marcella, who had conserved two hard boiled eggs against the contingency of short rations and being shipwrecked on a desert isle, divided with her fellow staff member. At the Michigan avenue bridge she disembarked with Maurice Wetzel who was due at the studio. The Edora sailed back through the channel and the skyscraper canyons, under and through the bridges. There was still the part of a can of orange juice as the crowd waved good-bye to Captain Mullen at the Edora's dock and roared away for a beefsteak snack at the Taylors.

Yesterday, from the time these lines were written, the Edora took a WLS party to Waukegan and crashed through a squall that tossed chairs into the lake. But it was all good fun, that is what has helped to make Chicago broadcasting cheery and worth while during the summer of 1928.

Mention also should be made of the side trips arranged by Mr. Alt to the old crib near the mouth of the river for the fish dinners. Here the hungry Radio entertainers were enabled to toss their own lines into the water where there always are plenty of sizable perch and a few whitefish waiting for the opportunity to seize a hook. The fish were prepared in the kitchen of the crib keepers and served within a few feet of where they were caught—delicious and appetizing.

Three cheers for Phil Alt—may his tribe increase, if he can keep the pace!

—H. P. B.

Joe Green Prefers Hammers to Horns

(Continued from page 44)

refused to be torn from the fascinating, flashing hammers. We had seen and heard xylophone players before, and had taken them largely for granted, like the languid gentlemen who stand off in the rear of an orchestra with detached expressions and occasionally bend careless bows over bass-viols. But this was different. The performer was doing things to the instrument and, though we heard but faintly, getting harmonies out of it such as we had never before associated with the xylophone. The guide went on.

"You observe the room is practically soundproof, and yet—"

"Whoever is that?" we interrupted, pointing a rude finger at the young man with the hammers.

"Oh, that's Joe Green playing on the Sunlight Hour," was the reply.

The name stirred up some misty memory, but perceiving that our companion's mind was running in other channels, we somewhat reluctantly permitted him to lead us on to new pastures. What we really wanted to do was to stay and see more of that performance.

Quite some time later, in the custody of another host, we peered into a second studio. The sweet rhythmic throbbing of a marimba (that Central American cousin of the xylophone) from the loud speaker outside drew us like the fabled pipe of Hamelin. Finding our eyes not quick enough to follow the performer's hands, we looked at his face. It was flushed with exertion and somehow familiar.

"This is Joe Green and his Marimba Band playing on the Moonlight Hour," said our mentor.

"Ah, indeed," we returned. The plot was thickening.

So a little later, on approaching yet another of the apparently endless suite of broadcasting rooms, which range from small, intimate chambers to huge concert studios, capable of seating the large symphonies and such big organizations as the Goldman Band, we forestalled our guide.

"No, don't tell us. We know. It will be Joe Green broadcasting on the Starlight Hour."

He laughed. "No, I believe Mr. Green is through for tonight. I don't wonder you were expecting him, however. He usually is broadcasting somewhere." And then he began enumerating the Radio hours in which the xylophonist is featured, either as a leader of one of his orchestral units or as a soloist.

"But, my word," we remonstrated. "Is he the only man in New York who can play these things they beat upon with hammers?"

"He is the only one who can play them like Joe Green," was the reply.

The xylophone, the pronunciation of which seems to cause so much uncertainty among announcers (though why one wonders, for Phyfe says it is zi—long i—like in Fido), is to many of us the musical instrument upon which we made our initial attempt at producing harmony. Ours seems to have appeared upon the horizon of consciousness about the time when, like Christopher Robin, we were six. It was a gorgeous shining thing about half a yard long, and the aunt who was responsible for it, laboring under the inborn conviction that the infantile mind should be cultivated at every opportunity, informed us seriously that it was not just a toy, but that one could learn to play a tune upon it. When scratched gently with a hammer it made a delicious, shivery noise, and after its resonant qualities had been exhausted, it proved to be a wonderful train trestle when placed from chair-rung to chair-rung. It is quite obvious that Joe Green did not put his first xlyophone to such original uses.

And after witnessing his performance, we left the studio that night determined to learn more of this virtuoso of the agile hammers. The alert young gentlemen of the press department of the National Broadcasting Company, however, apparently knew little of Joe Green's history, musical or personal.

"But don't you know he is absolutely unique?" we protested. "Do you know of any other orchestra leader who plays the xylophone? They usually play the violin or piano."

But when one is accustomed to brushing shoulders and exchanging hats daily with all the great and near-great in the musical world of New York, one orchestra leader more or less is not likely to cause one to become overly excited. However, with their usual courtesy, they promised to do their best.

For some time running Joe Green to earth took on all the ear-marks of chasing a chimera, and when he was finally produced in the flesh—one hundred and seventy pounds of him—one readily understood why he wasn't to be found standing around in studio corners waiting to be interviewed.

Like everyone else in New York who is getting anywhere, he seems to be busy. Despite the prevailing delusion in the minds of the Radio public that orchestras function automatically, and after an hour's broadcasting—also considered light, easy diversion—they scatter to other pursuits until the next Radio hour; there *are* such things as rehearsals, arrangements and more rehearsals, all of which leave a leader appearing on as many features as Mr. Green little time for what was his principal activity for years before becoming a Radio star—the making of phonograph records.

Yet Joe Green has made over three thousand phonograph records! So it is safe to assume that he was a success in his particular line before Radio discovered him.

Some one said the other day that most of the present generation of young men take college courses in engineering and become bond salesmen. Mr. Green attended Creighton University—he was born in Omaha—and eventually became a drummer with Sousa's Band. It was at this time that he began to experiment with other things that are beaten upon. One may learn from him and from Doctor Damrosch's morning lessons to children that it is proper to speak of such devices as "percussion instruments," and he became so expert that in 1917 Mr. Sousa made him xylophone soloist with his great organization, a position he held for three years. Constant striving for new effects eventually brought Joe Green the fame he now enjoys.



Dot Ryker (left) and Ruth Mack, the Singing Banjo Girls of WJZ, are versatile. When fingers are tired they use trumpets for a change. Soon they will be as famous as Joe Green.

Radio Occupations Invite Women Workers

(Continued from page 51)

came not only from New York, but from surrounding states and cities far to the north, showing the widening reach of Miss McCartney's programs and the great interest manifested in far distant centers.

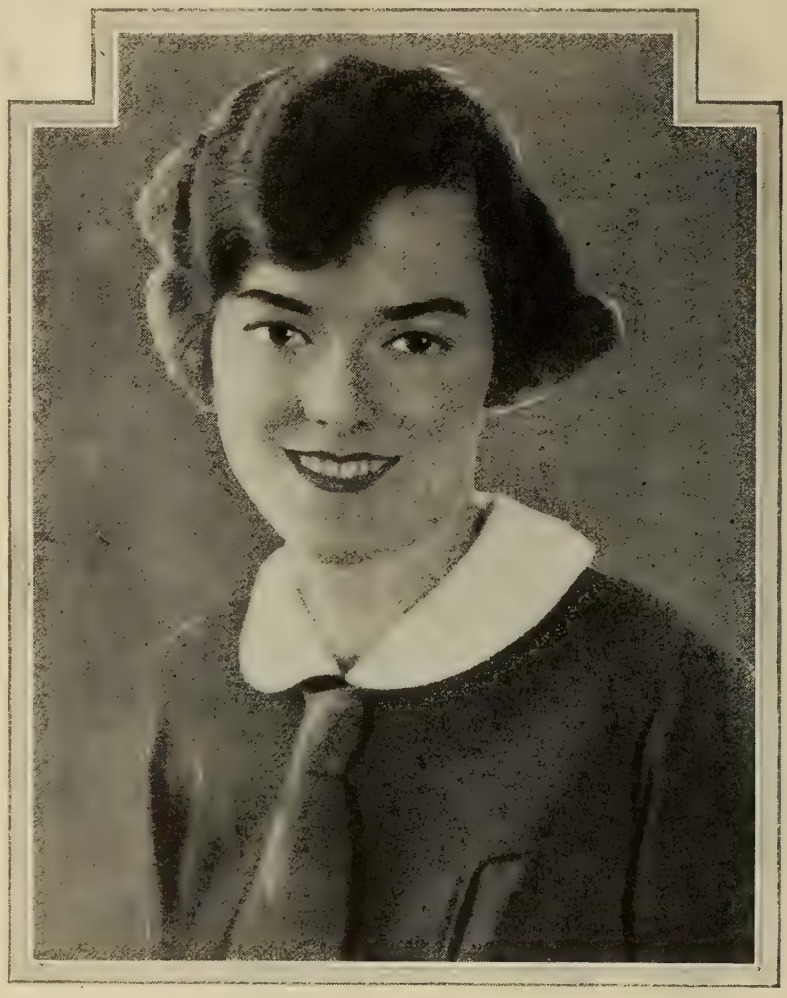
"In regard to entertainment," explains Miss McCartney behind her big desk piled with schedules and correspondence, "the great invisible audience is becoming more and more discriminating. After a recent musical program, for which I myself had vague qualms, an irate listener-in wrote suggesting in no mild terms that we were a bunch of bums and needed to drown ourselves in a bucket of water! It is strange how many there are who lose sight of virtues to find faults.

"There was a time not so long ago when it was very difficult to persuade artists in the musical and dramatic fields to break through their reticent fear and distrust of the microphone. Today, however, the best talent in these fields is eager to be heard, due to the high standards raised by the Radio industry.

"A constant survey of the Radio situation is necessary," she continued, as she thumbed over the pages of statistical reports. "Changes are likely to take place overnight. Features popular with the listeners of yesterday may be turned down completely today. The whims and fancies of this unwieldly audience are matters of vital concern to us behind the firing line. The direction of each straw in the wind is anxiously noted as we peruse the daily baskets of letters, commendatory and otherwise."

MISS McCartney has averaged sixty-four programs a month since she has been on this unique job, which she undertook with no previous Radio experience. She has succeeded in enlisting the cordial cooperation of volunteer speakers, artists, physical directors, stage celebrities, sports stars and others to the number of 1,160 during nine months of last year.

This enterprising young executive believes that the Radio field offers vast opportunity of new endeavor for women. Organizing ability, genius for detail, coupled with the persuasive power of feminine charm, make women especially successful in this work.



Miss Anne McCartney, who has found inspiring work preparing helpful Radio programs for New York Y. M. C. A. She sees many opportunities for women in the many phases of Radio where women's interests are concerned. Lecturers are needed as well as artists.

Miss McCartney's experience as a business woman in her home town, Pittsburgh, before her graduation from Columbia University, and as industrial secretary of the Brooklyn Y. W. C. A. both proved valuable background for the excellent and interesting work she is doing in the Radio field.

"There are many hectic aspects to this pioneer work," she confesses. "Humor and pathos, too, are often present. There is fascination in manipulating a power so extensive. There is a great chance for service here; immense possibility for future development."

It is a field not only for the woman with musical talent but for teachers, students, women with special knowledge on subjects of special interest to women. Experts in dietetics, home economics are in demand to conduct lectures over the air for women listeners. And that is what Miss McCartney thinks of Radio.

Just as journalism has in recent years been recognized by universities and colleges as a profession requiring special training, so, it is believed, Radio entertainment direction will be considered a special calling for which one may be fitted by special courses of study in the higher institutions of learning. It will combine technique in music, public speaking, folk lore, practical economics, business ethics, electrical engineering and administration.

"This is the age for women to show their mettle," concluded Miss McCartney. "New opportunities are developing right along. Radio is just one big field where women can follow different lines to win success."

Science Brings Radio Close to Talkies

(Continued from page 21)

"This revolutionary method of controlling equipment," concludes the Westinghouse statement, "indicates in a measure the extent to which science must go to perfect—say, television or Radio movies.

"Westinghouse officials state that the regular transmission of motion pictures from KDKA, Pittsburgh, will begin in a few weeks. They also state that the apparatus, when produced commercially, will be sold through the Radio Corporation of America."

One may well imagine the sort of feeling of triumph on the part of old KDKA, which is credited with having been the first station in the world to broadcast regular programs, now that it is to be the first to broadcast regular moving pictures.

AFTER all, nothing has been said as to the movietone possibilities. But if the gap has been bridged in the picture houses, we have every reason to expect that Doctor Conrad or some other genius will find a way to send both picture and sound over the air.

Does all this mean a cataclysm in the field of entertaining?

Moving pictures did not diminish the number of actors. They probably increased the sum total; certainly the sum total of outstanding stars. There probably will be bigger and better theatres, because they will have to meet the higher competition that is coming out of the magic cornucopia.

The artists of one group will find occupation with the other. This interchange has already begun. There are a number of cases where it is reported that broadcast artists have used their voices for screen stars in the sound pictures. Not all voices are suitable for the microphone, nor have all the Radio artists the physical requisites and histrionic abilities of the screen star. One may double for the other while lips move in synchronism.

Future announcements may read something like this:

"In the audio picture this afternoon, ladies and gentlemen, we present the latest production of the Oratorionic Conservatories, called 'The Fighting Flutterbudget.' The leading part, Gabriel Bluebottle, will be represented in the audio by the distinguished opera star, Caesar Bassolo Profundo, while the eminent Alphonse Thistleblow will be seen in the picture. Miss Adeline Sweet will sing the part of Carol Devine, pictured by Phyllis Darling. Thematic score by Watterson Duck. Production sponsored by Landreau's famous Tanglelip Face Creams, known the world over by the slogan, 'The Lips You Love to Kiss.'"

Passing on we come to another growing habit among a great many broadcasters—the horrific disgrace of broadcasting phonograph records. The lowly phonograph record was the most reliable source of genuinely good music in the early days. But as studios grew apace the phonograph record slipped into an ever deepening disfavor as a Radio musical source. Everything was done to discourage its use. The federal authorities made it obligatory for the announcer to state beforehand that he was about to commit a record to the air so the outraged citizen would know that he was not being fooled into thinking he was listening to the real thing. To be hoodwinked in such a manner would be outrageous fraud.

That rule is still in effect, but many first class stations are now using records just the same. Opinion is changing. It is now quite possible to hear a production from a phonograph record superior to that available in the studio. Only artists of proven ability and popularity are ever registered on a phonograph record.



Danny Yates, formerly with the Vincent Lopez orchestra, and often heard over the NBC nets, is now starring over CKAC from the Cascades at Montreal. He is 27 years old, but in spite of his youth has traveled far and held responsible leadership of important musical organizations. While conducting the Windsor Hotel dance orchestra he is now studying a ver' wee bit Francais.

The method of making and reproducing a record probably has much to do with the possibilities of phonograph records today. There is no friction. The stylus is a point of light. The record may be on celluloid or on wax. It may be conveyed electrically direct to the transmitter without the use of a microphone, and therefore without the odd miscellaneous noises bound to creep into a studio. This process makes it possible for the original sound vibration to go out electrically controlled, wave for wave, precisely as it is received, wave for wave. The quality of reception is governed by the efficiency of the receiving set with even better chances of superior reception than that afforded by the ordinary method through the studio.

Testifying to this effect Clinton R. White, president of the Independent Broadcasters, made the following statement to the members of the federal Radio commission:

"An artist sings through the studio microphone and he sings only once," said Mr. White. "If there are any errors in it, the listener gets it just as it is. When a phonograph record is made an artist sings, not once but a dozen times, if necessary, until it is absolutely perfect. In other words, it is the very best that that artist can do. Therefore, the electrically produced programs (the broadcasting of phonograph records) are better for that reason. The artist gets a chance that he does not get over the microphone to correct any errors or any break in the music."

"Is it your opinion that electrical reproduction is a very important contribution to broadcasting?" asked Louis G. Caldwell, chief counsel for the commission.

"Absolutely," replied Mr. White. "Station WENR, Chicago, is using electrical reproduction for two solid hours each morning, 300 other stations all over the country are turning to it."

Mr. White declared that he used these records in connection with direct advertising, and that they are announced as being phonograph records, in accordance with the commission's ruling.

He explained to the commission a plan whereby an advertiser who desired coverage in several cities of the country could have records made and distributed to broadcasters in these cities and arrange to have them played for transmission to the Radio audience at a certain hour on a certain evening. This would constitute a sort of chain, but would be used by only one station in one community, leaving the listener's dial free. These advertising records could be distributed to 100 or more stations electrically equipped to reproduce them throughout the country.

Abdullah Bey Broadcasts

(Continued from page 47)

place previously. Suddenly the door to this room banged open. A shadow appeared on the threshold and a voice announced, "I, Adullah Bey, am here."

By some means he got into the circle and soon was doing his stuff—ringing bells, tooting horns, mind reading and telling intimate details of the lives of those present on the committee. It was most startling and amazing.

Suddenly there flashed a pocket spotlight on him, revealing a tallish figure in turban and flowing robes. The face was dark as of a Hindoo. But there was no time to see more. With a horrible shriek the figure melted into the floor (which is wood covered concrete).

Wetzel and Boroff and D. L. Gross, assistant announcer, called for lights and although the room was almost instantly flooded with light no sign of the mysterious visitor was evident. After a careful search, however, the turban was found under the piano or possibly behind a curtain. A message was in the depths of its folds. It said; "I go, but I shall return—and with a vengeance," or something like that.

This discovery brought fresh confusion. Members of the committee regarded each other suspiciously as they came face to face behind curtains or under shadowy furniture. They invaded the sacred precincts of the control room, risking sudden death from high voltages. Still no Abdullah Bey. Reaction began from other sources.

In a few minutes the entire switchboard of the Congress hotel was tied up with incoming calls from all parts of the country —many claiming that the mystic's message to listeners in the Radio audience had been intended for them.

To this writing nothing further has been heard from Abdullah Bey. But the true mystic waits long and patiently for his opportunity—and who can tell?

Radio Rescues Fallen Men

(Continued from page 50)

next one will be just the berries. Some of the more powerful receivers stay close by while the little fellows roam afar. I know one chap with a two-tube set who has a neatly printed log of more than 100 stations. In fact, there are several two-tube sets that have close to a century logged.

A sneer titters around outside once in awhile and somebody makes a crack that prisoners are coddled nowadays. That's not true. It may be a fact that they have thrown out the old torture systems and come to realize that after all a prisoner is a human being and not always altogether God forsaken. He thinks and he feels. It is better for all concerned to have him think and feel in a healthy, constructive way than in a viscious, destructive way. Give him something worth while to think about, something to admire and when he comes out he will be a decent, useful citizen to the state.

And, as I said before, Radio is the trick for that. I think the most of us realize there is something more than sentiment back of the Radio privilege. I am not wise to all this psychology stuff—I have my own troubles. But I can see a point to it and you can't miss the fact that if good service and good conduct produce the best results on the inside they ought to work the same on the outside when you are on your own. There has been many a man who found himself here and afterward gone out to find fame and high regard from all the world.

SO I, like the others, come to my cell at night with a different feeling. I do not wince when the steel bolt clamps the door. My headset is already on and Polly, my little pal receiver, is perched in front of me.

"Good evening, ladies and gentlemen of the Radio audience," says the announcer. Convict No. 55540 fades out of the picture. James Gibson, gentleman, is at his receiver with the rest of the ladies and gentlemen of the Radio audience. I turn the dials here and there for a moment and Polly says:

"My Dear Mr. Gibson: I think we have about 1,000 smart entertainers at your service this evening. What would you suggest? How about a jaunt down Broadway for a few of the latest song hits, or possibly you would like to sit in at a banquet at the Statler in St. Louis? Some of the best wits of the nation are there and—ah, I believe we are going to have a complete show broadcast from a theatre in Chicago. There's an operatic program in Cincinnati and a fight in Detroit—all at your service."

Such a pleasant world after all! Why should I ever take a chance with my freedom again? Why should anybody?

Song Hits That Are and Were

Radio Revives Popular Melodies of Other Days to Create Atmosphere for Program Features

RADIO continuities going back in time to past events have been responsible for the revival of song hits in both this century and the last. When sounds must conjure up a background of ten, twenty, thirty or more years ago, nothing expresses the spirit of the time better than the popular ditty of that day. Instead of reproducing the Gibson Girl, the Radio producer makes use of the bicycle love songs. Here is a handy reference you may like to use when old time songs you hear over the air baffle you. This list has been revised by Maurice Wetzel, KYW announcer.

After the Ball, Chas. K. Harris; Chas. K. Harris Co., 1893.
After the Honeymoon, Irving Berlin and Ted Snyder; Ted Snyder, 1911.
After the Storm, Jack Nelson; Jack Nelson Music Co., 1923.
After You're Gone, Creamer and Layton; Broadway Music Corp., 1918.
Aggravatin' Papa, Roy Turk and J. Rossel Robinson; Waterson, Berlin & Snyder, 1922.
Ain't She Sweet? Jack Yellen and Milton Ager; Ager, Yellen & Bernstein, Inc., 1927.
Alcoholic Blues, Edw. Lasky and Al Von Tilzer; Broadway Music Corp., 1918.
Alexander's Ragtime Band, Irving Berlin; Ted Snyder, 1911.
Alice, I'm in Wonderland, Arthur Fields and Theo. Morse; Leo Feist, Inc., 1918.
A Little Bit of Heaven, Sure They Called It Ireland, E. R. Ball and J. K. Brennan; M. Witmark & Sons, 1914.
All Alone, Irving Berlin; Irving Berlin, Inc., 1924.
All By Myself, Irving Berlin; Irving Berlin, Inc., 1921.
All the World Will Be Jealous of Me, Al. Dubin and E. R. Ball; M. Witmark & Sons, 1917.
Alma, Geo. V. Hobart; Jerome H. Remick Co., 1910.
Along the Way to Waikiki, Gus Kahn and R. Whiting; Jerome H. Remick Co., 1917.
Always, Irving Berlin; Irving Berlin, Inc., 1927.
America, I Love You, A. Gottler and E. Leslie; Kalmar & Puck Pub. Co., 1915.
And I'm All Alone, P. G. Wodehouse and J. V. Horn; T. B. Harms & Co., 1916.
Any Old Time at All, Gene Buck and Louise Herick; M. Witmark & Sons, 1918.
Anywhere the Wind Blows, Henry Creamer and James F. Honley; Shapiro, Bernstein & Co., 1924.
April Showers, DeSylva and Silvers; Harms, 1921.
Araby, Irving Berlin; Wat. Ber. Snyder, 1915.
At Half Past Nine, S. Lewis and A. Gottler; Waterson, Berlin & Snyder, 1918.
At Peace With the World, Irving Berlin; Irving Berlin, Inc., 1927.
A Word That Means the World to Me, Theo. Morse and H. Johnson; Leo Feist, Inc., 1915.
Avalon, Vincent Rose and Al Jolson; Jerome H. Remick Co., 1920.
Bam Bam Bammy Shore, M. Dixon and R. Henderson; J. H. Remick & Co., 1925.
Barcelona, Kahn and Evans; Feist, 1926.
Barney Google, Con Conrad and Billy Rose; J. H. Remick & Co., 1923.
Beale Street Mamma, Roy Turk and J. Russel Robinson; Wat. Ber. Snyder, 1923.
Beautiful Ohio, Mary Earl and McDonald; Shapiro, Bernstein & Co., 1918.
Beautiful Queen of the Nile, R. Hubbel and J. L. Golden; Golden, Hubbel and Burnside, 1917.
Because I Love You, Irving Berlin; Irving Berlin, Inc., 1926.
Bells (Ziegfeld Follies, 1920), Irving Berlin; Irving Berlin, Inc., 1920.
Beside a Babbling Brook, Gus Kahn and W. Donaldson; J. H. Remick & Co., 1923.
Beside a Garden Wall, Kahn, Short and Delbridge; Leo Feist, 1926.
Big Show Selection, R. Hubbell; T. B. Harms & Co., 1916.
Blue, Leslie, Clarke and Handman; Stark & Cowan, 1922.
Blue Goose, R. Birch; Forster Music Pub. Co., 1916.
Blue Skies, Irving Berlin; Irving Berlin, Inc., 1927.
Bo-La-Bo, Geo. Fairman; M. Witmark & Sons, 1919.
Bye Bye Blackbird, Mort Dixon and Ray Henderson; J. H. Remick & Co., 1926.
Bye-Lo, Ray Perkins; Wat. Ber. Snyder, 1919.
By the Shalimar, Magine, Delbridge and Koehler; Irving Berlin, Inc., 1924.
California, Friend and Conrad; Jerome Remick, 1922.
California, Here I Come, Al Jolson, Bud de Sylva and Joe Meyer; Witmark & Sons, 1925.
Call Me Back, Old Pal o' Mine, Dixon and Lane; Harold Dixon and L. Perricone.
Carolina Mammy, Billy James; Leo Feist, 1922.
Cecelia, D. Bryon and H. Ruby; Irving Berlin, Inc., 1926.
Cecil Waltz, F. W. McKee; G. Ricordi & Co., 1914.
Chansonette, R. Fried; Harms, Inc., 1923.
Charleston, W. C. Mack; J. Johnson Harms, Inc., 1923.
Charley My Boy, Gus. Kahn and T. Fiorito; Irving Berlin, Inc., 1924.
Chimes of Normandy, A. Bryon and J. Wells; T. B. Harms & Co., 1917.
Chin Chin Chinaman, J. Goodwin and J. Hanley; Shapiro, Bernstein & Co., 1917.
"Chloe," Bud de Sylva and Al Jolson; T. B. Barnes.
Clap Hands, Here Comes Charley, Rose, McDonald and Meyer; Ager, Yullen and Bornstein, 1925.
Collegiate, Lew Brown, Moe Joffe and Nat Bronx; Shapiro, Bernstein & Co., 1925.
Come on Papa, Edgar Leslie and Harry Ruby; Waterson, Berlin & Snyder, 1918.
Cover Me Up With the Sunshine of Virginia, Lewis and Meyer; Irving Berlin, Inc., 1923.
Cow Bells, Mitchell, Klein and Piantodosi; Broadway Music Corp., 1922.
Crazy Words, Crazy Tune, Milt Ager and Jack Yellen; Ager, Yellen & Bernstein, Inc., 1927.
Crying for You, Ned Miller and Chester Cohn; Leo Feist, 1923.
C-U-B-A, I'll See You in, Irving Berlin; Irving Berlin, Inc., 1920.
Daisy Days, Gus Kahn, W. Blaufuss and Chas. L. Cooke; Jerome H. Remick Co., 1921.
Dancing Dan, Jack Stanley; Goodman and Rose, Inc., 1923.
Dancing Fool, Harry Smith, Francis Wheeler and Ted Snyder; Wat. Ber. Snyder, 1922.
Dear Little Baby of Mine, J. K. Brennan and E. R. Ball; M. Witmark & Son, 1918.
Dear Little Boy of Mine, Ernest R. Ball; Witmark, 1918.
Dear Old Pal of Mine, H. Robe and Lieutenant Getz Rice; G. Ricordi & Co., 1918.
Dixie Highway, Gus Kahn and Walter Donaldson; Jerome Remick, 1922.
Dolly, Eugene West and Martin Fried; J. H. Remick & Co., 1924.
Don't Be Cross With Me, Gillespie and VanAlstyne; VanAlstyne and Curtis, 1920.
Don't Bite the Hand That's Feeding You, Jimmy Morgan; Leo Feist, 1915.
Don't Blame It All on Me, Dorothy Terriss, Leo Wood and Ted Morse; Leo Feist, 1924.
Don't Bring Lulu, Billy Rose, Lew Brown and R. Henderson; J. H. Remick & Co., 1925.
Don't Bring Me Posies When It's Shoesies That I Need, McCabe, Jennings and Fred Rose; Irving Berlin, Inc., 1921.
Don't Cry Little Girl Don't Cry, Maceo Pinkard; Shapiro, Bernstein & Co., 1918.
Don't Leave Me, Daddy, Joe Verges; Triangle Muc. Pub., 1915.
Don't Leave Me, Mammy, Davis, DeSylva, Santly and Conrad; Remick, 1922.
Don't Wake Me Up, I Am Dreaming, Herbert Ingraham; Maurice Shapiro, 1910.
Doodle-Doo-Doo, Art Kassel and Mel Stitzel; Leo Feist, 1924.
Down Home Blues, Berk and Herscher; Irving Berlin, Inc., 1924.
Down in Maryland, Kalmar and Ruby; Wat. Ber. Snyder, 1922.
Down the Trail to Home, Sweet Home, Ernest R. Ball; Witmark, 1920.
Down Where the Swanee River Flows, Chas. McCarron and Al Von Tilzer; Broadway Music Corp., 1916.
Do You Ever Think of Me? Kerr, Cooper and Burtnett; Sherman Clay, 1920.
Dreams, Zeph Fitz-Gerald; Fitz-Gerald Pub. Co., 1923.
Dreams, Just Dreams, Irving Berlin and Ted Snyder; Ted Snyder, 1910.
Dreamy Melody, Koehler, Magine and Naset; Jerome Remick, 1922.
Driftwood, Gus Kahn and Lew Gold; Irving Berlin, Inc., 1924.

Elmer Kaiser (below) appreciates the old songs reference in Radio Digest and as director of WCFL uses old songs often to get the effect he is after. He is an accomplished pianist.



Kenneth Fayer is a youngster with a voice of great promise. Heard from WCFL, Brunswick studios.

Drowsy Head, Irving Berlin and Vaughn deLeath; Irving Berlin, Inc., 1924.
Eliza, Gus Kahn and Ted Fiorito; Leo Feist, 1924.
Everybody Ought to Know How to Do the Tickle Toe, O. Hauerbach and L. Hirsh; M. Witmark & Sons, 1917.
Everybody's Doin' It Now, Irving Berlin; Ted Snyder, 1911.
Everything Is Peaches Down in Georgia, Milt Ager, Geo. Meyer and Grant Clark; Leo Feist, Inc., 1918.
Eve Wasn't Modest Till She Ate the Apple, Al Von Tilzer and Chas. McCarron; Broadway Music Corp., 1917.
Falling, Collins, Cameron and Fields; Jerome Remick, 1922.
Feeling the Way I do, Donaldson and deSylva; Irving Berlin, Inc., 1924.
Flapper Walk, The, Keyes and Westphal; Leo Feist, 1922.
Florida Moon, Wm. Haegney; M. Witmark & Sons, 1918.
Follies of 1918 Selection, L. Hirsch and D. Stamper; T. B. Harms & Co., 1918.
Foolish Child, Jack Nelson, Lindsay McPhail and Roy Bargy; L. B. Curtis, 1923.
For Me and My Gal, E. Leslie, E. R. Goetz and G. Meyer; Waterson, Berlin & Snyder, 1917.
For Old Times Sake, C. Keithley; Maurice Abrams, Inc., 1923.
For the Two of Us, E. Leslie and H. Ruby; Waterson, Berlin & Snyder, 1918.
Freckles, Cliff Hess, H. Johnson and Milt Ager; Leo Feist, Inc., 1919.
From Here to Shanghai, Irving Berlin; Waterson, Berlin & Snyder, 1917.
Futurist Girl, Gene Buck and Dave Stamper, T. B. Harms & Co., 1914.
Garden of My Dreams, D. Stamper and G. Buck; T. B. Harms & Co., 1918.
Garden of Roses, The, J. E. Dempsey and Johann Schmid; Remick, 1909.
Garland of Old Fashioned Roses, Chas. Musgrave and E. Clinton Keithley; Forster Mus. Pub., 1911.
Gee! But I Hate to Go Home Alone, Goodwin and Hanley; Shapiro-Bernstein, 1922.
Georgette, Brown and Henderson; Shapiro-Bernstein, 1922.
Girl I Left at Home, The, Leon St. Clair; Wat. Ber. Snyder, 1912.
Give Me All of You, L. O. Smith, Milt Schwarzwald and Earl Carroll; Leo Feist, Inc., 1918.
Give Me a Little Kiss Willa Huh? Irving Berlin, 1927.
Give Me the Moonlight, Al Von Tilzer and Lew Brown; Broadway Music Corp., 1917.
Going Up, O. Hauerbach; M. Witmark & Sons, 1917.
Good-bye, Alexander, Good-bye, Honey Boy, Creamer and Layton; Broadway Music Corporation, 1919.
Good-bye, Broadway, Hello, France, C. Reisner B. Davis and M. B. Baskette; Leo Feist, Inc., 1917.
Goodbye, Good Luck, God Bless You, J. K. Brennan and Ernest Ball; Witmark, 1916.
Goodbye, My Love, Goodbye, Geo. Graff and E. R. Ball; Witmark, 1911.
Goolash Fox Trot, Victor Hyde and Jack Egan; Broadway Music Corp., 1917.
Got No Time, Gus Kahn and Richard Whiting; Jerome Remick, 1925.
Gypsy Love Song, Victor Herbert and H. B. Smith; M. Witmark & Sons, 1898.
Hard Hearted Hannah, Jack Yellen, Bob Bigelow and Chas. Bates; Ager, Yellen & Bernstein, Inc., 1924.
Have a Smile for Everyone You Meet, J. K. Brennan and P. Cuninngham; M. Witmark & Sons, 1918.
Havonola (Have Another), Hugo Frey; G. Ricordi & Co., 1916.
Hawaiian Butterfly, Geo. Little, Billie Baskette and Joe. Santly; Leo Feist, Inc., 1917.
Hawaiian Smiles, Mary Earl; Shapiro, Bernstein & Co., 1919.
Head Over Heels, E. A. Woolf and J. Kern; T. B. Harms & Co., 1918.
Hello, Aloha, Gilbert and Baer; Leo Feist, 1926.
Hello Central, Give Me No Man's Land, S. Lewis, J. Young and J. Schwartz; Waterson, Berlin & Snyder, 1918.
Hello, I've Been Looking For You, J. Golden and R. Hubbell; T. B. Harms & Co., 1916.
He's a Devil in His Own Home Town, Irving Berlin; Wat. Ber. Snyder, 1914.
He's the Hottest Man in Town, Owen Murphy and Jay Gornly; Robbins, Engel, Inc., 1924.
Hiawatha's Melody of Love, G. Meuer, Al Bryan and Artie Mehlingly; Jerome H. Remick Co., 1920.
High Brown Blues, Jack Yellen and Milton Ager; Harry VonTilzer, 1922.
Home Again Blues, Irving Berlin and Harry Akst; Irving Berlin, Inc., 1921.
Homesick, Irving Berlin; Irving Berlin, Inc., 1922.
Homeward Bound, Geo. Meyer, H. Johnson and C. Goetz; Leo Feist, Inc., 1917.
Honest and Truly, Fred Rose; Leo Feist, 1924.
Honky Tonky, Chas. McCarron and Chris Smith; Broadway Music Corp., 1916.
Honolulu, America Loves You, Grant Clark and Jimmie Monaco, Leo Feist, 1916.
Honolulu Eyes, M. Violinsky and H. Johnson; Leo Feist, Inc., 1920.
The Honolulu Hickie Boola Boo, Al Von Tilzer, Chas. McCarron and Lew Brown; Broadway Music Corp., 1916.
How Can I Forget When There's So Much to Remember, Irving Berlin; Waterson, Berlin & Snyder, 1917.
How Come You Do Me Like You Do, Gene Austin; Ray Bergere, 1924.
How'd You Like to Be My Daddy, J. Young, S. Lewis and T. Snyder; Waterson, Berlin & Snyder, 1918.
How's Every Little Thing in Dixie, Albert Gumble and Jack Yellen; Jerome H. Remick Co., 1916.
How Many Times, Irving Berlin; Irving Berlin, Inc., 1926.
How You Gonna Keep 'Em Down on the Farm, S. Lewis and W. Donaldson; Waterson, Berlin & Snyder, 1919.
Huckleberry Finn, C. Hess, S. M. Lewis and J. Young; Waterson, Berlin & Snyder, 1917.
Humming Fox Trot, L. Breau and R. Henderson; T. B. Harms & Co., 1921.
Hush-a-Bye, Ma Baby, J. P. Eppel and J. R. Shannon; Forster Music Pub. Co., 1916.
I Called You My Sweetheart, J. Monaco, Grant Clark and H. Johnson; Leo Feist, Inc., 1917.
I Can Not Bear to Say Good-bye, Anita Owen; Waterson, Berlin & Snyder, 1918.
I Can't Get the One I Want, Billy Rose and Lou Henderson; Irving Berlin, Inc., 1924.
I'd Climb the Highest Mountain, St. Claire and L. Brown; Irving Berlin, Inc., 1926.
I'd Love to Fall Asleep and Wake Up in My Mammy's Arms, Lewis, Young and Ahlert; Wat. Ber. Snyder, 1920.
I Don't Want to Get Well, Howard Johnson, H. Pease and H. Jentes; Leo Feist, Inc., 1917.
If He Can Fight Like He Can Love, Grant Clark, H. E. Rogers and Geo. Meyer; Leo Feist, Inc., 1918.
I Gave You Up Just Before You Threw Me Down, Kalmar, Ruby and Ahlert; Wat. Ber. Snyder, 1922.
I Hate to Lose You, I'm So Used to You Now, Archie Gottler and Grant Clark, Waterson, Berlin & Snyder, 1918.
I Know I Got More Than My Share, Grant Clark and H. Johnson; Leo Feist, Inc., 1916.
I'll See You in My Dreams, Gus Kahn and Isham Jones; Leo Feist, 1924.
I Love My Baby (My Baby Loves Me), Bud Gren and Harry Warren; Shapiro, Bernstein & Co., 1925.
I Love You, H. Thompson and Harry Archer; Leo Feist, 1923.
I'm Always Fallin' in Love With the Other Fellow's Girl, Ceasear and Meyer; Jerome H. Remick Co., 1920.
I'm Down in Honolulu Looking Them Over, Irving Berlin; Wat. Ber. Snyder, 1916.
I'm Forever Blowing Bubbles, Jean Kenbrovin and J. W. Hellette; Kendis, Brockman Music Co., 1919.
I'm Going to Follow the Boys, H. Rogers and J. V. Manaco; M. Witmark & Sons, 1917.
I'm Knee Deep in Daisies and Head Over Heels in Love, Joe Goodwin, Geo. Little and Jack Stanley; Larry Shay and Paul Ash, 1925.
I May Be Gone for a Long, Long Time, Al. Von Tilzer and Lew Brown; Broadway Music Corp., 1917.
I Miss My Swiss, L. Gilbert and A. Baer; Leo Feist; 1925.
I Miss That Mississippi Miss That Misses Me, S. Lewis, J. Young and P. Wendling; Waterson, Berlin & Snyder, 1918.
I Must Have Company, Geo. W. Meyer and Gus Kahn; Irving Berlin, Inc., 1924.
I'm Proud to Be the Sweetheart of a Soldier, Mary Earl; Shapiro, Bernstein & Co., 1918.
I'm So Glad My Mamma Don't Know Where I'm At, W. Toosweet; Leo Feist, Inc., 1918.
I'm Sorry I Made You Cry, N. J. Clesi; Leo Feist, Inc., 1918.
I'm Worried About You, Gus Kahn and Vincent Rose; Leo Feist, 1924.
In a Corner of the World All Our Own, Keyes and Crawford; Leo Feist, 1922.
In Bluebird Land, W. R. Williams and Albert E. Short; Will Rossiter, 1921.
Indiana, B. McDonald and J. Hanley; Shapiro, Bernstein & Co., 1917.
Indiana Moon, B. Davis and I. Jones; Irving Berlin, Inc., 1923.
Indianola, Warren, Henry and Onivas; Stern, 1918.
I Never Knew, Gus Kahn; Irving Berlin, Inc., 1925.
I Never Knew I Could Love Anybody, Tom Pitts, Ray Egan and R. K. Marsh; Leo Feist, 1920.
International Rag, The, Irving Berlin; Wat. Ber. Snyder, 1913.
In Florida Among the Palms, Irving Berlin; Wat. Ber. Snyder, 1916.
In My Harem, Irving Berlin; Wat. Ber. Snyder, 1913.
In the Candle Light, Coates, Radford and Bennett; Irving Berlin, Inc., 1924.
In the Land of Beginning Again, Grant Clark and Geo. Meyer; Leo Feist, Inc., 1918.
In the Land of Wedding Bells, H. Johnson and Geo. Meyer; Leo Feist, Inc., 1917.
In the Shade of a Sheltering Tree, Irving Berlin; Irving Berlin, Inc., 1924.
Ireland Is Ireland to Me, Brennan, O'Hara and Ball; Witmark, 1915.
Irrestible Waltz, F. W. McKee; G. Ricordi & Co., 1916.
It Ain't Gonna Rain No Mo', W. W. Hall; Maurice Abrams, Inc., 1924.
It Had to Be You, Isham Jones and Gus Kahn; J. H. Remick & Co., 1924.
It's a Long Way to Berlin But We'll Get There, Leon Flatow and Artie Fields; Leo Feist, Inc., 1917.
It's a Long Way to Tipperary, Jack Judge and Harry Williams; Chappell, 1912.
I Used to Call You Ma Baby, H. Johnson, Murry Roth and Cliff Hess; Leo Feist, Inc., 1919.
It's You, Benny Davis and Con Conrad; Harms-Sunshine, 1921.
I've Got a Song for Sale, Jack Nelson; Wat. Ber. Snyder, 1923.
I've Got My Captain Working for Me Now, Irving Berlin; Berlin, Inc., 1919.
I Wanna Go Where You Go, St. Claire and L. Brown; Irving Berlin, Inc., 1925.
I Want a Daddy, Who Will Rock Me to Sleep, P. Bartholomae and J. M. Anderson; M. Witmark & Sons, 1919.
I Want to Be Happy, Irving Caesar and Vincent Youmans; Harms, Inc., 1924.
I Want to Go Back to Michigan, Irving Berlin; Wat. Ber. Snyder, 1914.
I Wish I was in Peoria, B. Rose Dixon; Irving Berlin, Inc., 1926.
I Wonder What's Become of Sally, Jack Yellen and Milt Ager; Harms, Inc., 1924.
I Wonder Where My Baby Is Tonight, W. Donaldson and G. Kahn; Irving Berlin, Inc., 1927.
I Wonder Who's Dancing With You Tonight, M. Dixon, Billy Rose and R. Henderson; J. H. Remick & Co., 1924.
Ja Da, Bob Carlton; Leo Feist, Inc., 1918.
Jazzin' Around, Carl Fuller; Leo Feist, Inc., 1917.
Jerry, Danny O'Neill and Billy Baskette; Leo Feist, Inc., 1919.
Joan of Arc, Willie Weston, Jack Wells and Alfred Bryan; Waterson, Berlin & Snyder, 1917.
Just a Baby's Prayer at Twilight, S. Lewis, J. Young and M. K. Jerome; Waterson, Berlin & Snyder, 1918.
Just Because You're You, Turk and Robinson; Wat. Ber. Snyder, 1922.
Just Give Me a Night in June, Cliff Friend and Abel Baer; Leo Feist, 1924.
Just Like a Butterfly That's Caught in the Rain, M. Dixon and Harry Wells; J. H. Remick & Co., 1927.
Just Like a Gypsy, Seymour B. Simons and Nora Bayes; Jerome H. Remick Co., 1919.
Just Like Washington Crossed the Delaware, We'll Cross the Rhine, Geo. Meyer and H. Johnson; Leo. Feist, Inc., 1918.
Just One Rose, Cado and Sanders; J. H. Remick & Co., 1924.
Keep the Home Fires Burning, Lena Ford and Ivan Novello; Chappell, 1915.
Keep Your Head Down Fritzie Boy, Lieut. G. Rice; Leo Feist, Inc., 1918.
Kiss Me Again, Henry Blossom and Victor Herbert; M. Witmark & Sons, 1915.
K-K-K-Katy, Geoffrey O'Hara; Leo. Feist, Inc., 1918.
Last Night on the Back Porch, Lew Brown; Carl Schraubstader, 1923.
Last Night Was the End of the World, A. Sterling and Harry VonTilzer; VonTilzer, 1912.
Lazy, Irving Berlin; Irving Berlin, Inc., 1924.
Leave It to Jane, P. G. Wodehouse and Jerome Kern; T. B. Harms & Co., 1917.
Let's All Be American Now, Irving Berlin, E. Leslie and G. Meyer; Waterson, Berlin & Snyder, 1917.
Let It Rain, Let It Pour, I'll Be in Virginia in the Morning, Cliff Friend and Walt Donaldson; Leo Feist, 1925.
Let the Rest of the World Go By, J. K. Brennan and E. R. Ball; M. Witmark & Sons, 1919.
Liberty Bell, It's Time to Ring Again, J. Goodwin and Halsey K. Mohr; Shapiro, Bernstein & Co., 1917.
Linger A-while, Harry Owen and Vincent Rose; Leo Feist, 1923.
Little Bit of Sunshine, McDonald, Joe Goodwin and James Hanley; Shapiro, Bernstein & Co., 1918.
Lonesome Mamma Blues, Brown, Nickel and Brown; J. W. Jenkins, 1922.
Lost, a Wonderful Girl, Shapiro-Bernstein, 1922.
Love, Here Is My Heart, Adrian Ross and Lao Silesu; Leo Feist, 1915.
Lovely Lucerne, Fred W. Leigh and Felix Godin; Leo Feist, 1922.
Lovin' Sam, the Sheik of Alabam, Jack Yellen and Milt Ager; Ager, Yellen and Bornstein, 1922.
Lucky Kentucky, M. Dixon, Billy Rose and R. Henderson; J. H. Remick & Co., 1925.
Madame Sherry, Karl Hoschna and J. Andino; M. Witmark & Sons, 1910.
Make Believe, Benny Davis and Jack Shilkret; Wat. Ber. Snyder, 1921.
Mamie, Harry Cost, Geo. Stoddard and J. J. Scholl; Shapiro, Bernstein & Co., 1919.
Mammie's Chocolate Soldier, S. Mitchell and A. Gottler; Waterson, Berlin & Snyder, 1918.

Mamma Loves Papa, Cliff Friend and Abel Baer; Leo Feist, 1923.
Mammy o' Mine, Wm. Tracey and Maceo Pinkard; Shapiro, Bernstein & Co., 1919.
Mandalay, C. Burtnett, A. Lyman and G. Arnheim; J. H. Remick & Co., 1924.
Marie, Egbert VanAlstyne; VanAlstyne and Curtis, 1920.
Martha, Just a Plain Old Fashioned Name, Joe Sanders; J. W. Jenkins, 1922.
Mary, Geo. E. Stoddard and Hugo Frey; G. Ricordi & Co., 1918.
Melody Land, R. Hubbel and J. L. Golden; Golden, Hubbel and Burnside, 1917.
Memories, Gus Kahn and Egbert VanAlstyne; Jerome Remick, 1915.
Memory Lane, Mrs. Larry Speer and Con Conrad; Harms, Inc., 1924.
Me Too (Ho Ho, Ha Ha), Shapiro-Bernstein, 1926.
Mickey, H. Williams and Neil Moret; Waterson, Berlin & Snyder, 1918.
Mindin' My Business, Walter Donaldson and Gus Kahn; Irving Berlin, Inc., 1924.
M-i-s-s-i-s-s-i-p-p-i, Bert Hanlan and Benny Ryan; Wm. Jerome Pub. Co., 1916.
Mister Gallagher and Mister Shean, E. Gallagher and A. Shean; Harms, Inc., 1922.
M-o-t-h-e-r, Howard Johnson and Theodore Morse; Leo Feist, 1915.
Mother Dixie and You, H. Young and Joe Santly; Leo Feist, Inc., 1917.
Mother Machree, Rida J. Young, Chauncey Alcott and Ernest Ball; M. Witmark & Sons, 1910.
Mr. Radioman (Tell My Mammy to Come Back Home), Ira Schuster, J. White and Cliff Friend; Leo Feist, 1924.
My Baby's Arms, M. H. Tierney and Lee Orean Smith; Leo Feist, Inc., 1919.
May Baby Knows How, H. Davis and H. Richmond; Irving Berlin, Inc., 1926.
My Belgian Rose, R. Leveson, F. Garton and G. Benoit; Garton Bros., 1918.
My Best Girl, W. Donaldson; J. H. Remick & Co., 1924.
My Bird of Paradise, Irving Berlin; Wat. Ber. Snyder, 1915.
My Buddy, Gus Kahn and Walter Donaldson; Jerome Remick, 1922.
My Isle of Golden Dreams, Gus Kahn and W. Blaufuss; Jerome H. Remick Co., 1919.
My Little Girl, Lewis, Dillon and Al Von Tilzer; Broadway Mus. Corp., 1915.
My Little Gypsy Wanda, Robt. Levenson and Ted Garton; Shapiro, Bernstein & Co., 1918.
My Papa Doesn't Two Time No Time, Walter Donaldson; Irving Berlin, Inc., 1924.
My Rain Bow Girl, L. A. Hirsch and Renold Wolf; M. Witmark & Sons, 1917.
My Sally Just the Same, A. W. "Sen" Kaney; Milton Weil, 1924.
My Sunday Girl, H. Ruby and B. Cooper; Irving Berlin, Inc., 1927.
My Sunny Tennessee, Kalmar, Ruby and Ruby; Wat. Ber. Snyder, 1921.
My Sweetheart, Kahn, Conley and Rodemich; Milton Weil, 1924.
My Sweetie, Irving Berlin; Waterson, Berlin & Snyder, 1917.
My Wild Irish Rose, Chauncey Olcott; Wet-Mark & Sons, 1899.
Naughty, Naughty, Naughty, Nat. Vincent, J. Goodwin and Wm. Tracey; Shapiro, Bernstein & Co., 1916.
Never Again, Gus Kahn and Isham Jones; Milton Weil, 1924.
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Night Wind, The, Brennan and Ball; Witmark.
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No One Knows What It's All About, H. Wood and Billy Rose; Irving Berlin, Inc., 1924.
Nothing Seems the Same, Benny Davis and Jesse Greer; E. B. Burke Music Pub. Co., 1926.
No Wonder, Benny Davis and Joe Rushe; Leo Feist, 1924.
"O," by B. Gay and A. Johnson; Leo Feist, Inc., 1919.
Oh, Baby, B. De Sylva and W. Donaldson; Irving Berlin, Inc., 1924.
Oh, Boy, J. Kern; T. B. Harms & Co., 1917.
O'Brien Is Trying to Learn to Talk Hawaiian, Al Dubin and R. Cornack; M. Witmark & Sons, 1916.
Oh, Frenchy, Sam Uhrlich and Con. Conrad; Broadway Music Corp., 1918.
Oh, How I Hate to Get up in the Morning, Irving Berlin; Waterson, Berlin & Snyder, 1918.
Oh, How I Miss You Tonight, Benny Davis and J. Burke; Irving Berlin, Inc., 1925.
Ohio, Jack Yellen and Abe Olman; Forster Mus. Pub., 1920.
Oh! How I Hate to Get Up in the Morning, Irving Berlin; Berlin, Inc., 1918.
Oh, I Wish I Could Sleep 'Till My Daddy Comes Home, S. Lewis, Joe Young and Pete Wendling; Waterson, Berlin & Snyder, 1918.
Oh, Mabel, Gus Kahn and T. Fiorito; Irving Berlin, Inc., 1924.
Oh, Mother, I'm Wild, Howard Johnson, H. Please and E. Nelson; Leo Feist, Inc., 1920.
Oh, Sister, Ain't That Hot, Harry White and Will Donaldson; Stark & Cowan, Inc., 1923.
Old Familiar Faces, Gus Edwards and Billy Rose; Irving Berlin, Inc., 1924.
Old Fashioned Girl, Al Jolson; Richmond Robbins, 1922.
Old Man Jazz, Gene Onaw; Jos. W. Stern & Co., 1919.
One Day in June, Joe Goodman and J. J. Hanley; Shapiro, Bernstein & Co., 1917.
One Kiss, Wood, Burtnett and Arnheim; Leo Feist, 1921.
One More Day, Brennan and Ball; Witmark.
On the 'Ginny Shore; Shapiro-Bernstein, 1922.
On the Level You're a Devil, Joe Young and Jean Schwartz; Waterson, Berlin & Snyder, 1918.
Oogie Oogie WaWa, Clark, Leslie and Gottler; Stark & Cowan, 1922.
Orange Grove in California, Irving Berlin; Irving Berlin, 1922.
Oh, Say, Can I See You Tonight? Creamer, Schuster and Flatow; Remick, 1925.
Over There, George M. Cohen; W. Jerome Pub. Co., 1917.
O What a Pal Was Mary, Leslie, Kalmar and Wendling; Wat. Ber. Snyder, 1919.
Pansy Mine, Leo Wood and Evans Lloyd; Windsor Mus. Pub., 1905.
Patsy, Dick Coburn, Earl Burtnett and Dick Winfrie; Harms, Inc., 1924.
Peggy, Nell Moret and Harry Williams; Leo Feist, Inc., 1919.
Persian Pearl, Mort. Nathan and J. Coper; M. Witmark & Sons, 1918.
Pick Me Up and Lay Me Down in Dear Old Dixie Land, Bert Kalmar and Harry Ruby; Wat. Ber. Snyder, 1921.
Poor Butterfly, J. L. Golden and Ray Hubbell; T. B. Harms & Co., 1916.
Poor Papa, Billy Rose and H. Woods, Irving Berlin, Inc., 1925.
Poor Pauline, Chas. McCarron and Raymond Walker; Broadway Mus. Corp., 1914.
Pretty Cinderella, Will Harris; Irving Berlin, Inc., 1926.
Princess Pat, Victor Herbert and Harold Sanford; M. Witmark & Sons, 1915.
Put You're Arms Where They Belong, H. Santly and H. Ackerman; Irving Berlin.
Ragtime Soldier Man, Irving Berlin; Wat. Ber. Snyder, 1912.
Ragtime Violin, The, Irving Berlin; Ted Snyder, 1911.
Inc., 1927.
Rambler Rose, V. Jacobi and H. P. Smith; T. B. Harms & Co., 1917.
Razze Dazzle, Julius Lenzberg; Jerome H. Remick Co., 1919.
Red Hot Mamma, Gilbert Wells, Bud Cooper and Fred Rose; Irving Berlin, Inc., 1924.
Remember, Irving Berlin, Irving Berlin, Inc., 1927.
Rock-a-Bye My Baby Blues, Larry Yoell and Billy Hill; Maurice Abrams, Inc., 1923.
Rock a Bye Your Baby With a Dixie Melody, J. Young, S. Lewis and J. Schwartz; Waterson, Berlin & Snyder, 1918.
Roll Along Missouri, Kalmar, Ruby and Jerome; Wat. Ber. Snyder, 1923.
Rose Marie, Otto Harbach and Oscar Hammerstein; Harms, Inc., 1925.
Rose of No Man's Land, The, Jack Caddigan and James Brennan; Leo Feist, 1918.
Run Home and Tell Your Mother, Irving Berlin; Ted Snyder, 1911.
Runnin' Wild, Grey, Wood and Gibbs; Leo Feist, 1922.
Russian Lullaby, Irving Berlin; Irving Berlin, Inc., 1927.
Russian Rag, Will Rossiter; Geo. L. Cobb, 1918.
Sally Lou, Holly Field, Jack Meskill and A. Hugo Fry; Richmond-Robbins, Inc., 1924.
San, Lindsay McPhail and Walter Michaels; VanAlystyne & Curtis, 1920.
Say It Again, R. Richmond and A. Silver; Irving Berlin, Inc., 1926.
Save Your Sorrow (For Tomorrow), B. G. Sylva and Al. Sherman; Shapiro, Bernstein & Co., 1925.
Seven or Eleven, My Pair of Dixie Dice, Brown and Donaldson; Shapiro, 1923.
Shades of Night, A. Friedland and M. Franklin; Jos. W. Stern & Co., 1916.
Shadowland, Lawrence Gilbert; Leo Feist, 1915.
Shanghai Lullaby, Isham Jones and Gus Kahn; Irving Berlin, Inc., 1924.
Sheik, The, Harry Smith, Francis Wheeler and Ted Snyder; Waterson, Berlin and Snyder, 1921.
She's Everybody's Sweetheart, Con Conrad and Billy Rose; Irving Berlin, Inc., 1924.
She's Mine, All Mine, Kalmar and Ruby; Wat. Ber. Snyder, 1921.
Shine, Cecil Mack, L. Brown and Mrs. Ford Dabney; Shapiro, Bernstein & Co., 1924.
Sinbad Was in Bad All the Time, Stanly Murphy and H. Carroll; Jerome H. Remick Co., 1917.
Sing Me Love's Lullaby, Dorothy Terris and Theo. Morse; Leo Feist, Inc., 1917.
Sioux City Sue, Signorelli and Donalson; Irving Berlin, Inc., 1924.
Sister Kate, I Wish I Could Shimmie Like, A. J. Piron; Clarence Williams Pub. Co., 1922.
Sittin in a Corner, G. Kahn and G. W. Meyer; Irving Berlin, Inc., 1923.
Smiles, Lee S. Roberts; Jerome Remick, 1918.
Somebody's Coming to My House, Irving Berlin; Wat. Ber. Snyder, 1913.
Some Night, W. J. Norris, Joe Goodwin and Nat. Vincent; Shapiro, Bernstein & Co., 1917.
Some Sunny Day, Irving Berlin; Irving Berlin, Inc., 1922.
Sometime You'll Remember, R. Wallace and M. L. Head; Francis, Day and Hunter, 1915.
Song of the Wanderer, Neil Moret; Villa Moret, 1926.
Sonya, Bob Schaefer and Mack Fisher; Irving Berlin, Inc., 1925.
Some One Else May Be There While I'm Gone, Irving Berlin; Waterson, Berlin & Snyder, 1917.
Some Sunday Morning, Gus. Kahn, R. Egan and R. Whiting; Jerome H. Remick Co., 1917.
Sometime, Ted Fiorito and Gus Kahn; J. H. Remick & Co., 1925.
Somewhere in France Is a Lily, P. Johnson and J. E. Howard; M. Witmark & Sons, 1917.
Somewhere in Ireland, J. K. Brennan and E. R. Ball; M. Witmark & Sons, 1917.
Somewhere on Broadway, Stanly Murphy and H. Carroll; Jerome H. Remick Co., 1917.
Spain, Isham Jones and Gus Kahn; Milton Weil, 1924.
Starlight, D. Stamper and G. Buck; T. B. Harms & Co., 1918.
Starlight Love, Geo. Tinhaus and L. Denni; M. Witmark & Sons, 1919.
Steppin' Out, J. S. Howard and Con Conrad; J. H. Remick & Co., 1923.
Stumbling, Zez Confrey; Leo Feist, 1922.
Suppose I Had Never Met You, Harlan Thompson and Harry Ascher; Leo Feist, 1923.
Suki San, J. K. Brennan and W. Donaldson; M. Witmark & Sons, 1917.
Sunshine of Your Smile, L. Cook and Lillian Ray; Francis, Day & Hunter, 1915.
Swanee Cradle, Parrish, Young and Squires; Joe Morris, 1922.
Swanee River Moon, H. Pitman Clarke; Leo Feist, 1920.
Sweet Emilia My Gal, Creamer and Layton; Broadway Music Corp., 1917.
Sweet Georgia Brown, Ben Bernice and K. Casey and Marco; J. H. Remick & Co., 1925.
Sweet Indiana Home, Walter Donaldson; Jerome Remick, 1922.
Sweetheart, Benny Davis and Arnold Johnson; Leo Feist, 1921.
Sweet Little You, I. M. Bibo; Maurice Abrams, Inc., 1924.
Sweet Peaches, C. Gaskill and W. Donaldson; M. Witmark & Sons, 1918.
Sweet Siamese, Ed Madden and Mary Earl; Shapiro, Bernstein & Co., 1919.
Sweet Southern Breeze, Ted Fiorito and Gus Kahn; J. H. Remick & Co., 1926.
Take a Little Tip From Father, Irving Berlin and Ted Snyder; Ted Snyder, 1912.
Take This Rose, G. Kahn; Irving Berlin, Inc., 1925.
Teach Me That Beautiful Love, Van and Schenck; Will Rossiter, 1912.
Tea for Two, Irving Caesar and Vincent Youmans; Harms, Inc., 1924.
Teasin', Carleton, Walsh and Biese; Broadway Mus. Corp., 1922.
Tell All the Folks in Kentucky, Irving Berlin; Irving Berlin, Inc., 1924.
Tell Me, Max Kortlander; Jerome H. Remick Co., 1919.
Tell Me Little Gypsy, Irving Berlin; Irving Berlin, Inc., 1920.
Tell Them You're From Virginia, Hager, Bashaw and Sullivan; Milton Weil, 1924.
Thanks for the Buggy Ride, Jules Buffano; Ager, Yellen & Bernstein, Inc., 1925.
That Mesmerizing Mendelssohn Tune, Irving Berlin; Ted Snyder, 1909.
That Mysterious Rag, Irving Berlin and Ted Snyder; Ted Snyder, 1911.
That Old Girl of Mine, Earle C. Jones and Egbert Van Alstyne; Jerome Remick, 1912.
That Old Irish Mother of Mine, Wm. Jerome and Harry Von Tilzer; Hary Von Tilzer, 1920.
That's Why I Love You, Paul Ash and Walter Donaldson; Leo Feist, 1926.
That Certain Party, Walter Donaldson, Irving Berlin, Inc., 1925.
That's the Kind of a Baby for Me, H. J. C. Egan, Art Music Co., 1917.
That Naughty Waltz, Sol P. Levy and Edwin Stanley; Forster Music Pub. Co., 1920.
That Old Gang of Mine, Billy Rose, Ray Henderson and M. Dixon; Irving Berlin, Inc., 1923.
That Red Headed Gal, W. Van and Schenck; Henry Lodge, Rudolph Friml; Fred Fisher, Inc., 1923.
That Soothing Serenade, Harry De Costa; M. Witmark & Sons, 1918.
The Dark Town Strutter's Ball, Shelton Brooks; Will Rossiter, 1917.
The Daughter of Rosy O'Grady, M. C. Brice and Donaldson; M. Witmark & Sons, 1918.
The Dixie Volunteers, E. Leslie and H. Ruby; Waterson, Berlin & Snyder, 1917.
The Hoo Doo Man, Marco Brown; Sherman Clay & Co., 1924.
The Midnight Waltz, W. Donaldson and Gus Kahn; Leo Feist, 1925.
The Missouri Waltz, J. V. Eppel; F. K. Logan, 1914.
The Navy Took Them Over and Will Bring them Back, Ira Schuster and H. Johnson; Leo Feist, Inc., 1918.
The Ragtime Volunteers Are Off to War, P. McDonald and J. Hanley; Shapiro, Bernstein & Co., 1917.

Modern Housekeeping Schools

Teach Thousands of Homekeepers Latest Methods Of Preparing Tempting, Healthful Meals



Mrs. Olive Sharman of WJR.

How to Vary the Omelet

"MORE tempting and healthful meals with less work," is the slogan adopted by Mrs. Olive Sharman, the director of the WJR Modern Housekeeping and Cooking School. What she tries to do is to teach her Radio audience to spend a little more time and thought on the simple and tasteful preparation of fresh fruits and vegetables and less on making elaborate desserts. She considers the making of nourishing stews and the use of inexpensive cuts of meat in simple but satisfying and substantial dishes very important to the young housewife.

"Teach the young cook first the making of a good soup or a fine omelet in preference to a layer cake or a lemon pie," said Mrs. Sharman, smiling.

Here are a few of the omelet recipes Mrs. Sharman gave her listeners recently.

Plain Omelet

Separate the yolks of four eggs from the whites and to the yolks add ½ teaspoon salt, few grains pepper and four tablespoons hot water. Beat until yolks are thick and lemon colored. The longer you beat this mixture the more tender your omelet will be. Beat the whites until stiff and fold into the yolks until the whites have been all taken up by the yolks. Fold in, do not beat or stir. Heat an omelet pan and butter the sides and bottom. Turn in the mixture and spread evenly with a knife—place on range where omelet will cook slowly, being sure to turn the pan occasionally so the omelet will brown evenly. When well puffed and brown underneath, place in a warm oven to finish cooking. The omelet is cooked when you can touch it lightly with your finger and when it is firm to the touch and does not cling. Remove it from the oven. Fold and turn on a platter and pour around it one and one-half cups of white sauce.

An omelet will not stay up indefinitely and you must not expect it to. The omelet mixture is so light and delicate that it must be served immediately. No matter how well made, an omelet will always shrink when cooling, so the thing to do is to serve it quickly and eat it while it is still at its best.

To Fold and Turn an Omelet

Hold an omelet pan or frying pan by the handle, with the case knife make two one-half inch creases opposite each other and at right angles to the handle. Place the knife under the part of the omelet nearest the handle, tip the pan to nearly a vertical position, carefully folding one part over the other. It will hold without cracking or breaking if you are careful.

Mushroom Omelet

Peeled mushrooms.
½ saltspoonful white pepper.
4 eggs.

Mix the well-beaten eggs and seasoning and pour over the mushrooms, just encircling the mushrooms with egg. Melt a tablespoon of butter in a frying pan, lift the mushrooms into it carefully and fry brown. Each omelet should be two inches in diameter. If one likes them well done, cover the frying pan and do not turn the omelets, as this will spoil the delicacy of the egg mixture.

Orange Omelet

3 eggs.
2 tablespoons powdered sugar.
Salt.
1 tablespoon lemon juice.
2 oranges.
½ tablespoon butter.
2½ tablespoons orange juice.

Follow the directions for making a plain omelet. Remove the skin from the oranges and cut in slices, sprinkle well with powdered sugar; put remaining slices around omelet and sprinkle with powdered sugar.

Jelly Omelet

Make a plain omelet and spread any desired flavor of jelly on the omelet just before folding it. Fold and sprinkle with powdered sugar.

Ham Omelet

Beat the whites and yolks of four eggs separately. To the yolks add two teaspoons butter, a pinch of salt and one cup cooked ham finely chopped. Make a smooth paste of one teaspoon flour and one-fourth cup of milk and gradually add one-half cup of milk and the well beaten whites of eggs. Combine the two mixtures, pour into a hot, greased frying pan and bake about fifteen minutes in a moderate oven.

Spanish Omelet

Follow the directions for plain omelet and serve with the following Spanish sauce.

Spanish Sauce

Cook two tablespoons butter with one tablespoon finely chopped onion until yellow. Add one and three-fourth cups tomato and cook until moisture is nearly all evaporated. Add one tablespoon sliced mushrooms, one tablespoon capers and one-fourth teaspoon salt and a few grains of cayenne.

When Company Comes

"WHAT to serve when company comes," remarked Mrs. Mary Work of WHK, Cleveland, "is the question the listeners of the WHK Cooking School ask me most often. It is a problem, and at least once a week we talk about what to serve and how to serve it just a bit more carefully than when the family eats alone.

"This dinner menu is one which can be prepared any time of the year and will be a convenient one to keep in the cook book."

Mrs. Work is well prepared for her task of directing the Cleveland Cooking School of the Air. Her love of both cooking and teaching and her training in both makes her a favorite with the homekeepers who tune in this station each morning.

MENU
Shrimp Cocktail
Fillet of Beef
Rice Ring filled with Green Peas
Harvard Beets
Orange and Grapefruit Salad
Pineapple Pie

Shrimp Cocktail

Shrimps.
2 teaspoons horseradish.
3 tablespoons tomato catsup.
½ teaspoon salt.
2 tablespoons vinegar
4 tablespoons lemon juice.
½ teaspoon tobasco sauce
1 teaspoon prepared mustard.

Mix horseradish, catsup, salt, vinegar, lemon juice, mustard and tobasco sauce thoroughly. Pour over shrimp and serve in cocktail glasses.

Fillet of Beef

1 fillet of beef.
Bacon.
Mushroom sauce or brown sauce.



WHK's Mrs. Mary Work.

The fillet is the tenderloin of beef under the loin and is really the solid tender part sold with porterhouse steak. It corresponds to the tenderloin of pork in the pig. Being very lean it must either be larded or rolled in a thin slice of beef fat or thin strips of bacon; it is then either roasted or broiled and served with a rich brown sauce or with mushroom sauce.

Season the fillet with salt and pepper and place in an open pan. Have the oven very hot so that it will sear over at once. A four-pound fillet requires about 40 minutes to roast. After roasting about 20 minutes, add a little hot water.

Rice Ring Filled With Green Peas

Cook the rice, using two quarts of water to a cup of rice. When tender, let cold water run through it and drain. Season with butter, salt and pepper and pack in a buttered ring mold. Bake with the mold set in a pan of hot water. When ready to serve, unmold on a large plate and fill the center with buttered green peas. The green peas are very nice buttered, but if you prefer them in cream they may also be served in the rice ring.

To unmold the ring, run a knife around the edge then invert over the plate and shake gently, or tap lightly on the mold.

A ring mold makes a very pretty shape for many vegetables, such as spinach or scalloped tomatoes.

Harvard Beets

Wash twelve small beets, cook in boiling water until soft, remove skins and cut beets in thin slices, small cubes, or fancy shapes, using vegetable cutter. Mix one-half cup sugar and one-half tablespoon cornstarch. Add one-half cup vinegar and let boil five minutes. Add beets and let stand on back of range one-half hour. Just before serving add two tablespoons butter.

The beets may be chopped very fine and seasoned in this same way. Be sure to boil the vinegar, cornstarch and sugar mixture until it is clear. If cornstarch is not properly cooked it will make a cloudy sauce.

Orange-Grapefruit Salad

Remove the skin carefully from your orange and grapefruit sections and arrange your fruit in fan shape, alternating a piece of orange with a piece of grapefruit and garnish with sweet pepper rings. A mayonnaise dressing is good with this salad.

Pineapple Pie

1 can grated pineapple.
4 tablespoons cornstarch.
½ teaspoon salt.
1 cup sugar.
¼ cup water.
2 tablespoons shortening.
1 egg yolk.
½ lemon, juice and grated rind.

Heat pineapple in sauce pan. Mix cornstarch, salt and sugar with one-quarter cup water. Add to pineapple and cook until mixture thickens, stirring constantly. Then add lightly beaten egg yolk, shortening and lemon. Cook for two minutes. Remove from fire and use as filling for a baked shell. Cover with meringue.

Here is a little helpful hint in regard to cooking your pie filling. Always add the hot mixture gradually to beaten egg yolks and never add the egg yolks to the hot liquid. If a small amount of egg is added to a larger amount of hot mixture, it often cooks the egg too fast and causes it to curdle. If the hot mixture is added slowly to the egg, it will heat the egg slowly and cook it gently.

This is a good thing to remember in regard to all egg cookery.

Pastry for Pie

1½ cups flour.
½ cup lard.
¼ cup water.
¼ teaspoon baking powder.
⅛ teaspoon salt.
This makes two single crusts.

Sift together the flour, baking powder and salt. Cut in the fat with two knives, When fine, add a small quantity of cold water and fold in what flour it will take. Add more water in small quantities until only a little dry flour remains in the bowl. Press the mixture together with the fingers. Enough water may be added to take all flour into the mixture. Roll to the required thickness.



Mrs. Sally Work of WMAK.

For the Cooky Jar

MRS. SALLY WORK, whose pleasant voice is heard directing the cooking school of WMAK, Buffalo, each morning, not only advises other women on how to feed their families in less time and with better food, but she tries to give them the idea that homekeeping is a real job and one which requires as much skill as any other job.

"Cooking after all is not a task but an interesting game. What you give your family to eat makes them what they are. The dinner table should be a place of rendezvous for the family, where they can discuss the problems of the day and enjoy themselves. So that not only is the mother the cook, she is the hostess. The daintier and more appetizing she makes the table look, the better will the food agree with every one.

"It requires careful management to plan menus and shopping lists a week ahead so that there can be no slip-up on the day's routine, and it means just as careful an allotment of time to do the actual work of preparing meals each day and still have some leisure time to relax. Salads may be made in the morning, or at least started, ice-box cakes and desserts can be made sometimes the day before, roasts cooked on Saturday may be finished on Sunday, and these will supply tasty cold meats for several days."

As Autumn means the beginning of school, Sally Work's favorite cooky recipes will be appreciated by the mother who keeps a cooky jar.

Sugar Cookies

2 cups sugar.
1 cup shortening.
3 eggs
3 tablespoons water or milk.
3 level teaspoons baking powder.
1 teaspoon nutmeg.
½ teaspoon cloves.
3 cups flour.

Cream the shortening and sugar, beat in whipped eggs, add sifted baking powder with one cup flour, then water and spices; add remaining flour gradually, working in more flour until dough is stiff enough to roll. Sprinkle flour over pastry board. Make a ball of dough and lay it on the board. Rub rolling pin with flour and roll out dough into a sheet one-quarter inch thick. Cut in round cakes, sift granulated sugar over each and bake quickly at 400° to 450° F. in a hot oven. These cookies will be easier to handle if you chill them in the refrigerator before you roll them. You can roll a chilled cooky mixture much thinner than one which has not been chilled, and the chilled mixture will not be so likely to stick to your board.

Here are some simple ways to vary these sugar cookies:

Chocolate Cooky

Add two squares of melted chocolate to cooky dough.

Spice Cooky

Add one teaspoon of cinnamon, one-quarter teaspoon each of nutmeg, allspice and ginger to dry ingredients.

Nut Cooky

Add ½ cup of chopped nuts for top of cookies before baking.

Cocoanut

Either one cup cocoanut on top of cookies before baking or add to the dough.

Filled

Roll about one inch in thickness. Cut into rounds and spread half with fillings. Cover with a second round and press down the edges. For the fillings use one cup dates, one cup sugar, one-half cup water, cooked until thick.

Peanut Butter

Add three tablespoons of peanut butter to the shortening and proceed as for sugar cookies.

Fruit Roll

Grind and mix together one cup prunes, one-half cup dates, one-half cup figs, one-half cup sugar. Roll dough to about one-quarter inch in thickness. Spread fruit mixture over cooky dough; then proceed as for jelly roll. With a sharp knife cut into one-inch slices and bake.

Decorated

Cut the plain cooky dough in various shapes and before baking decorate with candied fruits, cherries, citron, orange peel, raisins or currants. Also make designs by the use of almonds, pecans or walnut halves. A very fancy cooky can be made with an almond daisy on top. Place four or five almonds in a circle in the center of the cooky with the pointed ends of the almond together.

Soft Molasses Cookies

1 cup shortening.
1 cup sugar.
1 cup molasses.
1 egg.
1 tablespoon vinegar.
⅓ cup cold coffee or
½ teaspoon cloves or allspice.
½ level teaspoon baking powder.
3 cups flour.
1 level teaspoonful salt.
1 teaspoon soda.
1 teaspoon cinnamon.
1 teaspoon ginger.

Work the shortening until very soft and creamy. Add the sugar gradually and when well blended beat in the egg. Then add the molasses, vinegar and coffee. Mix and sift all the dry ingredients and add to the liquid, using more flour if necessary to make a very soft dough. Drop from a teaspoon on to a greased pan and bake in a moderate oven about fifteen minutes.

Who's Who In Broadcasting

ABAS String Quartet, Nathan Bas, Violinist; William Wilski, Violinist; Romain Verney, violist; Michel Penha, Cellist, KPO.
Abercrombie, Mrs. C. W., Organist, Pianist, KMA.
Adams, E. G., Control Operator, KSTP.
Adams Frances, Pianist, WLAC.
Adams, Leslie, Program Director, KMTR.
Adams, Mrs. J. Homer, Contralto, WBAP.
Adkins, Spencer, Trombone Player, and Composer, National Battery Symphony Orchestra, KSTP.
Aerials, popular male quartet which entertains WMAQ and WQJ fans, composed of Eugene Dressler, 1st Tenor; Paul Mallory, 2d Tenor; Fred Huntly, Baritone, and Frank Collins, Bass.
Ago, Edward M., Public Relations, WNAC.
Aked, Clement, Baritone, WADC.
Akoa Hawaiian Trio, WADC.
Albert, Maud, Contralto, WBAL.
Albright, Eddie, Town Crier of the Day Watch, KNX.
Alderson, Bille, Pianist, KWK.
Allen, Albert B., Engineer, WWJ.
Allen Sister, KNX.
Allen, Taylor, Announcer, Daytime, KMOX.
Alley, Shelly Lee, Tenor, WFAA.
Allison, Marthe, Contralto, WWLA.
Alston, Vernon C., Engineer, WWJ.
Ambassador Hotel Orchestra, WDAF.
Ambler, Frena, Announcer, Associate Program Director, KMA.
Ames, Franklin J., Violinist, WADC.
Ames, Isabelle G. Pianist, WADC.
Amphion Ensemble, Lydia Harlow, Cellist; Doris Tirrell, Pianist; Davis Leavitt, Clarinetist; William Benson, Violinist; William Tonis, Flutist, WBZ.
Anderson, Gordon A., Chief Engineer, KOIL.
Anderson, Walter, and his Saint Paul Hotel Orchestra, KSTP.
Anthony, Earle C., Owner, KFI.
Andrews, Prof. D. Moore, Basso, WLAC.
Andrews, Mrs. D. Moore, Contralto, WLAC.
"Appleblossom" and "Moonshine" (Blackface), WBAP.
Apple Sauce Twins, KMA.
Ardelle, Helen, Soprano, Heard through National Broadcasting Company with Roxy and His Gang.
Arlington Concert Ensemble, KTHS.
Armbruster, Joe, Orchestra, WMAK.
Arnheim, Gus, Cocoanut Grove Orchestra, KNX.
Arnold, Ethel, Studio Director, KMOX.
Arnold, Gene, Baritone-Announcer, WENR-WBCN.
Arnold's Seven Aces, WWNC.
Arnold, Virginia, Pianist, WREN.
Arnoux, G. C., Director-Announcer. One of the real old pioneers of Radio. You would almost expect his hair to be white. Few announcers have been on the air for seven years. He began his work at WBAP, Fort Worth, at the famous Texas station, and used to thrill his listeners with romantic tales of cowboys. Now that he is directing KTHS he has given up his cowboy ways and leads a quiet Radio existence. This may be due to Mrs. Arnoux.



Arnoux, Natalie, Violinist. Played the first note of music sent out over the station way back in the fall of 1924. She plays fortnightly on Friday evenings, and in between times directs her director husband, KTHS.
Asch, C. Elbert, Remote Control Supervisor, KSTP.
Ashcroft, Ralph W., Commercial Manager, CKGW.
Austin, Peggy, Program Director, KWK.
Aunt Jane, WOC.
Avey, Mrs. Thomas, Soprano, KTHS.
Avey, Thomas, Organist, KTHS.
Aylesworth, Merlin Hall, President, National Broadcasting Company.

BABCOCK, SIDNEY, Violinist, WLAC.
Baber, Mrs. R. E., Harpist and Member of Nashville Symphony Orchestra, WLAC.
Bach, Alwyn, Announcer, National Broadcasting Company.
Bailey, George, Harmonica Leader of Novelty Trio, KSTP.
Bailey, Ray, Musical Director, KFWB.
Baker, Buddy, Plays banjo and sings frivolous stuff, KYW.
Baker, W. L., Imitator of Birds, WLAC.
Baldwin, Birdie, Soprano, KMA.
Baldwin, Douglas, Announcer, "Race Horse Harry" National Derby, KSTP.
Baldwin, J. Gordon, Organist, WHAM.
Baldwin, Philip, Operator, WEEI.
Balhatchet, William, Tenor, WHT.
Ball, Florence, Secretary, KEX.
Ball, Joe, Concert Director, WMAK.
Balladiers, KYW, Quartet, KYW.
Bareham, William, Operator, WBAL.
Barge, Elsie, Pianiste, WSUN.
Barlow, Howard, Conductor, Columbia Symphony Orchestra.
Barnes, Edith F., Secretary to Superintendent, WEEI.
Barnes, Pat, Announcer of WHT, Gold Cup Winner of 1927. Mr. Barnes was interested in motion picture productions before he went to war and only studied voice accidentally. When he came back from France, he produced "A Buck on Leave," which was very popular and which toured the United States. He tried to get big producers interested in it for the motion pictures but it was too soon after the war. As director and announcer of WHT he has won a large following. Pat has that Irish sense of humor which always adds spice to any program he may be directing. He even announces market reports in a droll way.



Barnet, Jack, Program Director of KEX, Portland, is an old hand at the radio game. He received his early training at KDKA, Pittsburgh, and showed such a keen appreciation of what a radio audience wants that he became program director of the Western station.



Barnett, Stanley W., Announcer, WBAL.
Barnick, Carl, Trumpeter, Columbia Broadcasting System Symphony Orchestra.
Barnyard Twins, Walter Stohlman, Ray Denham, KOIL.
Barr, Helen, Soprano, Queen in Salicon Vanities, WEEI.
Barr, Mrs. Victor, Pianist, WLAC.
Barry, Edward, Pianist, Conductor of Piano Lessons, WGN.
Bartholomew, Marshall, Tenor, National Broadcasting Company.
Bartimus, Bernice, Pianist, WMAK.
Barton, George, Jr., Saxophonist, WCCO.
Baskerville, Nancy, Soprano, WSM.
Bastianelli Trio, Helen Bastianelli, Cellist; Hazel May, Violinist; Louise Woodruff, Pianist, WHAM.
Bate, Dr. Humphrey, Old Time Entertainer, WLAC.
Batton, V. S., Assistant Announcer, WDAF.
Baum, Oscar, Violinist, Director of Capitol Orchestra, WCCO.
Bay, Victor, Violinist, Columbia Broadcasting System Symphony Orchestra.
Beach, Dorothy, Soprano, WHT.
Beacham, Roberta Branch, Organist, WDBO.
Beadles, J. Robert, Studio Announcer, Accompanist, WRVA.
Beasley, Elizabeth Edwards, Pianist, WLAC.
Beattie, Dorothy, Soprano, KVOO.
Beck, Alma, Contralto, WLWL.
Beck, Martha Bond, Mezzo-Soprano, WOC.
Becker, Don, Baritone, Ukulele Player, Instructor in Ukulele Playing, Ferdinand of the Four K Safety Club, WSAI.
Becker, Emma Sampson, Soprano, KWK.
Becker, H. J., Bass, KMA.
Beckman, Harvey, Tenor, WWJ.
Beckman, Meredith C., Tenor, KMOX.
Behm, Bernice, Soprano, KMA.
Bel Canto Quartet, Male Quartet, WFAA.
Belding, Mrs. Violet, Contralto, KTHS.
Bell, Elizabeth, Contralto, WLAC.
Bellamy, Aline, Popular Pianist and Accompanist for Dixie Quartet, WLAC.
Bellamy, Doc, One of the Apple Sauce Twins, KMA.
Bellinger, Fred, Saxophonist, WMAK.
Bellows, H. A., Announcer, Manager, WCCO.
Belshaw, Florence, Pianist, KFAB.
Belshaw, George, Guitarist, Director of Buick Studio Orchestra, Master Six Orchestra, KFAB.
Bellson, Julius, Banjo Player, KSTP.
Benedetto, Guiseppi D., Lyric Tenor, National Broadcasting Company.
Bender, Myra, Soprano, WSM.
Bennett, Donald E., Announcer, KFUM.
Bennett, Harold M., Chief Station Operator, KSTP, formerly of WGN.
Bennett, Oscar, Baritone, KFAB.
Bennet, Mrs. Caldwell, WSM.
Bennett, Mrs. R. B., WSM.
Bentley, Stanley, Organist, KNX.
Bercovitz, Abe, Violinist and Concert Master, KGW.
Berentsen, Organist, WHAM.
Berger, C. A., Announcer, KHQ.
Berger's, Herbert, Hotel Chase Orchestra, KWK.
Bergman, Lester J., Former Naval Officer and Radio Inspector, built station and is now operator, KFUM.
Bernstein, Al, "Long" of Radio. Plays violin, KYW.
Berquist, Antonette Sundeen, Soprano Soloist, KSTP.
Berton, Vic, Drums, Tympani, Columbia Broadcasting System Dance Band.
Berwin, Bernice, KGO Players, KGO.
Besrodny, Gregory, Concertmaster, Columbia Broadcasting Symphony Orchestra.
Bethel Choir and Quartet, Negro Spirituals, WSUN.
Beuder, Bert, Staff Soloist, WHB.
Biddick, Walter, Announcer, KFWB.
Bill, Edgar L., directed the first program broadcast over WLS, the Sears-Roebuck station, April 12, 1924, and director of the station ever since—that is, up until July 1, when he was named Director of Sears-Roebuck Radio Service, which makes it necessary for him to not only look after the key station, WLS, but also the Sears-Roebuck farm and home service programs given regularly over WFAA, Dallas; KMBC, Kansas City; WMC, Memphis, and WSB, Atlanta.
Billings, H. Ford, Director of Crosley Broadcasting. Mr. Billings came to WLW on May 1 to take over the direction of station WLW. He is now director of WLW-WSAI. He was for three years director of station WTIC, Hartford, Conn. While there, he furnished a number of radio programs to the network stations using his own station as the key. He is both a business man and a showman. In the few months he has been in Cincinnati, the two Crosley stations have achieved a new reputation for excellence and originality of programs.



Billy and His Uke, WBAP.
Billy and Helen, Mr. and Mrs. Harold Marshall, KOIL.
Billy's Hawaiian Trio, KOIN.
Biltmore Hotel Orchestra, KNX.
Binkley Brothers Barn Dance Orchestra, WLAC.
Binus, Dr. Frazier, Tenor, WSM.
Birder, Cecil, Tenor Soloist, KSTP.
Birkenholz, Arcadie, Violinist, National Broadcasting Company.
Birnbach, Meta Ashwin, Soprano, WCCO.
Birnbaum Emil, Orchestra Leader, Violinist, KOMO.
Bittong, Artie, Directs Midnight Frolics, WCAU.
Blackwood, Mrs. H. O., Soprano, WLAC.
Bliss, Beryl Brown, Soprano, KVOO.
Bliven, Leona, Popular Pianist, WOC.
Bluebirds, Helen Ford, Ruth Norton, KWK.
Blue Grass Serenaders, WLAC.
Blythe, Jimmy, Goula Whaler of Radio, KYW.
Boardman, Helen, Soprano, WSUN.
Boland, D. W., Cornetist, WCCO.
Bolek, George, Pianist, WBAL.
Bolling, George W., Commercial Representative, KYW.
Bomford, Ruth, Contralto, WFLA.
Bonaldi, Mimo, Baritone, WHAM.
Bond, Edna, Popular Songster, KFON.
Boneil, Bob, Announcer, WEBH.
Booth, Erwin T., Contralto, WLAC.
Boots and His Buddies, KVOO.
Borden Brothers, WMBB-WOK.
Borgen, Ernie, Director of Mona Motor Oil Orchestra, KOIL.
Bories, Merton, Novelty Piano Programs, KPO.
Borman, Frances, Soprano, WDAF.
Borroff, Eddie, Director KYW. Graduate of the University of Chicago is pioneer announcer of KYW. He came to the studio as a pianist and player of drums and snares, but showed that he had ideas which made the programs more interesting and entertaining and so, although he has a fine Radio voice, he spends his time seeing that the Station's features run smoothly.



Boroski Serge, Russian Baritone, WFLA.
Borowski, Sergi, Russian Baritone, WSUN.
Borrosso, Senor, Cellist, KOMO.
Bosley Family, Sing Religious Songs, KSO.
Bostwick, Dr. Arthur E., Library Talks, KMOX.
Boult, Reber, Baritone, WSM.
Bowe, Elizabeth, Pianist, KTHS.
Bowers, E. J., Director, CFRB.
Bowers, Margaret Pittman, Pianist, WLAC.
Bowes, Major Edward, Director of Capitol Theater Family, National Broadcasting Company.
Bowman, J. J., Baritone, WSUN.
Boyd, Mrs. James, Soprano, WLAC.
Boyer, Emmaline, Soprano, Pupil of Miss Florence Boyer, Ward-Belmont Conservatory of Music, WLAC.
Boyes, Edwin G., Engineer, WWJ.
Boyle, Gertrude Hess, Contralto, WPG.
Brace, Celia, Violinist, of Trio, WBAL.
Bradford, Anne, Home Service Features, WEEI.
Bradley, Violet, Staff Accompanist, WBBM.
Brainerd, Bertha, Eastern Program Director, National Broadcasting Company.
Branch, W. E., Radio Engineer, WBAP.
Branch, William S., Organist, WDBO.
Brandborg, Gustav, Baritone, KVOO.
Brannigan, Gertrude, Organist, WOC.
Brazier, Dick, Baritone, KWK.
Breen, Edwin, Baritone, WLWL.
Breene, Elizabeth, Pianist, WSM.

Breidenstein, Grace, Mezzo-Soprano, Program Arranger, KOMO.
Brehm, C. M., Violinist, KVOO.
Brendel, Gretchen, Contralto, KPO.
Brenner, Russell, Baritone, WDAF.
Breshears, Roy, Baritone, WDAF.
Bridges, J. E., Operator-Announcer, WBAP.
Bristow Lions Club Quartet, KVOO.
Broach, Nettie Mae, Pianist, WLAC.
Broemer, Helen, Cellist of Trio, WBAL.
Brose, Bob and His Orchestra, WCCO.
Brown, Gene, Publicity Representative, WBAL.
Bronson, Phil, Sports Announcer and Continuity Writer, KSTP.
Brown, Frederick, Baritone, KPO.
Brown, Grace, Ukulele Lady. Another winsome lass who is a prime favorite with Hot Springs Station fans. She plays and sings popular numbers at KTHS.
Brown, Orrin, Announcer, KPO.
Brown, Ray Frances, Organist and Director of Music of Fish University. Mr. Brown will be heard over WLAC each week during the coming winter season, and is an accomplished organist, WLAC.
Brown, Richard Rolland, Announcer, KOA.
Brown, Mrs. Barton, Contralto, WLAC.
Brown, Mrs. Thompson, WSM.
Brown, W. C., Baritone, KTHS.
Brown, Mrs. W. C., Violinist, WLAC.
Brown, Rev. R. R., Radio Pastor, WOW.
Brown Trio, Alix Brown, Cello; Horace Brown, Violin; Bertha Mitchell, Piano; WSUN.
Brown, Tom, Pianist, KDYL.
Brown, Tommie, Staff Artist, Singer. A Radio breaker of feminine hearts. KTHS.
Brown, W. C., Baritone. Sings all sorts of music from opera to ballad, KTHS.
Browne, Harry C., Senior Announcer, Columbia Broadcasting System.
Broza, Stan Lee, Announcer-Program Director, started his career six years ago in New York City and is now one of Philadelphia's most popular announcers. WCAU.
Brubaker, Ione, Studio Accompanist, WSUN.
Bruhl, Martin, Pianist, WOC.
Bruin, Clyde, Chief Engineer, KEX.
Bryan, Claflin, Pianist, KVOO.
Bryan, Irene, Pianist, KVOO.
Brzinsky, Frank, Accompanist, WCCO.
Buckles, C. W., Tenor, WFLA.
Buckley, Taylor, Baritone, National Broadcasting Company.
Buick Little Symphony, KFAB.
Buick Orchestra, KFAB.
Bugg, Eugene, Bass, WSM.
Bunchuk, Yascha, Cellist, National Broadcasting Company.
Buell, Earl, Announcer, Early Risers' Club, KSTP.
Bundesen, Dr. Herman N., is now Health Editor of The Daily News and medical advisor of the sanitary district. The former health commissioner of Chicago presents "Health and How to Keep It" on The Daily News broadcast programs regularly. WMAQ.
Burbank, Marie Keber, Contralto, WHAM.
Burke, Lucille, Soprano, WJR.
Burkell, Viola, Organist, WFLA.
Burdette, Robert, WSAI announcer and program manager, is a graduate of Wittenberg College and holds the degree of Master of Arts from the University of Illinois. Curiosity led him to WSAI last year to call on an old college chum in an official capacity there. Burdette's resonant voice and conversational ability suggested a microphone test. Ten minutes later he was added to the WSAI payroll. When the station was taken over by the Crosley Radio Corporation, Burdette was retained.



Burleigh, Wilbur C., Studio Accompanist of Houghton and Dutton, WEEI.
Burlen, Robert, Continuity Writer, Announcer, WEEI.
Burling, Lamar, Pianist, KFAB.
Burnham, Charles E., Concert Soloist, WWNC.
Burns, Jane, Soprano, KGW.
Burroughs, James, Concert Tenor, Italian, Spanish, French and German repertoire, KMTR.
Burton, Charles W., Superintendent, WEEI.
Butcher, Blayne R., Announcer, WTAR.
Butler, Charles, Crosley Operator, WLW-WSAI.
Butler Hotel Orchestra, KJR.
Byron, Arthur, Occasional Announcer, Old Theatrical Man. Takes part in many of the delicious dialogues that are featuring the station's late evening programs as a welcome rest from not "too much mustard" but—too much music.

CABOT, Caroline, Shopping Reporter, WEEI.
Cafarelli, Mme. Helen, Dramatic Soprano, KYW.
Caffey, Rudolf, Tenor, Classics, WFAA.
Caldwell, Mrs. Charles, Contralto, KTHS.
Caldwell, Nate, The First Minstrel of the Air. Chief Announcer at WEEM for several years. Now Chief Announcer and Assistant Manager of KOIL.
Caldwell, Mrs. Robert, Contralto, WLAC.
Cameron, Jane Holland, Contralto Soloist, KSTP.
Cameron, Jane Holland, Contralto, WCCO.
Campbell, Mrs. Blanche, Contralto, WSM.
Campbell, Walter N., Director-Announcer, WLAC.
Campbell, Mrs. Don, Contralto, and pupil of Signor Guaetona S. De Luca of Nashville Conservatory of Music, WLAC.
Campbell, Wishart, Baritone, Staff Artist, won gold medal for Canada in 1927, CKGW.
Campbell's Serenaders, KVOO.
Campus Flirts, three petite little maids who sing the popular songs in three-part harmony, special arrangements by Carl Hoeffle, who is also their accompanist. With WLS two years. Three college girls who started singing for their own amusement during a summer vacation at Estes Park, Colo. Edna Cunningham, Peggy Forbes, Claudia Carter are their names.
Canova, Anna, Pianist, WJAX.
Capell, Richard L., Dramatic Director, KOIL.
Card, Mrs. G. W., Pianist, WSM.
Card, Mrs. Harper, Whistler, WSM.
Cargill, S. H., Marimba Soloist, WCCO.
Carlin, Phillips, Announcer. He is a product of New York City and showed his gift for oratory early by carrying off the stellar honors in elocution at Public School 65 and later in the debating contests at DeWitt Clinton High School. At the New York University he continued oratory, winning high honors at that subject. He also served in the World War. His is the voice with a smile. National Broadcasting Company.



Carlton, Henry Fisk, Radio Playwright, National Broadcasting Company.
Carman, Wilton, Baritone, Announcer, WBAL.
Carmean, Ormah, Announcer, KMA.
Carnes-Richards Orchestra. Broadcast over 800 programs, WADC.
Carpenter and Ingram, the original Harmony Girls and Members of the WLS staff almost since the first program. Into Radio out of vaudeville. Full names? Yes—Edith Carpenter and Grace Ingram. Single!!
Carr, Bessie Ruth, Pianist, WSM.
Carroll, Martha, Violinist, WLAC.
Carroll, Mrs. E. F., Soprano, WLAC.
Carroll, Martha, Violinist, WLAC.
Carter, Helen, One of the Cornhusker Trio, KMA.
Carter, Jack, the Boy from London, KMX.
Carter, John E., Tenor, WLAC.
Carter, R. J., of Nick Carter's Band, WLAC.
Carter, Margaret, One of the Cornhusker Trio, KMA.
Carter, Murray, Tenor, KOIN.
Cartwright, Paul, Reeds, Columbia Broadcasting System Dance Band.
Case, J. Fred, Studio Director, KVOO.
Caskey, Dr. John F., Inspirational Talks, KMOX.
Casler, Beulah, Soprano, WENR-WBCN.
Cason, "Bob," Popular Pianist. Mr. Cason is Nashville's pioneer broadcaster and is unquestionably one of the most popular in Nashville today. He has been with WLAC as Staff Pianist since July, 1927. WLAC.
Cassell, Albert, Engineer, WWJ.
Cassin, Marigold, Monologist, WOC.
Castilian Orchestra, Mexican String Band, WFAA.
Castleman, Gladys, Soprano, WLAC.
Cathryn and Caroline, Ukulele Girls, KVOO.
Caughey Trio, KVOO.
Caughlin, Patricia, Shopping Counsellor, KOIL.
Causey, Grace Parker, Reader, KVOO.
Cavanaugh, Eddie and Fannie, Gaelic Twins, KYW.
Century Orchestra, WMAK.
Chambers, Dudley, Tenor, Organizer and Arranger of The Rounders, National Broadcasting Company, Pacific Coast Network.
Chambers, J. A., Technical Supervisor of WLW-WSAI.
Chambers, Maurice, Operator, WLW-WSAI.
Chapman, Harold, Pianist and Accompanist, WLAC.
Chapman, Jack, whose Music Makers syncopate through the late evening hours of WQJ programs.
Chapman, Jack, Leader of Orchestra, WMAQ.
Chapman, I. W., Commercial Director, KHQ.
Chapman, Margaret, Secretary and Staff Accompanist, WADC. Came to station in June, 1927, from the Oberlin Conservatory of Music. Plays cello, piano and banjo. Knows her "da-da-dots" and holds a 1st class amateur license.
Chappell, Ernest E., Announcer, WHAM.
Charles, Mrs. F. G. Known to Radio fans as Ann. One of the most successful of the women announcers. Her voice has been heard from WEAO since the station went on the air and the well directed programs have been planned by her. She is even one of the artists and is well known for her violin solos. Her success is due to her modesty over the air.



Charlton's Musical Saws, Huey and Frederick, WFLA.
Chassy, Lon, Violinist, Director of KTHS Meyer Davis Ensemble. Lon has played three seasons with KTHS.
Cheesebrough, Mrs. Beatrice S., Reader, KOIL.
Cheeseman, Margaret Jarman, Contralto, KPO.
Cheney, Mary Alice, Children's Hour, WSAI.
Chenoweth, Wilbur, Pianist, Pipe Organist, KFAB.
Cheskin, Dave, Concert Director, WMAK.
Chicago Philharmonic Trio, Theodore Katz, Violinist; Lois Colburn Richl, Cellist; Doris Wittich, Pianist, WHT.
Chields, Mrs. E. P., Contralto, KTHS.
Childe, Robert S., Accompanist-Assistant Announcer. Aside from being a very capable musician, Mr. Childe has built up a large circle of friends through conducting the shut-in period, a period devoted to the entertainment of the handicapped and convalescent members of the Radio audience. The WGHP Announcer seems to feel what kind of music appeals.



Christiansen, Carl, Announcer, KPO.
Christensen, Paul, Orchestra, WHO.
Christine Parsons Trio, KVOO.
Chuck and Ray, Harmony Team, WENR-WBCN.
Chlupsa, Karl, Horn, Columbia Broadcasting System Symphony Orchestra.
Cimers, Jaroslav, Trombonist Ace, KYW.
Cinderella from Georgia, a "Crooner," WFAA.
Church, E. H., Treasurer, National Battery Broadcasting Company, KSTP.
Clark, Bob, Organist, WWJ.
Clark, Bobbie, Scotch Comedian, WADC.
Clark, Donald H., Announcer, National Broadcasting Company.
Clark, Helen, Contralto, National Broadcasting Company.
Clark, Howard E., Station Manager, WJAS.
Clark, John L., Program Director of WBZ-WBZA. Graduated from Lehigh University in 1922. During his college years he devoted himself to English literature, history and dramatics. He entered the Radio field in 1923 and became Program Director of WHT. After a year with this station, he joined WSWS in 1926 as Director and Chief Announcer. In 1927 he went to KYW as Chief Announcer and Continuity Expert. March, 1928, became Director of the New England stations.



Clark, Norman, National Broadcasting Company.
Clark, "Red," and his Marigold Playboys, KSTP.
Clark, Robert T., Tenor, WLAC.
Clarke, Robert, Organist, WWJ.
Clarkson, Harry Irving, Bass, KVOO.
Clearwater Scarlet Guards, WFLA.
Cleveland String Band, KVOO.
Cloyd, Blanche, Golden Voice Soprano, WFLA.
Clyborne, Mildred, Contralto, WCCO.
Clyde Spencer's Orchestra, WWNC.
Coates, Tommy, Announcer-Baritone, WGN.
Cochel, W. A., Agricultural Speaker, WDAF.
Coe, Winn, Pianist, KHQ.
Coffin, Terrel, Soprano Soloist, KSTP.
Cohen, Nathan, Xylophonist, WBAL.
Coleman, R. J., Announcer, WEAO.
Colhoun, Adams, The Voice of WFAA, WFAA.
Collegians, Charles M. Riadon, Director, WSM.
Collier's, June, Orchestra, KVOO.
Collins, C. B., Director of "Hiram and the Hired Hands," WEEI.
Collins, Juanita, Accompanist, WDAF.
Collins, Ovid, Baritone. Mr. Collins will be heard singing over WLAC the first Friday evening in each month, with the Vine Street Temple Choir of Nashville, WLAC.
Collins, Tom, String Trio, WFAA.
Collins, Ovid, Baritone, WSM.
Colorado Theater Orchestra, KOA.
Columbia Broadcasting System's All Soloist Radio Symphony Orchestra.
Colvar, Mrs. George, Organist and Accompanist, WLAC.
Comes, Vincent, Baritone Soloist, KSTP.
Combs, Hance and Vance, Old Time Music, KMA.
Combs, Joe, Tenor, WSM.
Compton, Homer, Tenor, KFAB.
Condon and Rogers, Harmony Pair, WGN.
Congdon, Kenyon, Baritone, WWJ.
Conlon, Dave, Operator, WLW-WSAI.
Conner's Harmaniacs, Orchestra, WLAC.
Connet, Paul, Announcer, KOIN.
Contraras, Manuel, Trumpet Soloist, KFON.
Convey, Thomas Patrick, Owner-Director-Announcer KWK, St. Louis. The pioneer broadcaster of St. Louis. Founder and builder of KMOX, St. Louis; later purchased KFVE, changing the call letters to KWK. Announcing under the name of Thomas Patrick, he is known as the best of middle-western sports announcers, through his work at the microphone giving the play-by-play accounts of the St. Louis National and American League baseball games. He is a native of Chicago and prior to broadcasting was connected with theatrical work as a producer. Announces all sports events broadcast by KWK, baseball, football, boxing. The experience of Thomas Patrick as a showman gives him that sense of showmanship to know what the radio listeners like to hear, and has been instrumental in the great success he has had with his own radio station, KWK.



Conrad, Frank, Chief Engineer. The first to broadcast entertainment. For his contributions to the science of broadcasting by the development of the short wave Radio signaling, Mr. Conrad was awarded the Morris Liebmann Memorial Prize of 1925 and the degree of Doctor of Science by the University of Pittsburgh, February 28, 1928, KDKA.
Cook, Doc, Orhcestra, WLS.
Cook, Edmund, Violist, WBAL.
Cook, I. Milton, WLAC.
Cook, Mrs. I. Milton, Violinist, WLAC.
Cook Painters, WDAF.
Cook, Mrs. I. Milton, Violinist and Member of Nashville Symphony Orchestra, WLAC.
Cooke, Betty, Better Homes Girl, KGA.
Cooke, Edmund, Violist, WBAL.
Cooke, Eric Russell, Baritone, WHT.
Cooke, Pattie, Better Homes Girl, KEX.
Cooke, G. W., Engineer-in-Charge, WBAL.
Coon-Sanders, Original Nighthawks, WBBM.
Cooper, Peggy, Story Lady, WFAA.
Copeland, D. H. One of the reasons CKGW, Toronto, is becoming well known to North American fans is D. H. Copeland, who is the Chief Announcer. The pleasant programs sent out by this Canadian station are planned and written by him. There's that something in the way he says, "This is CKGW, Canada's Cheerio Station," that gives him a large audience.
Corelli, Alfonso, Director of Vienna Concert Orchestra, KNX.
Cornhusker Trio, KMA.
Correll, Charles, the first half of Correll and Gosden, better known as Amos 'n' Andy, over WMAQ. The pair also give WMAQ listeners minstrel shows of black face humor and song. The inaugurators of Sam 'n' Henry, at WGN, the two have widely popularized their Amos 'n' Andy feature, which appears regularly in the radio section of The Daily News and is broadcast over several other stations throughout the nation by means of a special electrical method of record production.



Corwin, Tom, of WLS, Imitator of Anything —cows, hogs, chickens, dogs, bees, pumps, steamboats, trains or whatdoyawant. "Second mate" of the WLS Showboat for years and a veteran of the chautauqua. Hails from Kentucky and learned his stuff when a boy along the Mississippi River.
Cotton, Wint, Leigh Harline, Harmony Team, KFRC.
Cox, Myrtle and Dorothy, Harmony Sisters, KSTP.
Cowie, Ralph, Operator, WEEI.
Cowan, Charlotte, Soprano, WENR-WBCN,
Cox, Joe, Farm Hands, KFH.
Coykendall, Frank, Iowa Farm Speaker, KMA.
Crandon, Fred, WCSH.
Cragon, Mrs. Harvey Allen, Jr., Contralto, WLAC.
Craig, Francis and His Orhcestra, WSM.
Cram, Donald, Pianist. Mr. Cram is not only a pianist of excellence, but is Southern Inter-collegiate Tennis Champion, WLAC.
Crandell, Ervin, Operator, WCSH.
Creatore, Noted Italian Conductor, WFG.
Crinoline Trio, WCCO.
Cristhilf, E. W., Operator, WBAL.
Crocker, Mary, Program Director. Outstanding Favorite with WPTF entertainers.
Crocket, John, WDAF.
Cronshaw, Jack, Concert Director, KFWB.
Crook Brother, Six-Piece Orchestra, Old-Time Band, WLAC.
Crosby, Earnest, Tenor, KOIN.
Crosley Burnt Corker, WLW.
Crosley Ensemble, Emil Heermann, Director, WLW.
Crosley, Jr., Powell, Owner, WLW.
Cross, Gladys, Hostess, Pacific Coast Network, National Broadcasting Company.
Cross, Milton J., Chief Announcer, WJZ. Completed the music supervisors course of the Damrosch Institute of Musical Art. After completing his musical education, he toured for several seasons with the Paulist Choristers covering the entire eastern portion of the United States. After this Mr. Cross devoted himself to church and concert work. As a member of the quartet of the Progressive Synagogue of Brooklyn, he was one of the pioneer broadcasters. He is, at the present time, oldest announcer in years of service with WJZ, and is considered one of the foremost announcers in the country today. When any difficult classical announcing must be done, Mr. Cross is called upon. Remember his "Good Evening, Ladies and Gentlemen?"



Crowley, Victoria, Assistant Research Director and Continuity Writer, KSTP.
Croxton, Charles, Program Director, Baritone, WBAP.
Croxton, Frank, Bass-Baritone, Columbia Broadcasting System.
Croxton, Olive, Soprano, WBAP.
Cruise, Harriett, Oriole of the Air, KFAB.
Culver, Louise, Pianiste, WSUN.
Cummings, Ira, Member of Ruby Trio, KMA.
Cunningham, Roy, Baritone, KVOO.
Cunnington, Harry, Bassoon, National Battery Symphony Orchestra, KSTP.
Curry, A. P., Tenor, WDBO.
Curtis, Virginia, Vocalist, WFG.
Cutting, Malcolm, Tenor Soloist, KSTP.

DAHL, Arnold, Tenor, WCCO.
Dahm, Frank, at WGN since August, 1925. Sports Announcer at both pro football and baseball games, WGN.
Daily News Concert Orchestra delights the classical music lovers among the WMAQ and WQJ audience. Joseph Gallicchio leads a group of well known and well trained artists through best and most popular works of famous composers.
Daily News Dance Orchestra. Displacing concert music with syncopation featuring stringed instruments over WMAQ and WQJ. Popular tunes presented in a dignified manner approaching the concert style.
Daly, John, Irish Tenor, WJR.
Damrosch, Walter, Musical Director National Broadcasting Company. Born in Breslau, Silesia, January 30, 1862. Long director of New York Symphony, he now directs this group in Saturday night programs. Mr. Damrosch is working on educational musical programs which will eventually be important in every school room. When the children hear his voice they will be listening to a man who remembers Liszt, Wagner, Von Bulow, Clara Schumann, Tausig, Joachim, Auer, Haenselt, Rubinstein and many moderns besides. Mr. Damrosch has composed operas, symphonies and even music for Greek plays. Probably his favorite composers were Beethoven, Mozart and Brahms. No man in America today has done so much for the appreciation of music and he continues to do his work, using Radio as an aid.



Damski, Henri, Director of Orchestra, KJR.
Dane, Mitchell R., Violinist, WADC.
Danforth, Harold Potter, Announcer-Director, WDBO.
Daniel, John P., Announcer, WRC.
Dann, Arnold, Organist, WWNC.
Daugherty, Doc, Director of Hotel Traymore Dance Orchestra, WPG.
Daulton, Jack and His Orchestra, KVOO.
Dave and Evelyn, Dave Morris, Evelyn Kitts, KOIL.
Davenport Hotel Dance Orchestra, KHQ.
Davidson, Dorothy, Studio Accompanist, KWK.
Davidson, Mrs. C. L., Pianist, WLAC.
Davies, Edward, Bass, WENR-WBCN.
Davies, Edward A., Director-Announcer, WIP.
Davis, Bert, "The Clown of the Air," WSBC.
Davis, Clyde, Popular Singer, Violinist, KFAB.
Davis, H. P., Vice-President of Westinghouse Electric and Manufacturing Company, recognized as the Father of Radio Broadcasting, KDKA.
Davis, Mildred, Cooking School, KDKA.
Day, Collett, Violinist, KVOO.
Day, Francis, Violinist, KVOO.
Dawson, Stuart, Announcer, WIBO.
Dayton, Eddie, Ukulele Soloist, WMAK.
Dawley, Walter, Organist, WTIC.
Deaderick, M. M., Baritone, WSUN.
De Babary, Joska, Violinist, KYW.
DeBeaubien, Fred J., Control Operator, KSTP.
DeBoer, H. O., Tenor, WOC.
De Leath, Vaughn, Soloist, National Broadcasting Company.
Delgado, Felipe, Spanish Lyric Baritone, "California's Leading Interpreter of Spanish Songs," KFI.
De Loca, Adelaide, Contralto, with Roxy and His Gang, WJZ, National Broadcasting Company.
DeLue, Willard, Director of Boston Globe Studio, WEEI.
De Moss, Lyle, Baritone, KFAB.
Dent, Lillian, Soprano, WLAC.
De Pasca, Signor, Marimba Artist, WOC.
Derrfuss, Madame, Operatic Contralto, WCFL.
Derrybery, J. Elam, Baritone, WLAC.
Derus, Con, Trumpet, National Battery Symphony Orchestra, KSTP.
De Sylva, Richard, Violinist, WHAM.
Detamore, Mrs. H. R., Soprano, WFLA.
Detroit Symphony Orchestra, WWJ.
Dhossche, Flute, Piccolo, KFDM.
Dicker, Martin, Tenor, KMOX.
Dickerman, Carlton H., Announcer, WEEI.
Diebert, Sammy, Conductor of Hollywood Sunnybrook Orchestra, WWJ.
Dillon, Zita, Pianist-Xylophonist, KOMO.
Dilzer, Mrs. I. B., Violinist and Pianist, WLAC.
Dickey, Ellen Rose, Home Advisor of WLS, in charge of all women's features and programs. A graduate and experienced in home economics and started the first Home Makers' program over WLS nearly four years ago. A good cook herself and knows just the right mixture of service and entertainment to make a good Radio program just as she does the proper ingredients for a good cake. Author of several well known books on home entertainment, diet, cooking, etc. Was serving Sears, Roebuck and Co. in an advisory capacity when Radio and WLS beckoned.
Dirks, Dietrich, Program Director, Baritone, KFAB.
DiRocco, Vic, Operator, KFRC.
Diskay, Joseph, Hungarian Tenor, KNX.
D'Isere, Guy, Clarinetist, Columbia Broadcasting System Symphony Orchestra.
Dixie Girls, Alta and Opal, KMA.
Dixie Tenor, Dell Reed, KWK.
Dixon, Sydney, Lyric Tenor, KOMO.
Dixon, Sydney, Tenor. Seattle boy who has gained a tremendous reputation as a ballad and operatic singer in Northwest Radio circles. He has just returned from an extended eighteen weeks' tour of Canadian theaters. Before his recent affiliation with KJR, he was a staff artist with KOMO. His programs of old fashioned ballads have been well applauded with fan mail. There is that something in his voice that attracts old and young.



Doane, Don, Announcer, KPO.
Doc Davis. Doc's orchestra is a standard early evening event on The Daily News broadcast over WQJ, which is owned by the Calumet Baking Powder Company and operated by The Chicago Daily News.
Dodds, Everett, Singer of Scotch Songs, WOW.
Dodge, J. Smith, Chief Field Operator, WNAC.
Dodge, William, Leader of Pilgrims, WEEI.
Doerr, Clyde, Director of White Rock Saxophone Orchestra, National Broadcasting Company.
Doherty, Mel, Director of Orchestra, WLW.
Donaldson, Barton, Baritone, WDAF.
Doolittle, Mabel, Contralto, WHT.
Doran, Morrell, Banjoist, KFAB.
Doremus, Frank, Baritone, WLAC.
Dorte, P. H., Chief Engineer, CKGW.
Doss, Alyne, Organist, WDBO.
Doty, Eleanor, Popular Songs, WSUN.
Doty, J. Wilson, Organist, KOIL.
Douglass, Pinkie, Director of Castle Heights Military Academy Orchestra, WLAC.
Dowd, John, Baritone, WSM.
Downing, James, Tenor, KHQ.
Downing, Patricia, Reader, KWK.
Downs, Vera, Orchestra Pianist, KOMO.
Dolin, Max, Musical Director, Pacific Coast Network, National Broadcasting Company.
Dragonette, Jessica, Member of Light Opera Group, National Broadcasting Company.
Drake, Amelia, Pianist, WFLA.
Drennon, Margaret, Soprano, WREN.
Drexler Bros., Hawaiian Quartet, WADC.
Duke, Elmer, Baritone, WSM.
Dumm, Mrs. Justine, Soprano, WLAC.
Dumont, Paul, Announcer, National Broadcasting Company.
Dunbar Quartet, KVOO.
Dunham, E. Lewis, Pilot Juvenile Smilers, Organist, WNAC.
Dunaway Sisters, Harmony Team, WHT.
Dunn, Claud, Guitarist and Member of Wilson Serenaders, WLAC.
Dunn's Orchestra, WWNC.
Dunstedter, Eddie, Organist, WCCO.
Dupont, J. H. The only announcer on the North American continent who can announce a sport event in two languages and not get his tongue twisted. During the recent hockey games in Montreal, Mr. Dupont had an exciting time keeping his French and English audiences supplied with a complete description of the games. Directs CKAC.



Durrell, Guy, Captain John Silver on KSTP Pirate Ship, KSTP.
Duvoir, Alexandre, Oboe, National Battery Symphony Orchestra, KSTP.
Duva, Marion Bennett, Soprano, KOIN.
Dyer, Pearl, "The Rhythm Girl," Staff Pianist, Organist, KFJF.

EAST, Grace Adams, Cornetist, KGO.
Eastman, Doris, Soprano, WSUN.
Eastman, Morgan, General Manager. Came to WENR from KYW, where he had been since that station went on the air. He is known to the Radio public for his lectures and experiments in tone productions.
Eckels, Mrs. Lyman, Soprano, WLAC.
Eclipse Clippers, Dance Orchestra, WBAP.
Edelstein, Walter, Second Violinist, Columbia Broadcasting System Symphony Orhcestra.
Eddins, Raynor, Welsh Tenor, KMBC.
Edes, Arthur F., Program Director, Chief Announcer, WEEI.
Edison, Harry, Vibraphone Soloist, National Broadcasting Company.
Edison String Trio, Jack Baus, Violinist; Sterra Feigen, Cellist; Sallie Menkes, Pianist and Director, WENR-WBCN.
Edwards, Erle Emery, Tenor, KVOO.
Edwards, Hulda Helen, Director of Matinees, KOA.

Edwards, W. E., Assistant Program Director, KOAC.
Eken, Ann, Girl Baritone, WSBC.
Elks Municipal Band, KMA.
Elliott, Hazel, Organist, WOC.
Elliott, John Xylophonist, WMAK.
Ellis, Roger, Operator, WEEI.
Elmer Kaiser's Melody Masters, WCFL.
Elmore, Smith, Bass Profundo, well known in concert, operetta and vaudeville circles, has been engaged as announcer by the Hotel Traymore of Atlantic City. With Mitzi and the Big City Four of New York, Mr. Elmore won wide favor as soloist and ensemble singer. He not only gives dramatic roles but takes part in the classical concerts given under the direction of the noted violinist, Alex Hill. WPG.



Ely, Albert, Announcer and Staff Organist, "Grandpa of the Children's Hour," KSTP, has been Organist and Choral Director at both the Episcopal Church at Cairo, Illinois, and the Central Christian Church at Spokane, Washington, before joining KGA at Spokane, Washington, as Chief Announcer, Program Director and Chief Organist. He was employed by KSTP in February of 1928. He is a member of the Royal College of Organists in London.
Elysian Symphony Orchestra, KMA.
Emerick, Billy, Pianist, Tenor, KOMO.
Emerson, Ralph, Organist, WLS.
Emmerling, Mrs. Frank, Soprano, WLAC.
Emery, Bob, Big Brother of WEEI, is one of those early Radio stars who has made a place for himself in this ethereal world by doing what he liked best. He began his Radio work in the old days at WGI, Medford Hillside, playing the ukulele and singing a few songs. In fact, he managed the station. He began to appeal to the children through the title of Big Brother Bob. The children in this portion of Massachusetts liked him so much better as a Big Brother than they did the various uncles and aunts on the air that he became their leader. When they had Boy Scout programs he broadcast them. This last winter he made spelling bees popular through the state.



Epstein, Mildred, Soprano, KPO.
Epstein, Pauline, Continuity Writer, KMOX.
Erckenbrach, Bernice, Soprano, KVOO.
Erickson, Wally, and his Coliseum Orchestra, KSTP.
Evans, Le Roy, Pianist of Ensemble, WBAL.
Evans, Leroy, Pianist, WBAL.
Evans, Mildred, Soprano, WMBB-WOK.
Evans, Richard C., Technician, KDYL.
Evans, Tommy, Tenor, WJR.
Evans, Walter D., Plant Manager, KYW-KFKX.
Everett, Gladys, Contralto, KFOA.
Ewart, Russell, Tenor, WOC.
Ewer, Mabel Swint, Women's Club Program, WFI.
Erisman, A. J. "Al," was known for his tenor voice and his well planned Radio programs at WGR, Buffalo, for several years. Within the last two years he has become director of WMAK. He has made this station one of the best in the United States. The Columbia Chain broadcasts over this station. In the morning expert cooking chats are given by the best expert in Buffalo. Many popular features have been added and many program continuities keep listeners interested. Mr. Erisman is chiefly interested in giving the Radio public variety. The Three Musketeers is only an example of one of the popular features. George F. McGarret, and Robert Strigl are two members of the staff who aid Mr. Erisman in making up the continuities.



FAASSEN, Uncle Joe, Chief Announcer. Winner of the Silver Cup in Popular Announcer Contest, 1927. Folks who hear him for the first time almost invariably picture him as older than he is. KSO.

Fadell, Michael J., Manager KSTP News Bureau, Assistant Director of Public Relations, former Manager University of Minnesota Student Band; former Sports Editor, Gary Indiana; Representative Associated Press, Minneapolis and St. Paul.
Fair, Harold, recent addition to staff of KOIL. Announcer and Program Director. Mr. Fair's pronounced musical ability serves him in good stead in Radio work. His musical experience includes theatrical work, broadcasting, composing and playing with various dance orchestras. His recording work makes him appreciate the Radio.
Faerber, Joseph, Violinist, KMOX.
Fanning, John J., Sales Manager, WNAC.
Fay, William, Announcer, WMAK. Mr. Fay was Announcer-Director of the light opera company, one of harmony twins, member of the Radio Four male quartet, bass fiddler in the WGY orchestra and baritone soloist at WGY. No wonder the Buffalo station took him away from Schenectady. At the present time he is one of the Three Musketeers at WMAK, announces, directs and does a little of everything.



Farley, Madeline, Soprano, WDAF.
Farnham Trio, KMA.
Farr, Ray, Organist, WCFL.
Farris, William, Jr., Bass-Baritone, WLAC.
Fauske, Oren, Organist on Tuesday Programs, KSTP.
Fearless Four, KVOO.
Fentress, Aline, Violinist, WLAC.
Fentress, Daisy, Contralto, WLAC.
Ferguson, Dave, Hawaiian Guitarist, WLAC.
Feringer, Fred C., Musical Director, KFOA.
Ferguson, Marion, Violinist, KOMO.
Fernandez, Florence, Soprano, WLAC.
Ferry, Mabel, Violinist, WSUN.
Fickett, Kenneth, Announcer, WGR.
Fidelity Accordion Man, KMA.
Field, Henry, Official Announcer, KFNF.
Fifield, Dr. James W., World Traveler, WHB.
Fifield, Georgia, Director of KNX Playlets, KNX.
Fifield, Marie, Accompanist on Big Brother Club Program, WEEI.
Finley and Creek Hawaiians, WDBO.
Finley, Chester, Operator, WSAI-WLW.
Schwerling, Al, Operator, is the veteran Operator, having joined WLW more than five years ago.
Finley, Leslie E., Announcer, KSO.
Finstein, Paul, Director of Orchestra, KNX.
Finzel's Dance Band, WWJ.
Fiorito and Gordy, Harmony Team, WCCO.
Fisch, Viola Jean, Soprano.
Fisher, Marion, Soprano, KOIL.
Fisk University Student Quartet, WSM.
Fitzer, H. Dean, Director of WDAF. The famous Jack of Jack and Jill is this versatile Announcer-Director of the Kansas City station. For the past three years or more he has guided the station in its path of popularity and only the Radio audience can know how well this has been done.
Fitzgerald, E., Publicity Director, KFOA.
Fitzpatrick, Leo, Vice-President, YJR.
Fitzpatrick, Leo, Vice-President of WJR, is the Original Merry Old Chief of WDAF. When the Nighthawk Frolic first began four or five years ago, Mr. Fitzpatrick directed them. He ranks with the pioneers, such as Bill and George Hay, Lambdin Kay and the Hired Hand. When famous announcers of the U. S. got together to open a new station, and opening a new station was a big event, the party was incomplete without Fitz.



Fitzpatrick, Mrs. C. B., Woman's Club Director, WFLA.
Fitzsimons, Mrs. W. E., Contralto, WCCO.
Fjelde, Astrid, Soprano, National Broadcasting Company.
Flagler, Robert, Assistant Announcer, KOMO.
Flaherty, J. A., Operator, WDAF.
Flake, Eileen, Hostess and Secretary at WBAP. For three years she has shown an unusual amount of tact and courtesy in answering fan correspondence and meeting studio visitors. Next time you are in Fort Worth run in to WBAP and get acquainted with old-fashioned Southern hospitality. Perhaps they will have one of the Texas prize watermelons on view.



Flanagan, Pat, Physical Director, WOC.
Flautt, Mrs. Meredith, Contralto, WLAC.
Fleck, G. Dare, Program Director KDKA.
Fletcher, Mrs. Vera, Soprano, KTHS.
Flick, C. Roland, Violinist, WSM.
Flick, Helen, Pianist, KSTP.
Flynn, George "Skipper," Brunswick Artist, Tenor, WGES.
Foley, Elsa Zelinda, Coloratura Soprano, KNX.
Folger Serenaders, WDAF.
Fonteyn, J. L., Oboe, English Horn Soloist, Columbia Broadcasting System Symphony Orchestra.
Ford, Gilbert, Tenor, who, in combination with Love, Pontius and Talbot, composes the WGN Male Quartet, WGN.
Ford, Helen, Contralto, WSUN.

Ford and Glenn, known in every nook and corner of the continent as the Lullaby Boys of WLS. One of the best known harmony teams in Radio. Have been with WLS since the first program was broadcast the night of April 12, 1924, with the exception of a few months off for personal theater engagements in East and Middle West. Glenn is pianist of the duo and an accomplished one, too. Ford has a rich baritone voice that blends just right with Glenn's tenor. Known to millions of kiddies as Big Ford and Little Glenn as a result of their Lullaby Time, and famous, too, through their Wood Shed Theatre, Song Shop, Twin Wheeze and other original Radio program stunts. Always smiling, their sincerity and smiles carry on the ether, too. Co-authors of many songs that have become widely popular. Ford Rush and Glenn Rowell is the way they sign their names.
Fordham, Howard and Jimmie White, Singing Serenaders, KFH.
Fordham, Louise, Ballad Girl, KGO.
Fort Worth Club Stringed Orchestra, WBAP.
Forte, Grady, One of the Apple Sauce Twins, KMA.
Fortier, Anselmo, Bass, Columbia Broadcasting System Symphony Orchestra.
Foss, William L., Manager, WCSH.
Foster, Everett E., Baritone-Announcer, KOA.
Foster, J. R., Director, CKLC.
Four Indians, Nate Caldwell, Evelyn Kitts, John Wolfe, Mrs. Nate Caldwell, KOIL.
Four Legionnaires, Male Quartet, WLS.
Four Kings of Harmony, Arthur Thomas, Clair Marshall, Renus Lytle, Ben Jordan, WHO.
Fowler, Lucile, Contralto, KOA.
Fowler, Ethel Rattay, Publicity Director, WPG.
Fox, J. Leslie, Chief Announcer, KFH.
Fox, S. S., General Manager, KDYL.
Foyer, Kenneth, Staff Singer, WCFL.
Fram, Arthur, Studio Director, KJR.
Francesco Longo, Director of the American Salon Orchestra, KJR.
Franklin, Leon, Saxaphonist and Director of Leon Franklin's Orchestra, WLAC.
Franham Trio, KMA.
Frank, Leon, Pianist, WSM.
Franklin, Dorothy, Assistant Shopping Reporter, WEEI.
Franklin, Leon, and his Orchestra, WSM.
Franz, Jack, Michigan Theater Organist, WJR.
Frazetto, Joseph, Silver Slipper Supper Club Dance Orchestra, Director, WPG.
Fredlund, Myrtle, Girl Baritone, KOIN.
Freeark, Clarence, Tenor, WSUN.
Freedman, Max C., Announcer-Tenor, WCAU.
Freeland, Carroll, Operator, KFRC.
Frenkel, John, Director, WCOA.
Freese, Ralph, Tenor-Announcer, KOA.
Frey, Eugene, Six-Year-Old Boy Organist, Pianist, and Soloist, KSTP. Is a pupil of his father, Oscar Frey. Sings in three different languages.
Freymark, Frances Klasgye, Organist, WDBO.
Frick, Leslie, Contralto, National Broadcasting Company.
Fritzland, Frances, Pianist, KFH.
Fruit Jar Drinkers, G. W. Wilkerson, Director, WSM.
Frye, Rosalie Barker, Contralto, KNX.
Freese, Ralph, Announcer, Tenor, KOA.
Fuller, Georgia M., Program Director, Hostess, WSUN.
Fuller, Gorden, Announcer, WNAD.
Fuller, R. W., Bass, KFDM.
Fulton, Sue, Contralto, KFH.
Fulton, Mrs. Henry O., Pianist, WLAC.
Futch, Freeman, Tenor, WSUN Quintet, WSUN.

GABRIEL, Jr., Charles H., Program Director, Pacific Coast Network, National Broadcasting Company.
Gage Brewer's Hawaiians, KFH.
Gage, Frank, Announcer, Assistant Program Director, Pacific Coast Network, National Broadcasting Company.
Gainsborg, Lolita Cabera, Pianist, National Broadcasting Company.
Gallagher, Harold, Midnight Announcer, WTAM.
Gale, P. I. Director, KFOA.
Gallagher, Madeline, Soprano, WENR-WBCN.
Gallicchio, Joseph. Under Joe's able baton WMAQ and WQJ listeners are regularly regaled with concert and dance music by the two orchestras of The Daily News. In addition Joe appears each Thursday night as a solo artist displaying his talent on his violin. Joe has not been long with The Daily News, but on short acquaintance he has won wide popularity among the listeners. He formerly directed the Stevens hotel concert orchestra which preceded The Daily News concert orchestra in that particular field of radio entertainment.
Gamble, Mrs. L. L., Dramatic Soprano, WLAC.
Gambrill, Eleanor Gibson, Secretary, WBAL.
Gammons, E. H., Business Manager, WCCO.
Ganley, Gertrude O'Neill, Impersonator, WCCO.
Gant, Mr. and Mrs. A. M., Basso and Contralto, WLAC.
Gardiner, Jean, Blues Singer, KOIN.
Gardner, Ouita Johnston, Soprano, KVOO.
Garland, Charley, Director of Nutty Club, Tomahawk Club, Old Grey Mare Club, WBBM.
Garland, Elbert, Pianist, KVOO.
Garland, Mrs. E. V., Pianist, KVOO.
Garrett, Zola, Contralto, KVOO.

Garvin, Clinton, Saxophonist, WLAC.
Gates, Mrs. Ralph, Soprano, WLAC.
Gatwood, E. J., Baritone, Pianist, Cellist and Director of Music, George Peabody College for Teachers. Mr. Gatwood is also a member of the Exchange Club Quartet of Nashville, WLAC.
Gay, Edna May, Mezzo-Soprano, WLAC.
Gaylord, Chester, Announcer of WTAG, is



an accomplished musician and so can "pinch hit" when artists fail him. His saxophone selections are well known along the eastern coast. When he was leading in the Gold Cup contest in 1926, three newspapers, one mayor, a postmaster and several other civic leaders were campaigning for his victory. The only reason he lost was because there were more people in Iowa. If you like to hear Mr. Gaylord over the Radio, you can get records which he has made.
Gaylord, Stephen, Baritone, Chief Announcer, KGW.
Gebelein, Conrad, Conductor of Mandolin Orchestra, WBAL.
Gebhart, D. R., Basso and Director Peabody Ensemble Singers, WLAC.
Gebhart, Mrs. D. R., Pianist, WLAC.
Gegna, Misha, Cellist, KNX.
Geise, Happy Harry, Chief Announcer, Manager Continuity Department, Entertainer, Pianist, Composer. He has composed twenty-three song hits. Here is his brief history: 1921-22 with KYW; 1922, toured, WEAF, WJZ, WDAR, KDKA; 1923, WQJ; 1924, WIBO; 1924-25, toured, KNX, KFWB, KHJ, KFI; 1925, KFQZ; 1925, WWAE, WQJ; 1927. Now at KTSP.

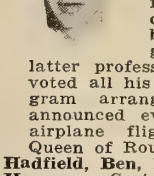


Gene Fogarty and His Orchestra. Formerly with Ace Brigode and Johnny Hamp, WADC.
Gentry Male Quartet, WLAC.
Gerhard, Romona and Geraldine, Violin and Piano, WCCO.
Ghio, Mary Louise, Assistant Program Director, KWK.
Gibson Gondoliers, Horace Brosius, Mandolinist; J. Leslie Fox, guitarist; Guy Richmond, Mandolinist, KFH.
Giddings, Natalie, Director of Publicity for WLW and WSAI.
Gilchrest, Chas. J. Directs The DX Radio Club in its broadcasts over WQJ. He describes the success of club members in hooking the elusive and far away stations all over the world.
Gilkinson, Bryan A., Manager, KEX.
Gill, Ernest, Violinist, KOMO.
Gillespie, Courtney Waggoner, Pianist, WSM.
Gillispie, William, "Feature Director," The Highest Unpaid Director in America, KFJF.
Gilman, Don E., Manager, Pacific Coast Division, National Broadcasting Company.
Gilmore, Iris Ruth, Dramatic Director, KOA.
Gilmore, Mary, Pianist, WFLA.
Ginsburg, Henry Trustman, Director of KOA Orchestra and Denver Concert Orchestra.
Gisburne, Edward, Announcer, WEEI.
Giskin, Ossip, Cellist, Columbia Broadcasting System Symphony Orchestra.
Givens, Tom, Banjoist, WLAC.
Glantz, Harry, Trumpeter, Columbia Broadcasting System Symphony Orchestra.
Glanville, Roberta, Soprano, Former Member of the Metropolitan, WBAL.
Glascock, Mrs. A. D., Organist, WSUN.
Glass, Margaret, Organist, KTHS.
Gleason, Philip, Reeds, Columbia Broadcasting System Dance Band.
Gleemen, Harry Evans, Conductor, KVOO.
Glenn, Ivo B., Tenor, WSM.
Glorch, George, Announcer, WMBB-WOK.
Glover, Al, Banjo, WMAK.
Gardner, Ouita Johnston, Soprano, KVOO.
Godfrey, George, Announcer, KOMO.
Godsey, Lillian B., Soprano, WSUN.
Golden Echo Quartet, WSM.
Golden, Marie, Pianist, KNX.
Goldenberg, H. E., Announcer, WHB.
Goldschein, Mrs. H. H., Soprano, WSM.
Gollub, Marie, Violinist, KWK.
Goodheart, Myrtle, Blues Singer, WBAP.
Goodman, Lawrence, Pianist, WSM.
Goodrich, Bill, Pianist, KOIL.
Goodrich, Dorothy, Violinist, WLAC.
Goodwin, Hugo Philler, Organist, KTSP.
Goodwin, Jerry, Pianist, WMAK.
Gordon Mary, Air News, Household Hints, Fashions, KFOA.
Gosden, Freeman. The second half of Correll and Gosden and Amos in the famous blackface team, Amos 'n' Andy, entertaining WMAQ and WQJ fans as well as the listeners to many other stations. The adventures of Amos and Andy appear in comic strip form in The Daily News Radio section. Gosden is a versatile artist with many fortes in addition to blackface comedy. With Correll he was imported from WGN some time ago.



Goss, Helen, Violinist, WFLA.
Gough, L. B., Announcer, KFDM.
Graham, Marion, Tenor, WFLA.
Graham, Ross, Bass, 1927 Winner of Arkansas Atwater Kent State Audition, KTHS.
Gramlich, George, Tenor, KNX.
Granger, Florence, Contralto, KFDM.
Grannatt, Harry, Concert Pianist, KOIN.
Grant, Herman, Violinist, WOC.
Grant, W. E. B., Operator, WBAL.
Graves, Preston, Manager, Pianist, WMBB-WOK.
Graves, Ted, Pianist, WBAP.
Gray, G. Donald, Baritone, Drama, KOMO.
Gray, Stanley, Croon Baritone, KOIN.
Gray, Walter, Director of Dramatic Club, WFI.
Great Lakes Mixed Quartet, Charlotte Cowan, Soprano; Lucile Long, Contralto; Oscar Heather, Tenor; Marthin Provensen, Bass; WENR-WBCN.
Green, Joe and His Marimba Band, National Broadcasting Company.
Green, Punch, Popular Songs and Piano Numbers, KGW.
Greenlee, Fred, KMA Poultry Man, KMA.
Grella, Rocco, Director of Scarlet Guards Band, WFLA.
Grenell, Lloyd, Popular Songs, KHQ.
Gresh, Earl, Violinist and Director, Earl Gresh Orchestra, WSUN.
Gress, Guila, Soprano, WREN.
Griffin, Beatrice, Violinist, WWJ.
Grimes, Bera Meade, Pianist of "Breakfast Hour," WFAA.
Grisez, Georges, Clarinetist, WCCO.
Grizzard, Herman, Tenor, WLAC.
Gross, Derrel L., Announcer, KYW, Chicago. He's "DL" to the Chicago broadcast fraternity and "Judge" perhaps when he gets back home in New York City, where he formerly conducted his own concert bureau. While putting in regular hours at KYW he puts in 80 per cent of his outside hours taking a special course of post-graduate law at the University of Chicago. That accounts for his smooth appealing voice to the jury of Radio listeners.
Gross, Mrs. E. W., Soprano, KFDM.
Grossman, Eugene F., operating engineer, National Broadcasting Company.
Grosso, Peter, Tenor, WENR-WBCN.
Grubb, Gayle, Director-Announcer, KFAB.
Guard, Sam, Directs Agricultural Programs of KFKX.
Guest, Helen, Popular Pianist and Songster, KFI.
Guidotti, Tito, 17-year-old Accordionist, WLS. Italian and versatile.
Guill, Mary White, Soprano, WLAC.
Gullans, Florence, Mezzo-Soprano, WJAZ.
Gully Jumpers, Paul Womack, Director, WSM.
Gunsky, Maurice, Ballad Singer, KPO.
Guntley, Arthur, Xylophonist, KWK.
Gurnee and Anderson, Harmony Team, KPO.
Gus Heimueller's Musical Four, KWK.
Gussman, Mrs. Frank, Soprano, WSM.
Gutting, Raymond, Announces Market Report, KMOX.
Guy, Hazel Gentry, Violinist, WLAC.
Gypsy and Marta, Harmony Team, KPO.
Gypsy Barons, Concert Orchestra, WWJ.

HABURTON, Ralph, WLW Announcer and Program Manager. Mr. Haburton joined the staff of WLW five years ago as a Co-operative Engineer from the University of Cincinnati. After "chaperoning" the WLW transmitter through the 1924 Democratic National Convention and almost forty hours of "twenty-four votes for Underwood," Haburton decided that announcing would be more entertaining than engineering and abandoned the latter profession. Since then he has devoted all his time to announcing and program arranging. He claims to have announced everything but a transoceanic airplane flight and everyone but the Queen of Roumania.



Hadfield, Ben, Presentation Director, WNAC.
Hageman, Gertrude, Hostess, KFOA.
Haight, Fay, Studio Hostess, KEX.
Hain, William, Tenor, National Broadcasting Company.
Hale and Derry, "Ike and Mike," WDAF.
Hale, Elizabeth, Pianist, WLAC.
Hale, Mamie Ruth, Pianist and Violinist, WLAC.
Hale, Theron, Fiddle, WLAC.
Haleys Hawaiian Trio, WHB.
Haliole Hawaiians, KMA.
Halk, John, Violinist, KMOX.
Hall, George, "The Fantom Fiddler." Sings duos with Grace Donaldson, plays double piano with Hortense Rose, and with the Maids of Melody forms the Harmony Trio of WSAI.
Hall, Mrs. Gilbert, Soprano, KVOO.
Hall, Mrs. William, Jr., Contralto, WLAC.
Haller, Richard V., Director, KGW.
Hallroom Boys, Leroy Kullberg, Tom Breneman, KNX.
Halpine, Jack, Tenor, KOIL.
Ham, Ray, Fred Sommer, Instrumental Duets, Banjo, Guitar, WHB.
Hamilton, George, Baritone Soloist, Uncle Tom in "Dusk in Dixie," Negro Spirituals, KSTP.
Hamilton, Wade, Organist, KVOO.
Hamm, Fred, Director of Collegians. He may be heard from MBBM-WJBT. He was formerly the Boss' own at the old Villa Olivia Station, WTAS.
Hamp, Charles W. Hamp, Saturday Night "30 Minutes of Sunshine," comes by Airplane from San Francisco, KNX.
Hampton, E. R., Announcer, WABC.
Hance, Kenneth M., Announcer and Assistant Manager of KSTP, got his start in Radio in 1910 as an amateur in a back-yard shed at Fargo, N. D., later worked with the Marconi Wireless Telegraph Company of America. In 1922 he established WDAY at Fargo, serving as Chief Engineer, Program Director, Announcer and General Manager. He was employed as a feature Announcer at KSTP when the station was inaugurated in March of 1928, and now also is Assistant Manager.
Hance, Mrs., Announcer, Aunt Sammy Chats, KSTP.
Hancox, Mildred B., Pianiste, WSUN.
Handlon, Earl, Clarinet and Saxophone Player, National Battery Symphony Orchestra, KSTP.
Hanlein, Fritz, Cellist, WDAF.
Hannemann, Jacob, Pianist, WJAZ.
Hansen, Emil, Drums, Tympani, KOMO.
Hansen, Jack, Bass Tuba, Columbia Broadcasting System Dance Band.
Hanson, O. B., Manager of Plant Operation and Engineering, National Broadcasting Company.
Happiness Girls, Popular Trio, WWNC.
Harding, Mathilde, Pianist, National Broadcasting Company.
Hardison, Roy, Banjoist, Barn Dance Entertainer, WSM.
Harger, Lucille Atherton, Contralto, Singer of Heart Songs and How! Has IT in her voice. KFRC.
Harker, Robert, "Ace of Banjoists," KMTR.
Harkreader, Sid, Fiddler, Barn Dance Entertainer, WSM.
Harlow, LeRoy, Director of Salicon Vanities, Miniature Musical Comedies, WEEI.
Harmony Boys, Cecil Lettow, Russell Jensen, WHB.
Harmony Four Quartet, KTHS.
Harmony Girls, Grace Ingram, Edith Carpenter, WLS.
Harmony Hounds, Stanley Gray, Stanley Bacon, KOIN.
Harned, Mrs. Gladys, Violinist, KFDM.
Harness Makers, Gus Swanson, Fritz Carlson, Frank Peterson, KMA.
Harper, Clarence, Tenor, WMBB-WOK.
Harris, Elmer, Piano, Accordion, WMAK.
Harris, Frances, Soprano, WWJ.
Harris, Paul, Director of Symphony Orchestra, WFAA.
Harrison, Charles, Tenor, Columbia Broadcasting System.
Harrison, Henrietta K., Assistant Program Director, WCAU.
Harrison, J. B., Director of Gillette Bears, KOIL.
Harrod, Birneace, Studio Accompanist, WSUN.
Harry Lange's Forest Park Highlands Orchestra, KWK.
Hart, J. J., Guitarist, WLAC.
Hart, W. E., Harmonica Soloist, KVOO.
Hastings, Don, Announcer, WBBM.
Hatrick, George, Baritone, WWNC.
Harvey, H. Clay, Shakespeare Lectures, WDAF.
Harvey, James, Tenor-Announcer, KOMO.
Hatfield, Ruth, Blues Singer, Pianist, WHB.
Haufmann, Harry J., Violinist, WDAF.
Hauptmann, Liborious, Musical Director, KGW.
Haury, William, Pianist and Organist, WLAC.
Havrilla, Alois, Announcer. He was born in the foothills of a Czecho-Slovakian Mountain range and came to Bridgeport, Conn., at an early age. Graham McNamee was announcing a program from Carnegie Hall when he heard Havrilla's voice and was so impressed by it that he invited him to come to WDAF, New York, for an audition. National Broadcasting Company.
Hawaiian Trio, Minyan, Coral, Samuel Haliole, KMA.
Hawkins, Frederick E., Announcer, WEEI.
Hawkins, Mrs. S. B., Contralto, WLAC.
Haworth, Carl, The Singing Banjoist, KHQ.
Hay, Bill—The one and only Bill Hay, formerly announced Correll and Gosden as Sam 'n' Henry for WGN and now performs the same service for them over WMAQ as Amos 'n' Andy. In fact, the only announcer Correll and Gosden can work with successfully. Without Bill, Amos 'n' Andy would lose a bit of its delightful and entertaining perfection. A Scotchman, and proud of it, Bill does not stop with only announcing. His deep mellow bass voice comes forth regularly over WMAQ with Auld Sandy, a delightful burring voice in Scottish tunes and poetry. He is remembered for his KFKX, Hastings, Nebraska.



Hay Mow Five, Old Time Musical Organization, KSO.
Haydn Male Quartet-WADC.
Haynes, Tina May, Organist, WHT.
Haynes, Zola, Staff Organist, Pianist, Director of Home Folks Hour, Sunday Evening Classics, KYW.
Hays, Billy, Orchestra Leader, WCAU.
Heath, Mrs. Julian, Home Economics Expert, National Broadcasting Company.
Heather, Oscar, Assistant Announcer, Publicity, WENR-WBCN.



Hay, George, Director-Announcer WSM. "Solemn Old Judge." Gold Cup Announcer of 1924. He began his Radio career as a newspaper man. When the Memphis Commercial Appeal started WMC, it fell to George Hay to put on the programs incidental to his Radio page. His announcing was so individual and had such an appeal for the public that it soon became his real job. George Hay was the announcer who introduced the Mississippi river boat whistle. When he left WMC for WLS, Chicago, they substituted a steam whistle for the river whistle. From WLS he went to WSM where he is still presiding at the microphone. Not only has Mr. Hay won fame as an announcer, he has written a book called "Howdy, Judge."

Hederstrom, Oscar, Baritone, WDAF.
Heimueller, Louise, Soprano, KWK.
Heinrichs, Hilda, Cellist, WMBB-WOK.
Heiny, Capt. J. D., Announcer, WOS.
Hello Girls, Flo and Eda, Popular Numbers, WJR.
Helpler, Morris, Director of Publicity, Announcer, KOA.
Heminghaus, Leo, Baritone Soloist, KSTP.
Hemingway, Lee, Violin, Viola, KFAB.
Hemming, Robert, WHAM.
Hemminghaus, Paula, Contralto, National Broadcasting Company.
Henderson, A. Lee, Sports Announcer of Ohio State Games, WEAO.
Henderson, Harriet, Soprano, KMTR.
Hendry, Bob, Scotch Songs, WLS.
Henniger, George, Popular Organist, WSUN.
Henningsen, Walter, Director of Orchestra, Flutist, KOMO.
Henry, Evelyn, Blues Singer, KFLA.
Herbert, Mrs. T. L., Pianist, WSM.
Herget, Johnnie, Piano-Accordionist, KWK.
Hewitt, Ray, Announcer, KFWB.
Heyn, Hugo, Marimbaphonist, WOW.
Hibbs, Maude, KEX Girl, most popular blues singer on Pacific Coast.
Hickman, John, Baritone Singer, KSTP.
Higgy, R. C., Director of WEAO.
High Twelve Male Trio, W. Vance McCune, W. J. Schoenfeld, A. E. Wright, WHB.
Hilbish, Stuart, Director Hilly's Orchestra, WADC.
Hillman, Jack, Bass, KPO.
Hilsinger, Jack, Accordian Player, KSTP.
Hine, Marie M., Organist, KVOO.
Hiner, Al, Pianist, KFH.
Hines, Ken, Tenor, WMAK.
Hinton, Elizabeth Ranson, Coloratura Soprano, WHB.
Hite, Mrs. Harvill, Violinist and Member of Nashville Symphony Orchestra, WLAC.
Hobart, Henry, Tenor Extra-Ordinary, WFLA.
Hobbs, Catherine, Women Director, WCSH.
Hoelzle, Elmer G., "The Radio Voice From Virginia," Studio Director, Program Manager, Senior Announcer, WRVA.
Hoffman, Mrs. Daisy, Pianist, WLAC.
Hoffman, Walter R., Chief Engineer, WWJ.
Hogan, Ella D., Soprano, WLAC.
Hollinshead, Tenor, Columbia Broadcasting System.
Hollinstead, Waldemar, Baritone, KOIN.
Hollingsworth, Tenor, KFAB.
Holliway, Harrison, Manager, Chief Announcer, KFRC.
Hollowell, Miss Frank, Pianist, WLAC.
Hollywood Sunnybrook Orchestra, WWJ.
Hololulu Trio, WADC.
Homesteaders Orchestra, Joe Justiana, Leader; Ben Paul, Reeds; Don La Sclala, Reeds, Violin; Larry Marsala, Banjo, Violin, Guitar; Henry Collins, Piano; Ernest Finley, Drum, Xylophone, Piano; Frank Pulsmo, Bass, Guitar; Jack McWhirter, Trumpet, Melophone; Joe Justiana, Trumpet, Trombone, Baritone, WHAM.
Honeychurch, Dick, Pianist, WSM.
Hood, Elmo C., Pianist, WSM.
Hood, Ina Harrison, Popular Contralto, KEX.
Hook 'Em Cow Quartet, KSTP. Howard Peterson, First Tenor; Charles Regan, Second Tenor; Howard Scannell, Baritone; Cirgil Peters, Bass. Sing at varied periods over KSTP.
Hoover, Mrs. Henry, Soprano, WLAC.
Hoover, Mrs. J. Webster, Program Director, KJR.
Hopper, John, Pianist, KJR.
Horlick, Harry, Director of A. & P. Gypsies, National Broadcasting Company.
Horn, Charles W., Superintendent of Radio Relations of the Westinghouse Elec. and Mfg. Co. He has served with the United States Navy and the United Fruit Company, and made extensive investigations and installations in all the countries of Central America. He has also traveled in South America and the West Indies. While in service of the Navy he installed the first Radio compasses ever installed on any coast.
Horn, Eleanor, Pianist, WSM.
Horwitz, Edward, Horn, Columbia Broadcasting System Symphony Orchestra.
Hotel Lowry Orchestra, Morris Jeffry, Leader, WCCO.
Hotel President String Ensemble, WDAF.
Houdek, Mrs. Carl, Whistler, WOC

Hough, Harold V., is simply another name for Hired Hand, director of help at WBAP. He is an entertaining announcer with much original wit. His club, "Why Tell the Truth," is overflowing with members and bids fair to be the largest organization on the air; that is, if Congress does not legislate against it. When he is not announcing, the Hired Hand grows one or two little watermelons which, he claims, will have the names of the recipient inside. Sometimes the wrong name appears and causes a lot of trouble. Last year his watermelons were smaller than usual, only occupying one washtub apiece. We would like to see what Texas could really do. The Hired Hand is also famous for his announcing of the Sunflower Girl. By the way, you can get records of her voice.



Houle, Juliette, Studio Accompanist, WEEI.
House, Marguerite, Cellist, KVOO.
Houston, G. F., Director-Announcer, WADC. Began work at WEAR when the station opened in January, 1926. Managed the Euclid Music Studio of WTAM. Been with WADC since May, 1927. He has never announced his name over the air, always "drops off" with "Bye Now."



Houston, Stanley, Chief Announcer, Curley Blond, KFKX.
Howatt, Louise, Happiness Girl, Contralto, Pianist, KMTR.
Howell, Charlie, Golden Tenor, KMA.
Howland, Nellie, Harp, Pianist, KFDM.
Hoyle, Dorothy, Trio, National Broadcasting Company.
Hubbard, Frederick, Organist, WFLA.
Hubbard, Stanley E., Manager of KSTP; Vice-President, National Battery Broadcasting Company, owners and operators of the National Battery Station, KSTP; former manager and owner of WAMD, "The Call of the North," principal studios Radisson Hotel, Minneapolis; Captain Aviation Service, World War, Hubbard Field having been named for him. On his return to civilian life engaged in operation of pioneer airplane passenger line and manufacture of airplanes. Built WAMD in 1923, developed it to second largest Northwest station in September, 1927, when National Battery Broadcasting Company was organized to operate as KSTP, taking over WAMD, Minneapolis, and KFOY, St. Paul.
Huber, Frederick R., Director, WBAL.
Hudson, Harvey, Tenor, KOIN.
Huebel, Gladys, Contralto, WCCO.
Hughes, Bess McLennan, Contralto, KVOO.
Hughes, Frank, Xylophonist, WLAC.
Hughes, Haller Jim, Master of Ceremonies during Haller Hour. He originated the mysterious horse "Cocoanuts," KDKA.
Hughes, Irene, Assistant Office Manager, KSTP.
Hughes, James, Tenor, WLWL.
Hughes, Marvin, Pianist, WLAC.
Hugo, Heyn, Vibraphone, Xylophone Artist, KMA.
Hugo's, William, Orchestra, KWK.
Hulbert, Ray, Saxophonist, Clarinetist, KGW.
Hunt, Hamlin, Organist, WCCO.
Hunt, Ted, Saxophonist, KWK.
Hunter, Eva, Violinist, KVOO.
Hunter, George W., Announcer, WRVA.
Huntley, Hazel. The genial program director who interviews the applicants for positions on the WMAQ and WQJ time schedules and passes upon their abilities to please the listeners. She is a contralto of note with business acumen which kept her in the position of business manager with road companies she sang in.
Hurd, Robert, Program Manager, KFI.
Hurt, Jerry, Ukulele, KVOO.
Husing, Edward B., Junior Announcer, Columbia Broadcasting System.
Hustana, Alan, Flute, National Battery Symphony Orchestra, KSTP.
Husted, K. W., Announcer, WCCO.
Hutchison, Burt, Guitarist, Barn Dance Entertainers, WSM.
Hutchings, Aletha, Studio Hostess, Program Director, Conducts the Woman's Hour, KSO.

IATONE, Leona, Staff Accompanist, Hostess. Meets thousands of guests and makes them feel at home, KTHS.
Illinois Four, Male Quartet, WHT.
Ingley, August, Violinist, WDBO.
Ingrid Slattengren, Swedish Violinist, KWK.
Ireland, Ward, Assistant Announcer, KFOA.
Irene Buchners Trio, KVOO.
Irmalee, Campbell, Soprano, KNX.
Irvin, Violet Gross, Pianist, WLAC.
Irvine Whistlers, Sister Team, KPO.
Isbel, Harold, Town Crier of the Night Watch, KNX.
Israel, Florence, Home Service, KFWB.

JACK and Gene, the Happy Harmony Boys of WLS. Known for four years to vaudeville fans all over the country and for their recordings as Carroll and Grady—Gene Carroll and Jack Grady. Gave their first program over WLS on Friday night, January 13, 1928, and their rapid rise to popularity in radio shows what they think of Friday the thirteenth. Regular staff members at WLS and on the air daily. Both play piano, voices harmonize nicely and Gene is handy with the guitar, harmonica and jewsharp.
Jackson Bill, Tenor, WFLA.
Jackson, Frank, Voice and Piano, WWNC.
Jackson, Mrs. William Henry, Pianist and Accompanist, WLAC.
Jackson's Society Orchestra, KVOO.
Jackson, Mrs. William Henry, Pianist, WSM.
Jana, "Color Talks," WSUN.
Janosek, John, Tenor Soloist on Otto's Little German Band program, KSTP.
Jarecki, Tadeusz, Special Orchestrator, National Broadcasting Company.
Jarrett, Julia Wylie, Soprano, WLAC.
Jayhawker Girl, Popular Songs, KFH.
Jellison Otto J., Tenor, WCCO.
Jencks, Earl D., Sales Manager and Director of Public Relations, KSTP. Former Director of Publicity, Saint Paul Association of Public and Business Affairs; Railroad and Financial Editor, St. Paul Dispatch-Pioneer Press; Northwest Correspondent Wall Street Journal, Consolidated Press.
Jencks, Fred W., Baritone and Announcer, WWJ.
Jendrek, Edward, Tenor, WBAL.
Jenkins, Dr. Burris A., Radio Preacher, WHB.
Jenkins, George, French Harp Artist, and probably the tallest man in middle Tennessee, WLAC.
Jennings, Dessa Anderson, Contralto, WADC. Been on over 150 programs.
Jensen and Lettow, Harmony Boys, WHB.
Jermaine, Jerry, Song Crooner, KPO.
Jernigan, Johnnie, Violinist, WLAC.
Jernigan, Margaret, Cellist and Member of Jernigan Trio, WLAC.
Jeske, Fred. Announcer-Director WGES, Chicago. In his short Radio life, which really only constitutes two years, Mr. Jeske has done some traveling around. For a year he was with WBBM. The next thing Radio fans found him at WTMJ, Milwaukee. But when he discovered that Milwaukee has lost its flavor, he consented to return to WGES, where he is now. He has a fine Radio personality and a nice voice and has many friends. He is planning to use many new features at WGES. He is always good as an entertainer himself and has a very pleasing voice, and doubtless will be one of the leading voices of the future.



Jim and Bob, Hawaiian Guitars, WENR-WBCN.
Jimmy Joy's Orchestra, WDAF.
Joe Bako's Gypsy Band, WADC.
Johnson, Clarence, Conductor of WBAL Jubilee Singers.
Johnson, Clarence, Tenor, WOC.
Johnson, Connie, Accompanist, WDAF.
Johnson, D. D., Chief Operator, WDAF.
Johnson, Ethel, Pianist, WMAK.
Johnson, George, Organist, WOW.
Johnson, Gladys, Cellist, Assists Musical Director, KGW.
Johnson, Gladys Lee, Second Violinist, KGW.
Johnson, Harrison Wall, Pianist, WCCO.
Johnson, J. Howard, Tenor, KNX.
Johnson, Joe, Orchestra Leader of Coronadians, KMOX.
Johnson, Mott, Announcer, KMMJ.
Johnson, Myron, Violinist, WDAF.
Johnson, Paul, Studio Director, KSTP, began announcing for WBAH in 1922 and six months later went to WLAG in Minneapolis as Chief Announcer. When WCCO purchased WLAG, Johnson remained as Chief Announcer until he joined the KSTP staff in March of 1928. Among the celebrities Johnson has introduced to the Radio audience are Marshall Foch, President Calvin Coolidge, General John J. Pershing, Vice-President Dawes, David Lloyd-George, Roald Amundsen, Madame Schumann-Heink, and many others.



Johnson Sisters, Piano, Uke, Voices, WMAK.
Johnson, Stute, Announcer, KMMJ.
Johnson, Walter, Announcer, WTIC.
Johnston, Col. George C., Announcer, WDBO.
Johnston, Merle, Saxophonist, National Broadcasting Company.
Johnston, Gertrude, Pianist, WWNC.
Johnston, Patti, Pianist, KVOO.
Johnstone, G. W., Manager Press Relations, National Broadcasting Company.
Jolley, Marge, Continuity Writer, KMOX.
Jones, Daniel Boone, Fiddler, WOS.
Jones, Exa, "Just Johnesee." Official duties include arrangement of programs, social work at studios, publicity and secretaryship, WFLA.

Jones, Gwymfi, Tenor, Pacific Coast Network, National Broadcasting Company.
Jones, Mrs. Eva Thompson, Contralto, WSM.
Jones, Mrs. G. R., Pianist, WLAC.
Jones, Mrs. Harry, KTHS.
Jones, Mynard, Bass, KPO.
Jordan, Corinne, Program Director and Feature Entertainers, KSTP. Musical Entertainer and Accompanist at WBBM before she joined WCCO as Accompanist She has a deep contralto voice and is best known to the radio audience as a "blues singer" and pianist. She presents her own feature "Mabel at the Music Counter" at KSTP as one of her many duties. She has never studied music, other than a year and a half of piano teaching which she received from one of the neighbors while living at Green Springs, Ohio.

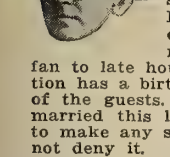


Jordan, Corinne, Announcer, Contralto, Pianist, WCCO.
Jorgenson, Phil, Pianist, KFAB.
Jospe Wood-Wind Ensemble, National Broadcasting Company.
Joung, Jessie, KMA Sewing Circle, KMA.
Joy, Leslie Wells, Studio Supervisor in Charge of Announcers. Announces and sings himself. Has been with the National Broadcasting Company for four years.
Judges, Fred, Spokesman for Auto Club of Washington, KFOA.
Jules, Jacquinot, Organist, KMOX.
Jules Klein's Symphonic Ensemble, WWJ.
Junkin, George, Director, Announcer, KMOX.
Junior Music Club, WFLA.

KAISER, Earl, Leader of Orchestra and Musical Director, WCFL.
Kalani, William, Hawaiian Baritone, KFI.
Kales, Arthur, Manager, KFI.
Kalis, Henry, Director of Lido Venice Orchestra, WEEI.
Kanes Hawaiians, KPO.
Kaney, Sen, Chicago Announcer of the National Broadcasting Company. Sen is one of pioneer announcers. When KYW went on the air he presided at the mike and was with the station until he left it to help WGN go on the air. He returned to KYW before he retired for several years. But, of course, he could not stay retired, and when all his fans had given up asking where that charming Sen Kaney had gone, he suddenly appeared in the Chicago Studio of the National Broadcasting Company.



Karman, Ivor, Violinist, Columbia Broadcasting System Symphony Orchestra.
Kaufmann's Sni-A-Bar Gardens Orchestra, WDAF.
Kay, Lambdin, Little Colonel, Announcer of WSB. No one who has ever heard Lambdin Kay say Atlanta, Georgia, has ever forgotten it. In fact, these two words coming over the loudspeaker or ear phones have thrilled more than one fan seeking d i s t a n t stations. Lambdin Kay belongs to the early and select group of announcers who lured the DX fan to late hours. Whenever a Radio station has a birthday party, Mr. Kay is one of the guests. The rumor is that he got married this last summer, but he refuses to make any statement. At least he does not deny it.



Kean, Harold, Baritone, WJR.
Keefe, Jack, Associate Announcer, WSM.
Keele, Hester, Pianist, WSM.
Keener, Marion, Soprano, National Broadcasting Company.
Keener, Suzanne, soprano, National Broadcasting Company.
Keever, Margaret, Contralto, Plays in "Sea Memories," WPG.
Keithley, E. Clinton, Tenor, WMBB-WOK.
Kellogg, Ester, Violinist, WFLA.
Kelly, Earl, Engineer, KOIL.
Kelly, W. J., Operator, WBAL.
Kemp, Evelyn, Pianist, KNX.
Kendrick, D. E., "Plug," Director WFIW.
Kendrick, James, Announcer, KFRC.
Kennedy, Annie May, Soprano, WLAC.
Kennedy, Carrie Hyatt, Organist, WDBO.
Kennedy, Mrs. Frank, Popular Blues Singer, WFLA.
Keough, John Ames, Sports Announcer, KPO.
Kephart, Victor and Marjorie, Harmony Team, WHT.
Kerk, Loretta, Accompanist, WFI.
Kern, Frank, Announcer, KWK.
Kern, Henrietta, Newest Member of Baltimore Staff. Will be heard as soprano soloist. She studied voice with George Castelle and is a charter member of the Baltimore Music Club, WBAL.
Kerr, Charlie, Orchestra Leader, WCAU.
Kershner, W. E. (Dad) Director of Daily Devotionals at WLW.
Keshner, William J., Saxophonist and Violinist, WLAC.
Kessel, Harry, Popular Singer, WHB.
Keulander, Edith, Soprano, WMBB-WOK.
KFAB Symphony, KFAB.
Kidder, Walter, Baritone, King in Salicon Vanities, WEEI.
Killen, Harbison, Art Altmiller, Banjo Buddies, KWK.
Kincaid, Bradley, "The Mountain Boy With His Hound Dog Guitar," old Tennessee and Kentucky mountain ballads. Born in the mountains of Kentucky and learned the old songs in "them thar hills." First on the air with them, too, over WLS a year ago. Y. M. C. A. Secretary when not busy with the old guitar and old mountain songs.
King, Charles, Tenor, KNX.
King, Gerald, Manager, KFWB.
King, Mildred, Pianist, WSM.
King, Dr. O. H., Baritone, KTHS.
King, Mrs. William, Organist, WOC.
Kingins, Mrs. M. J., Soprano, WLAC.
Kings of Rhythm, WWJ.
Kinkaid, Mildred, Contralto, KWK.
Kinman's Melody Boys, KGA.
Kirby, Corley W., Director-Announcer, WGHP. He has the distinction of having worked in all the Detroit stations. He was with WWJ three years, WJR 1½ years and WGHP 2 years. Famous for his saying that announcers have bankers' hours in the morning and burglars' hours at night. After serving in the Army during the World War, he spent some time in Europe. This experience is invaluable in announcing musical selections.
Kirtley, Lucille, Soprano, KGW.
Kitts, Evelyn, Studio Hostess of KOIL. Gives Aunty Sammy's Chats, serves as accompanist and occasionally offers programs of popular songs.
Klemm, Gustav, Program Supervisor, WBAL.
Klier, Bob, Zither-player. "Bob" is a monument in the cafe life of San Francisco, a tradition for 21 years. "Bob," incidentally, is also an artist at Hungarian goulash, which, unfortunately, he can't cook over the air, KFRC.
Kline, Ted, Tenor, WCCO.
Klotz, Heinie, Tenor, WDAF.
Kma String Trio, Bernice Currier, Birdie Baldwin, Doc Bellamy, KMA.
Kneisel, Jack and His Gypsy Barons Orchestra, WWJ.
Kneiss, Professor Henry, Violinist, Director of Lincoln Salon Orchestra and KFAB Symphony, KFAB.
Knickerbocker Quartet, WEEI.
Knowles, Lillian, Contralto, WENR-WBCN.
Knox, Wm. Morgan, Staff Violinist; Instructor of WSAI Radio Violin Lessons; Assistant Director of Orchestras, WLW Director.
Knutson, Erling, Violinist, WDAF.
KNX Concert Orchestra, KNX.
KOA Mixed Quartet, Bernice W. Doughty, Soprano; Lucille Fowler, Contralto; Ralph Freese, Tenor; Everett E. Foster, Baritone; Freeman H. Talbot, Director, KOA.
KOA Orchestra, KOA.
Koehne, Freida, Violinist, KYW.
KOIN Male Quartet, Emil Brahms, bass; Bud Abbot, Baritone; Denton Denman, Tenor; Lloyd Warren, Tenor.
KOIN Radio Players, KOIN.
Konecky, Eugene, Grand Champion Staller, WOW. He is well remembered for his Blah Club which ceased to operate because Dizzy Izzy, none other than our hero, was too busy to blah. Mr. Konecky has been with the Omaha station since it began as WOAW. Among his other duties he sends out all the station's publicity. In his spare time Mr. Konecky writes poetry, some of which has been published.



Kopec, Mike, Pianist, Piano-Accordianist, KFAB.
Kooker, Ethel, Book Reviews, WFI.
Kornstein, Egon, Violaist, Columbia Broadcasting System Symphony Orhcestra.
Kraft, Vincent, I., President, KJR.
Kramer, L. J., Guitarist, KVOO.
Kresge, S. S., Quartet, WJR.
Krueger, Florence, Soprano, WOC.
Kuhn, Eddie, Kansas City Athletic Club Orchestra, WDAF.
Kuhn, Vincent, Baritone, WSM.
KWK String Trio, Dorothy Davidson, Pianist; Marie Golub, Violinist; Louise Evers, Cellist, KWK.
Kyle, Muriel Magerl, Soprano, WJR.
Kynett. Mrs. Xenophen, Contralto, KOIL.

LADY BALTIMORE, WBAL Sandman Circle.
Lamb, Christine, Contralto, WLAC.
La Ferrara, Vincent, Violinist. Director of "The Trocadrans," Pacific Coast Network, National Broadcasting Company.
LaGue, Charles J., Transmission Engineer, KOA.
Laidley, Isobel, Cellist, WIBO.
Lambert, John, Violin and Saxophone Player, National Battery Symphony Orchestra, KSTP.
Lamborn, Betty, Woman's Hour, WGHP.
La Mother, Gertrude, "Mrs." of Universal Radio Features, WEEI.
LaMotte, George, Bass, KVOO.
Lampe, J. B., Director, WMBB-WOK.
Lancey, Loraine, Accompanist, WJR.
Lang, Harry, Orhcestra Leader of Arcadians, KMOX.
Lange, Verne, Tenor, KFAB.
Lantrip, Rev. W. M., Baritone, WLAC.
Lantry, C. C., Announcer, KHQ.
Largent, Mrs. D. W., Soprano, KFDM.
Lane, Frank, Announcer-Director of WDOD. One of the younger announcers who began his Radio work at KFRU, Bristow, and stayed with the station until the call letters were changed to KVOO. Last June he went to Chattanooga. As Frank is only twenty-two years old, he is getting along rather rapidly, and, as his is one of the favorite voices of the South, he will, no doubt, be heard from in the future. However, he is interested in a fruit and poultry farm in Oklahoma and may leave his announcing for a farmer's life.



LaRowe, Phillip, Central High School Organist, KVOO.
Larsen, Dorothy, Pianist, WSM.
Larson, Bennett, Uncle Ben in charge of children, Announcer, KDYL.
Lasky, Philip G., Announcer-Director, KDYL.
Latner, Mrs. Morris, Soprano, WLAC.
Laughton Family Orchestra, KVOO.
Laurier, Ludwig, Musical Director, National Broadcasting Company.
Laux, J. Francis, Assistant Announcer, Sports, KVOO.
Lawrence, May F., Organist and Composer, WLAC.
Lawrence, Mrs. May F., Pianist, WSM.
Lawrie, Justin, Tenor, National Broadcasting Company.
Leaska, Mme. Leah, Operatic and Concert Soprano, KGW.
Le Barre, Stuart, Violinist, presents the early morning test program over WMAQ and WQJ. A violinist of promise himself, Le Barre gives preference to the classics in picking his records each morning at 6 and 7 o'clock.
LeBow, Dan, Violinist, Conductor of Orchestra, KTHS.
Lederer, John, Conductor of Marylanders, WBAL.
Lee, Virginia, Soprano, WOC.
Leek, Helen, Soprano, WLAC.
Lem and Lafe, Black-Face Team, KPO.
LeMon, Mel, Announcer, KFWB.
Lennox, Elizabeth, Contralto, Columbia Broadcasting System.
Leon, Frank, Orchestra Pianist, KOMO.
Leonhardt, P. A., comes over from the central YMCA early in the mornings to give WMAQ and WQJ fans their setting up exercises.
Leotta, Mme., Reader, KOIN.
Levienne, Kola, Cellist, KJR.
Levienne, Mischa, Violinist, KJR.
Levine, Shepard, Tenor, WJAZ.
Levine, Walter, Baritone, WJAZ.
Lewis, John, Baritone and pupil of Signor Guaetona S. De Luca of Nashville Conservatory of Music. Mr. Lewis is also a Member of the Announcing Staff of WLAC, and appears weekly as a soloist. WLAC.
Lewis, Marion, Accompanist, WLAC.
Lewis, Dorothy, Contralto, KGW.
Lewis, Ednyfed, Tenor, Director, WFI.
Lighthall, Mrs. Ray, Soprano, KFDM.
Lilligren, Alice, Soprano Soloist, KSTP.
Lincoln Salon Orchestra, KFAB.
Lind, George, Baritone, KFDM.
Lindstrom, Everett, KSTP Troubadour, came to the National Battery station from the University of Minnesota. He had formerly broadcast with WAMD and WCCO. His crooning voice and his 16-string Gibson-harp-guitar, provide entertainment for KSTP listeners.
Linden, Jack, Violinist, has been Director of Hotel LaSalle Orchestra, Capitol Theater Orchestra, Member of Chicago Grand Opera Company. Now directs WSBC Orchestra.
Lindhe, Vin, Pianist, Reader, WFAA.
Lindsay, Art, Announcer, KFOA.
Lindsay, Walter, Radio Engineer, WMAQ.
Lingeman, Caspar J., Minstrels, WJR.
Lingeman, Johann, European Cellist, WGN.
Linick, Art, The Famous "Mrs. Schlagenhauer," a "Dutch Treat," WBBM.
Link Bolines Cowboy Band, KVOO.
Lincoln, Waldo, Old Time Fiddler, WSUN.
Linn, Eddy, Announcer, Baritone, Little Clown of the Four K Safety Club of WSAI.
Linn, Martha, Directs "The Women's Exchange of Ideas," Features range from child study, parent education, styles, character analysis, travel talks to beauty culture, WHT.
Linthicum, Walter N., Baritone, Announcer, BAL.
Lion's Club Quartet, WDBO.
Litterer, Dr. Henry, Guitarist, WSM.
Little Brown Church Quartet, Lucille Magill, Soprano; Bernice Ozmun, Contralto; Eugene Leonardson, Baritone; William O'Connor, Tenor, WLS.
Little, Charles W., The Blind Violinist, WSUN.
Little, Jack, Traveling Artist.
Little, Mrs. Angeline H., Manager, KGA.
Livingston, Charles, Baritone, WHT.
Locke, Mrs. Ioma Towne, Soprano; KFDM.
Loder, Kenneth, Cellist, KFAB.
Lombardo, Guy, Director of Guy Lombardo's Orhcestra, WBBM.
Lombards, Lela and Harry, Comedy and Musical Sketches, WLS.
Long, Dick, Orchestra Leader, Violinist, WCCO.
Long, Emmet, Orchestra Leader, WCCO.
Long, Fiddlin' Sam, Old Time Tunes, KVOO.
Long, Lucille, Contralto, WENR-WBCN.

Long, Wesley, "Short" of Radio, KYW.
Lopez, Joseph, Presentation Director, WNAC.
Loring, August, Tenor, WCCO.
Los Angeles Club Trio, Bud and Gordon Van Gorden, Ralph Metser, KWK.
Loyet, Paul, Announcer, WOC.
Love, Mark, Basso, Director of vocal group. A popular favorite with thousands of listeners, and a well known concert singer outside Radio. Even his deepest bass notes have a singing quality that make them superb on the Radio. He is to sing this year with the Minneapolis Symphony Orchestra WGN.
Love, Mabel, Women's Program Director, WCAU.
Loveless, Wendell P., Director, WMBI.
Lovell, J. J., Banjoist, WLAC.
Loving, Refuge Ray, Soprano, KFDM.
Lowe, Helen, Soprano, KPO.
Lowell, Philip, Operator, WCSH.
Lowenheim, Mary Jane, Pianist, WLAC.
Lowenstein, Louis, Violinist, WLAC.
Lowry Male Quartet, WCCO.
Luboviski, Calmon, Violinist, KNX.
Lucus, Mrs. Lucian L., Pianist, WFLA.
Lucy, C. T., Announcer of Special Features, WRVA.
Ludlow, Godfrey, Violinist, National Broadcasting Company.
Ludwig, Preston, Percussionist, KGW.
Lugeska Trio, WMAK.
Luhken, Mrs. Albert, Contralto, KVOO.
Lupton, Mrs. H. M., Pianist and Accompanist, WLAC.
Luton, Mrs. Horace, Soprano, WLAC.
Lynch, Fred, Popular Tenor, KOMO.
Lynch, Montgomery, Baritone, General Director, KOMO.
Lynch, William S., Junior WOR Announcer, Columbia Broadcasting System.
Lyon, Hartzell J., Baritone, KMOX.
Lyon, Ruth, Soprano, WMBB-WOK.
Lyons, William, Harmonicist, WOC.

McADAMS, Mrs. Jordan, Soprano and Dramatic Reader, WLAC.
MacArthur, Peter, Announcer, WOC.
MacKown, Marjorie Truelove, Pianist, WHAM.
McArt, W. J., Tenor, KVOO.
McCabe Jubilee Singers, Negro Spirituals, WSUN.
McCampbell, Ursula, Violinist, WLAC.
McCann, Mildred, Mezzo-Soprano, WFLA.
McClellan, Carter, Xylophonist, WLAC.
McClure, Paul, Announcer of Sunshine Programs. Due to sunshine and smiles in his voice, he is fast becoming popular with the ladies. WENR.
McConnel, Elizabeth, Violinist, WLAC.
McConnell, John, Musical Director, WCAU.
McConnell, Ed, Radio Team of Ed and Mama, WSUN.
McConville, Leo, Trumpeter, Columbia Broadcasting System Dance Band.
McCormack, Hamilton, Operator, WBAL.
McCormick, Leo, Baritone Soloist, KSTP.
McCormick, Peggy, Contralto, KVOO.
McDermott, Tom, Popular Songster, Novelty Pianist, WHB.
McDonald, Grace, Contralto, WSAI.
McDonald, Rex, Banjo and Director Silverking Dance Orchestra, WSUN.
McDonough, Dick, Banjo, Guitar Soloist, Columbia Broadcasting System Dance Band.
McDowell, M. F., Operator, WEAO.
McElwain, George, Announcer, Drafted from Technical Department for late program, KGO.
McFadden, Frances, Pianist, WSM.
McGann, Hugh, Baritone, KOIL.
McGinty Cowboy Band, WLW.
McGowan, Grace, Office Director, Coloratura Soprano, KMOX.
McGlone, Louise, Organist, KMA.
McGrath, Frank, Director Parker House Concert Orchestra, WEEI.
McGee, Beulah, Contralto, WOC.
McGee, Sam, Fiddler, Barn Dance Entertainer, WSM.
McIntire, Kathryne, Violinist, Contralto, Monologues, KMOX.
McInturf, Lucille, Organist, WWNC.
McKee, Edna, Popular Songs, KVOO.
McKenzie, Rev. J. A. Weekly Bible School Lesson, KMA.
McKiddy, M. M., Operator, WDAF.
McKinney's Cotton Pickers, Dance Orchestra, WJR.
McLaughlin, Frances, Secretary to Big Brother Club, WEEI.
MacLean, Alice, Lyric Soprano, KOMO.
McMillin, Mrs. Benton, Reader, WSM.
McMinnville Exchange Club Male Quartet, WLAC.
McMullen Quartet, WFLA.
McNamee, Graham, Announcer. Began work at WEAF in 1923. Has described the World Series, the Presidential Inauguration, the Democratic National Convention, Football games. He is also remembered for his announcing of the Sharkey-Dempsey and the Tunney-Dempsey Fights. He is known by his "Good Evening Ladies and Gentlemen of the Radio Audience." National Broadcasting Company.



McQueen, Alexander, the Scrap Book Man of WSAI.

MAC, Children's Hour Entertainer; a Favorite with "Youngsters from 9 to 90"; has probably wrecked the old "97" more times than anyone else, KFRC.
Mace, Alice, Pianist, KMOX.
Macon, Uncle Dave, Banjoist, Singer, WSM.
Mae and Gert, Harmony Team, WENR-WBCN.
Maggio, Agie, Crystal Beach Orchestra, WMAK.
Mahon, William, Announcer, KOIN.
Mahoney, Bill, Announcer, KOIL.
Male Quartet, WWNC.
Malin, Don, Director of WLS, the Sears-Roebuck station, Chicago. Came to WLS in January, 1926, from farm journal field. Became musical director, served in this capacity until June, 1928, when he was named director following the appointment of Edgar L. Bill to supervise all Radio for Sears-Roebuck and Company. Graduate of Iowa State College, Ames, Iowa, 1918. With Wallace's Farmer, Des Moines, Iowa, for five years, then to Chicago with Prairie Farmer. Music always a hobby, studied voice and piano and was accompanist for glee clubs during college life. A thorough student of music, its history and the lives and personalities of the great men in music. Saw in Radio a great opportunity to encourage appreciation in good music and his series of piano-talk programs on "Personalities in Music," the opera, the symphony, and his many big choral and symphony broadcasts and other programs of a high class character have set a new standard in Radio.



Mallory, Walter, Tenor, WCCO.
Malone, Mary Cornelia, Soprano, WSM.
Man, L. R, Operator, WBAP.
Mandolin Musicians, KMA.
Manley, William Ford, Radio Playwright and Author of "Biblical Dramas" of NBC System.
Manning, Edward, Announcer, KPO.
Mansfield, Mrs. S. A., Pianist, WLAC.
Manuel, Arthur, Baritone Soloist, KSTP, in "Phantom of the Opera."
Manuel Cigar Girls, Popular Numbers Singers, WJR.
Maple City Four, Male Quartet at WLS. Pat Petterson, Bass; Art Janes, Baritone; Bob Bender, Second Tenor; Fritz Meissner, First Tenor, and Rege Peel, Pianist. Drove into Chicago two years ago in a rickety flivver from LaPorte, Ind., determined to "crash" into Radio. Been with WLS ever since—some crash.
Marcotte, Ralph, Cellist, WDAF.
Marcoux, Henri, Baritone, WLWL.
Marian and Jim, Airscout Hour, WENR-WBCN.
Marian, Edith, Soprano, National Broadcasting Company.
Marlowe, William, Librarian and Violinist, National Battery Symphony Orchestra, KSTP.
Martin, Virginia, Pianist, WLAC.
Marsh, Francis B., Manager Vocal Personnel, Columbia Broadcasting System.
Marshall, Gilbert, Baritone, WLAC.
Marshall, Rhena, Mezzo-Soprano, KOMO.
Martens, Thora, Contralto, WENR-WBCN.
Martin, Browne, Violinist, WSM.
Martin, Howie, Announcer, KOIL.
Martin, Marion, Accompanist, Hostess, WWJ.
Martin, Virginia, Pianist, WLAC.
Marylin Trio, Helen Bennett, Violinist; Marion Matthews, Cellist; Mildred Carroll, Pianist and Soprano; KNX.
Maslin, Alice G., Program Director, Pianist, Continuity Writer, Organist, KMOX.
Mason, Richard, Announcer, WPTF.
Massengales, Clyde and Florence, WBAP.
Master Six Orchestra, KFAB.
Mather, Donald, Operator, WEEI.
Mathew Sisters, WHT.
Mathewson, Ralph W., Chief Operator, WEEI.
Matthews, Blanche Moore, Pianist, WLAC.
Matteson, E. E., Director KFKX.
Matthews, Alice, Pianist, WNAC.
Matthews, C. J., Commercial Representative in Chicago Office, National Broadcasting Company.
Matthews Sisters, Harmony and Uke Players, KYW.
Maurer, Hazel, Pianist, WDBO.
Maxwell, Paul, Engineer, KSO.
May, Earl E., Director-Announcer, Gold Cup Announcer, 1926, KMA.
Mayer, Purcell, Violinist, KFI.
Mayflower Trio, Mrs. June Taylor, Jim Taylor, Bob Ross, KMA.
May, Mrs. Earl, Soloist, KMA.
May and June, Harmony Team, WMBB-WOK.
Mays, Esmeralda Berry, Violinist, KMOX.
Maysmith, N. B., General Manager. Mr. Maysmith's past experience in entertaining the public has well fitted him for the position. For twelve years he was on the professional stage with his own companies; for three years manager of a chain of vaudeville acts which went out over the circuit. Since Radio has come into prominence, he has been interested in this latest form of entertainment, CKGW.



Maytire Orchestra, KMA.
Mecker, Louise, Weekly Book Reviews, WDAF.
Meehan, Lewis, Tenor, formerly Staff Member of KYW. Now KNX.
Meek, Sandy, Scotch Tenor, WSBC.
Meeker, Bobby, Director Drake Hotel Dance Orchestra, WGN.
Melaney, Howard, Tenor, WLS.
Melgard, Al, Organist, KYW.
Mellonino, Claire, Pianist, KNX.
Melodians, Laurie, Eddie, Bennie, Male Trio, WGES.
Melodians, Quartet, WSM.
Melody Trio, Sid Lippman, Dale Imes, Sally Farnsworth, KNX.
Melody Twins, Dorothy Maddox, Vera Trueblood, WHB.
Melton, Charles F., "Charlie, the French Harp King," WLAC.
Menkes, Sallie, Jack Baus, Sterra Feigen, Trio, WENR-WBCN.
Menton, Jean Dawson, Afternoon Program Supervisor, WBAL.
Menzer, Carl, Announcer, WSUI.
Mercer, Harry Yeazell, Tenor, WOC.
Merrick, Mahlon, Director of Concert Orchestra, KHQ.
Mertens, Louis, Violinist, WSM.
Messeas, James, Cello, National Battery Symphony Orchestra, KSTP.
Metropolitan Male Quartet, KVOO.
Meyer, Mrs. Eugene, Pianist, WSM.
Meyer, Vic, Leader of Butler Hotel Orchestra, KJR.
Meyers, Charlotte, Member of Team with Miss Tudor, WLW.
Meyer, Mrs. Eugene, Accompanist, WLAC.
Meytrot, Wes', Popular Pianist, WSUN.
Michael, Milton, Tenor, KFDM.
Micklin, Harold, Violinist, Conductor of Orchestra, WFI.
Mignolet, Jeanne, Soprano, is frequently heard when Roxy and His Gang are on the air over the National Broadcasting Company's Network.
Mike and Herman, Comedians, Arthur Wellington and James Murray, WENR-WBCN.
Miles, P. Herbert, Ukulele Entertainer, KSTP.
Miles, Mrs. T. E., Contralto, WSM.
Milholland, Howard I., Studio Manager, Chief Announcer, Program Director, Famous for his Radio Vaudeville. He is also a reader, impersonater and singer, KGO.
Miller, Dick, Tenor, WMAK.
Miller, George, WSBC.
Miller, Hugh, Bass, KFDM.
Miller, Leah, Announcer of Women's Exercise Period of KSTP, is Physical Director of the St. Paul Y. W. C. A.
Miller, Lou, Uncle Jack, KOIL.
Miller, Mamie, Domestic Science Lady, KMA.
Miller, Priestley, Baritone and Member of WLAC Male Quartet, WLAC.
Miller, Sylvia, Young Lyric Soprano, Major Bowes' Capitol Family, National Broadcasting Company.
Miller, Wm., Tenor, went through to the Semi-finals in 1927 Atwater Kent Contest, WADC.
Millrood, George B., Violinist, WJR.
Mills, Byron, Announcer. Learned to sing touring country towns with his father, who was a circuit rider. It is also rumored he reads all the fan mail, KGO.
Mills, H. Lawrence, Chief Control Operator and Assistant Engineer, KSTP.
Milton, Billy, "The One Man Band" (Harmonica and Guitar), KSTP.
Mineo, Sam, Pianist, WMAK.
Minneapolis Symphony Orchestra, Henri Verbrugghen, Conductor, WCCO.
Minotti, Cari, Popular Songs, WSUN.
Mitchell, Bertha, Staff Pianist and Brown Trio, WSUN.
Mitchell, Everett, Announcer on Popular program. He has been connected with Radio three years. WENR.
Moffit, Star's Photoplay Editor, WDAF.
Mole, Miff, Trombonist, Columbia Broadcasting System Dance Band.
Mona Motor Mixed Quartet, Mrs. Will Cutler, Soprano; Mrs. X. Kynett, Contralto; Howard Steberg, Tenor; Philip Helgren, Bass; KOIL.
Mona Motor Oil Orchestra, KOIL.
Mona Motor Oil Twins, John Wolfe, Ned Tollinger, KOIL.
Monjicin, Gregory, Dancer, Russian Arte Troupe of Dancers, Musicians and Vocalists, KSTP.
Montanus, Mrs. Agnes, and her Friendly House Dramatic Players, WOC.
Monroe Jockers' Orchestra, KNX.
Montgomerie, Angie, Contralto, WHT.
Montgomery, Ruth, Soprano, WDAF.
Mooney, Ralph Stifford, Tenor, WLAC.
Mooney, Tom, Baritone, WSM.
Moore, Grady, Hawaiian Guitar Artist, WLAC.
Moore, Homer, Operatic Baritone, WFLA.
Moore, Lloyd, Announcer, CKOC.
Moore, Morrill, Organist, WHB.
Moore, Pryor, Leader of KFI's Concert Orchestra, KFI.
Moosman, Beal, Dramatic Player, Control Operator, KOMO.
Moran, Nellie Lee, Soprano, WSM.
Morehouse, Marguerite, Organist, KOIL.
Morelli, Whitfield, Pianist, and Student in Ward-Belmont Conservatory of Music, WLAC.
Morgan, Arthur, Violinist, WBAL.
Morgan, Madge, Soprano, KVOO.
Morton, Harry, Nat Vincent, Happy Chappies, KFRC.
Morrey, Grace Hamilton, Pianist, WAIU.
Morris, Margaret Messer, Soprano, KNX.



Morrison, Clair E., Manager of KYA. Mr. Morrison received his early training as director of KPO, San Francisco. For the past year and a half he has been piloting KYA into national prominence. The reason he is not on the air now as much as formerly is because he is too busy looking after all the details which go toward making a smooth broadcast.

Morrison, Edris, Director, KOIN Players.
Morrow, Fred, Reeds, Columbia Broadcasting System Dance Band.
Morton, Dorothy, Pianist, WSM.
"Mose and Charlie," Harold Hughes, Jose Simonson, KOIL.
Moses, Eva, Hostess, KFON.
Moses, Everett Allyn, Band Conductor, WSUN.
Moss, Frank, Musical Director of KFRC and WFRC Concert Orchestra; a concert pianist of distinction; has co-starred throughout America with Alice Gentle, Marjory Maxwell, Tina Lerner, Louis Persinger, Lawrence Strauss and others. He is an Ampico recording artist and former director of music at the University of Hawaii, KFRC.
Moss, Nora La Mar, Contralto, WHB.
Munn, Frank, Tenor, Former, One of Rudd Light Opera Group, National Broadcasting Company.
Murphy, Ella, Weekly Book Reviews, KMA.
Murphy, Russell, Tenor, WCCO.
Murray, Norine, Irish Songs, WOC.
Murray, Rachel Neil, Guitarist, WSM.
Music Masters, Twenty-Piece Concert Orchestra, WBAP.
Musical Chefs, Don Travline, Max Freedman, WCAU.
Myatt, Mrs. Herman, Soprano, WSM.
Myer, Dwight A., Engineer, WBZA.
Myers, Walter, "Mr." of Universal Radio Features, WEEI.
Mystery Three, WEBH.

NADWORNEY, Devore, Contralto, National Broadcasting Company.
Nagy, Charles, Violinist, and Member of Francis Craig and His Recording Orchestra, WLAC.
Nalley, Velva, Blues Singer, WDAF.
Nashville Conservatory of Music. This is Nashville's newest musical institution of which Signor Guaetona S. De Luca is Director. The Conservatory will sponsor weekly programs over WLAC throughout the coming fall, winter, and spring seasons. WLAC.
Nashville Men's Quartet, WLAC.
National Barn Dance Fiddlers, Tommy Dandurand and Rube Tronson with the fiddles; Sam Mack, banjo, and Ed Goodreau, caller. "Hot" old time barn dance music. Pioneers in this field in Radio. WLS.
National Battery Girls, Grace Epperson, Olive Stageman, Rachel Salisbury, KOIL.
National Battery Symphony Orchestra, KSTP. H. C. Woempner, First Flute, Minneapolis Symphony, Director; Max Scheliner First Violin, Minneapolis Symphony; William Marlowe, Violin and Librarian; John Lambert, Violin and Saxophone, Minneapolis Symphony; Frank Obermann, Violin, Viola and Piano, Minneapolis Symphony; James Messeas, Cello, Minneapolis Symphony; Alan Warren, Cello and Saxophone; Herman Ruhoff, Piano, Viola and Accompanist, Minneapolis Symphony; Frank Kuchynka, First String Bass, Minneapolis Symphony; John Stamp, Trumpet, Minneapolis Symphony; Con Derus, Trumpet Spence Adkins, Trombone; Earl Handlon, Clarinet and Saxophone, Minneapolis Symphony; Marion Teschion, Clarinet and Saxophone; Gordon Cooke, Drums; Harry Cunnington, First Bassoon, Minneapolis Symphony; Alexandre Duvoir, First Oboe, Minneapolis Symphony; Burton Speakman, Banjo; Alan Hustana, Flute, Minneapolis Symphony.
Neatrour, Harold, Announcer, WRVA.
Neely, Uberto, Violinist; Concert Master of several orchestras. Instructor of WSAI Song Writing Class.
Nellums, Mrs. M. E., Soprano, WLAC.
Nelson, George, Chief Announcer, Bass, KOMO.



Nelson, Ted, Announcer-General Manager WRNY. One of the pioneers of the Atlantic Coast is Ted Nelson. Everybody knows him. This summer he has been followed closely by the fight fans because if anyone knows how to describe a fistic battle it is Ted, and WRNY has been carrying the fights of the local stadium. Mr. Nelson comes to WRNY with experience. He has announced from both WMCA and WPCH. As a graduate of Columbia University and a former newspaper man, he brings to his broadcasting a good background. This summer he has been communicating between the beaches, and, it is rumored, trying to fish.

Nelson, William Warvelle, Orchestra Leader WCCO.
Nerat, Andrew, Jugo-Slavacia Grand Opera Soloist, KSTP.
Neumiller, Howard, Musical Director, WENR-WBCN.
Nevins, George, Tenor and Member of Nashville Men's Quartet, WLAC.
Newman, J. W., Chief Operator, WFLA-WSUN.
Nice, Dr. Clarence, Director Rollins College Conservatory Program, WDBO.
Nicholls, John N., Announcer, Staff Pianist, Baritone, KOIN.
Nichols, G. B., Spanish Announcer, KFDM.
Nichols, Martin, Tenor, WSM.
Nichols, Red, Trumpeter, Columbia Broadcasting System Dance Band.
Nichols, Robert, Associate Announcer, Baritone, KOMO.
Nicholson, James, Chief Operator, WCSH.
Nicholson, Williams B., Tenor, WSM.
Nightingale, Helen, Soprano, KOIL.
Noel, Harold, Announcer, Publicity, WGES.
Noel, Mrs. L. G. Pianist and Teacher of Piano, WLAC.
Novak, Frank, Tenor, WCCO.
Novis, Donald, Tenor, KMTR.
Nye, Harry G., Announcer of Setting-Up Exercises of Early Risers' Club, KSTP, is Physical Director of the St. Paul Y. M. C. A.

OAKLEY, Iris Martinson, Contralto, KOIN.
Oakley, John, Bass, National Broadcasting Company.
Oakley, Victor Dale, Announcer, WFAA.
Obermann, Frank, Violin, Viola and Piano, National Battery Symphony Orchestra, KSTP.
Oberndorfer, Marx and Anne, Musicians, Composers, Students, Teachers and quite a lot of other things, too. The Oberndorfers give WMAQ and WQJ fans entertaining and edifying accounts of the romances in the lives of great composers and the music these masters wrote under the inspiration of the romances. At present they are studying in the MacDowell artist colony at Petersboro, N. H. They return to the air Sept. 16.
O'Brien George, Tenor, National Broadcasting Company.
Ochi-Albi, Nicholas, Cellist, KNX.
O'Connar, (Billy) William, Tenor. Mr. O'Connar has been a staff artist of WLAC for the past ten months, and has won for himself great popularity as a soloist. He is a member of the team, "Billy and Bob, the B. B. Boys." WLAC.
O'Connor, Stanley, Baritone, KOIN.
O'Dea, Margaret, Contralto, KPO.
Odell's Hottentots, Orchestra, WLAC.
Ogle, Lady Ruth, Ballad and Blues Singer, WLAC.
O'Grady, William, Tenor, KTSP.
O'Halloran, Harold, Chief Announcer of the Voice of Labor Station. He was chosen for this position because not only has he a very pleasant voice over the air but he has a very good bass voice which is heard regularly. He can sing any sort of music from the popular to the most classical. Tune in and hear him at WCFL.



O'Kane, Dick, Popular Singer, WHB.
Oldre, Ferd, Banjoist, WCCO.
Olds, E. L., Technical Director, KTHS.
Olds, Dorothy, Pianist, KVOO.
O'Leary, Joseph, Leader of O'Leary's Irish Minstrels, WEEI.
Oliver, Altheda, Mezza-Soprano, KNX.
Olivotti, Eva, Light Opera Prima Donna, KMTR.
Olsen, Al, and his Whispering Guitar, WBAP.
Olsen, Robert, Tenor, Graduated from the try-out programs six months ago and is now one of the Radio sensations of the West, KFRC.
Olson, Clarence, Orchestra Leader, Violinist, WCCO.
Olson, Mrs. Clara, Soprano, WCCO.
Olson, Mrs. H. O., Cellist, WLAC.
O'Neill, Helen, Program Director, KFRC.
O'Neil, Lucille, Soprano, WJAZ.
Opie, Everett George, Announcer, Manager Research Department, Continuity Writer, and Director KSTP Players, is about to celebrate the close of his seventh year in Radio work. He began with KYW, then worked with WMAQ, WQJ, WIBO in Chicago and then went to WJZ. Mr. Opie has announced everything from market reports to grand opera. He is one of the originators of continuity programs and, with his keen sense of musical appreciations, has brought the right relation between the spoken and musical portion of Radio production in KSTP programs.



Optimistic Do-Nuts, KNX.
Oriental Male Quartet, WLS.
Orr, Mrs. Jones, Violinist, WLAC.
Orlofski, Clare, Contralto, WFLA.
Orowitz, Eli M., Weekly Movie Broadcasts, WPG.
Osina, Sophia, Pianist, KVOO.
Oswitz, Bertha, Lyric Soprano, KWK.
Otey, Florence Walden, Member of Trio, WBAL.
Owen, Delos, Theatrical man of long experience with many musical shows and a host of popular tunes to his credit. In charge of WGN's popular programs. Came in WGN January 1, 1928. This is his first Radio work.
Owen, Robert, Chief Engineer, KOA.

PAGLIARA, Nicholas, Tenor, WHAM.
Palmer, Harold, Announcer, WOW.
Palmer, Lester, Announcer, WOW.
Palacios, Senor, Director of Spanish Orchestra, KEX.
Palmer, W. G., "Bill," WCOA.
Patrick, Frances, Pianist, WSM.
Parsons, Mrs. Pollard, Accompanist, WLAC.
Pardue, Mrs. E. L., Soprano, WLAC.
Patrick, Frances, Pianist, WLAC.
Patt, James, Secretary, WDAF.
Patt, John F., Program Director, WJR.
Paulist Choristers, WLWL.
Pavy, Richard, Announcer, WLW.
Payne, George, Tenor, WHAM.
Pearson, John A., Announcer, KEX.
Pease, Charlie, Debonair and Red Headed Operator at WMAQ and WQJ.
Peck, Curtis, Chief Announcer, KPO.
Pedroza, Alfonso and Sophia P., Spanish Bass, Soprano, WGN.
Peery, Harold G., Technical Director, KFRC.
Peet Trio, John Holder, Violinist; William Warner, Guitarist; Mrs. Helen Shea, Pianist, KOIL.
Pellettieri, Vito, and His Orchestra, WSM.
Perfetto, John J., Trombone, Baritone, Columbia Broadcasting System Symphony Orchestra.
Perkins, Omar, Director Playmate, Popular Orchestra, WHB.
Perkins, Mrs., KMA Poultry Lady.
Perkins, Rev. J. R., Station Chaplain, KOIL.
Pernin, Father Claude J., S. J., "Twenty Minutes of Good Reading," KYW.
Perry, Jr., William, Tenor, WSM.
Perry, Mrs. Robert, Pianist, WFLA.
Perry, William S., Tenor, WLAC.
Peterson, Curt, Announcer. Born in Albert Lea, Minn., February 12, 1898. He graduated from the University Oregon with the degree of Bachelor of Science in 1920, after serving in the World War as a lieutenant of infantry. Before entering the field of Radio he was a singer and a teacher of voice at Miss Mason's Castle School for Girls. National Broadcasting Company.
Peterson, Walter, "Kentucky Wonderbean," Harmonica, Guitar, WLS.
Petty, Fred L., in charge of farm programs and market service at WLS for three years. Taught "deestrict" school in Nebraska; punched cows and wrangled horses on Buffalo Bill's ranches; graduated from Colorado Agricultural College; newspaper flea bit him, went to Chicago as associate editor Orange Judd Farmer, then with Farm and Home. Talked at WLS one time about farming, liked the sound of his own voice so talked Edgar L. Bill into giving him a regular job, and has been at it ever since, doing a good job, too. Served two years in infantry during World War. Knows farming and the farm-radio combination from A to Z.
Petway, Mrs. Jake, Pianist and Member of the Crystal Quartet, WLAC.
Peyer, Joe, Orchestra Leader, WCCO.
Pfau, Franz, the Pianist whose solo choruses and special arrangements add much to the popularity of the concert orchestra. Pfau is also heard in solo recitals of his own from time to time over WMAQ or WQJ.
Phelan, Charles W., Director of Co-operative Broadcasts, WNAC.
Phelps, G. Allison, Announcer, KMTR.
Philips, Phil, Director of Springtime Serenaders, WFLA.
Phillips, Pete, Tenor, KTHS.
Phillips, Ronald, Clarinetist, KOMO.
Pickard, Obed, One-Man Orchestra, WSM.
Pierce, Jennings, Announcer, National Broadcasting Company Pacific Network.
Pie Plant Pete, WLS; plays a harmonica-guitar combination, known on the air as the "Two-Cylinder Cob-Crusher"; sings old-time songs, too. Claude Moye is his name.
Piggot, Eileen, Soprano, National Broadcasting Company, Pacific Coast Network.
Pine, Joseph, Clarinetist, Saxophonist, KOMO.
Pinke, William, Operatic Tenor, WFLA.
Pinney, Katherine, Accompanist, KOMO.
Pironi, Ruth, Soprano, KOIN.
Pitcher, J. Leslie, Tenor, KJR.
Pitman, Linwood T., Announcer, WCSH.
Pittenger, Theodore, Violinist, KVOO.
Points, Freddie, Pianist, Player of Mouth Harp, KOIL.
Polk, Marshall, Tenor, WSM.
Polokoff, Eva, Violinist, WIBO.
Pontius, Ernest, Announcer, WREN.
Pool, R. S., Director, WFAA.
Pop Twins, Dorothy Drakeley, Soprano; Rose Quigley, Contralto; WHAM.
Porch, J. W., Harmonica and Guitar Artist, WLAC.
Portal Players, WCCO.
Posselt, Marjorie, Leader of the Friendly Maids, Instrumental Quintet, WEEI.
Powell, Loren, Conductor Loren Powell's Little Symphony, KMTR.
Powell, Verne, Saxophonist, KFAB.
Possum Hunters, Dr. Humphrey Bate, Director, WSM.
Pregg, Herbert, Orchestra Leader, Violin, KOMO.
Preston, Walter J., Director, WIBO.
Price, Miss Elizabeth, Teacher of Piano, WLAC.
Priestley, Harold W., Announcer, WWJ.
Prince, Lurinda, Contralto, WLAC.
Provensen, Marthin, Assistant Announcer, WENR-WBCN.

Pratt, Russell. Humor, hoakum and harmony are pleasingly intermingled when Russell Pratt together with Ransom Sherman and Joe Rudolph, clown over The Daily News program. The three "phee dees," specialists in amusements of any kind and pure bunk of every kind, stage the Musical Potpourri. In addition, Russell is the organizer of the Topsy Turvy Time Radio Club for boys and girls. The club, with almost 300,000 members to date, is broadcast over WMAQ.



Pulley, Guy and Katherine, Ukulele, Banjo, Guitar, WLS.

RADER, C. B., Market Announcer, KFH.
Radley, Verne, Orchestra, KTHS.
Randall, Art, Director of Royal Fontenelle Orchestra, WOW.
Railite Y. M. C. A. Band, under the direction of John G. Miller, WLAC.
Raine, Grace, director of vocal music for WLW-WSAI. Mrs. Raine was the musical director of WSAI before it was taken over by the Crosley Radio Corporation. The vocal destinies of both WLW and WSAI now are in her charge. Her arrangements of quartette and vocal ensemble literature have helped to make WSAI famous for its vocal offerings.
Randell, Harlan, Baritone, WHT.
Rankel, John, Baritone, WHT.
Rapp, J. C., Announcer, Operator, KMA.
Raul, Helen, Pianist, WIBO.
Ray, Bill, Chief Announcer, KFWB.
Raymond, Joseph, Violinist, Columbia Broadcasting System Dance Band.
Reddy, Laurence, Baritone, WCCO.
Redfern, Gene, and Barney Breene, Harmony Team, KVOO.
Redmond, Aidan, Chief Announcer, WBZ.
Red Peppers, Frank Silsby, Director, KVOO.
Reed, Norman, Chief Announcer, WPG.
Reedy, Dorothy Heywood, Pianist, KVOO.
Reep, Philip, Tenor, WHAM.
Reeves, Wenona, Contralto, KWK.
Rehberg, Lillian, Violin-Cellist, KYW.
Reid, Lewis, Announcer of WOR and the Columbia Chain. He came to the broadcasting world from the silent drama and is, perhaps, the handsomest man in Radio. In spite of the fact that he gets a heavy mail from his invisible audience and in spite of the fact that he was a favorite on the screen Lewis Reid remains a very modest man. That is probably the reason he is so popular. His most exciting adventure was getting lost in Central Park, and he was driving the car, too. After driving through the park he came out where he went in and had to drive around it.



Reinmuth Trio, Vocalists, WCCO.
Renard, Jacques, Director of Cocoanut Grove Orchestra, WEEI.
Rendina, S. F., Pianist, Director of K. C. Artist Trio, Director of Concert Orchestra, WHB.
Renier, Tiny, Soloist, WDAF.
Reseburg, Walter, Baritone, KOMO.
Reser, Harry, Director Clicquot Club Eskimos, National Broadcasting Company.
Resta, Francis, Director of the 17th U. S. Infantry Band, WOW.
Revere, Everett, Basso, WSUN Quintet, WSUN.
Reymer's R. V. B. Trio, Jack Thompson, Comedian; Ed Ricks, Bass; Edgar Sprague, Tenor; KDKA.
Reynolds, Al, Comedian, Dialect Stories, KTHS.
Reynolds, F. W., Announcer, WHAM.
Rhies, Frank, Pianist, KVOO.
Rhys-Herbert Male Quartet, WCCO.
Rhythm Kings, Charles Fitz-Gerald, Director, WJR.
Rice, Effie, Pianist, WADC.
Rice, Gladys, Character Singer, Roxy's Gang, National Broadcasting Company.
Rice, Glen, Assistant Manager, KNX.
Rice, Lew, Operator at WMAQ, who pinch hits as Sports Announcer when Hal Totten runs out of words at the big league baseball games and in the fall at the football affairs.
Richardson, Mrs. Henry E., Contralto, WSM.
Richie, George T., Announcer, Station Accompanist, KOA.
Richison and Sons, Old Time Fiddlin' Music, KVOO.
Richley, Tom, Staff Xylophonist of WLW-WSAI. He plays xylophone solos, is drummer on the concert programs, and takes care of the popular programs for Mr. Stoess. Mr. Richley is a graduate of Ohio State, where he started playing the xylophone with the Glee Club. After college, he organized his own dance band. However, annoyed by the unprofessional attitude of his men, he fired them all and devoted himself to a season of intensive musical training. Since then, wherever he has traveled with orchestra, he has "stopped the show."
Richter, Michael, Flutist of Ensemble, WBAL.
Riddell, Jimmie, Director of Ensembles, KOMO.
Ridley and Adkins, Guitars, KVOO.
Ridley, Bob, Steel Guitarist, KVOO.
Rideout, E. B., Meteorologist, WEEI.
Riesinger, Hazle, "The Sooner Girl," Staff Singer, Assistant Director, KFJF.
Rines, Joe, and his Elks Hotel Orchestra, WEEI.
Risinger, J. L., Announcer, KFDM.
Ritchie, Albany, Violinist, KFOA.
Rivers, V. C., Publicity, KJR.
Rives, Winona, Contralto, KWK.
Rix, Ione Pastori, Soprano, KPO.
Roberts, Albert, Baritone, WSM.
Roberts, "Bill," Fiddler, WLAC.
Roberts, Helen Buster, Organist, WBAP.
Robinson, C. C., Old-Time Fiddler, WOC.
Robinson, Irving B., Technical Director, WNAC.
Robinson, Lloyd, Bass, KFAB.
Rocco Grella's Saxophone Octet, WFLA.
Rochester String Quartet, Allison MacKown, Cellist; Carl Van Hosen, 1st Violinist; Abram Boone, 2nd Violinist; Arthur Stillman, Violinist; WHAM.
Rock, Vincent, Soloist, WDAF.
Rodda, John, Tenor, WDBO.
Rodgers, Mrs. R. L., Coloratura Soprano, WFLA.
Roe, Thelma, Violinist, KVOO.
Roelofsma, E., Clarinetist, Columbia Broadcasting System Symphony Orchestra.
Roentgen, Engelbert, Cellist, WCCO.
Roesch, Anna, Pianist, WLAC.
Rogers, Ellen, Jass Pianist, Blues Singer, KGW.
Rogers, Ralph, Universal Radio Features, Director of "Mr. and Mrs. Skits," WEEI.
Roger Williams' Club Quartet, KVOO.
Rogers, Naylor, Manager, KNX.
Ronayne, Mary C., Assistant Program Director, WEEI.
Ronning, Russell, Saxophonist, WCCO.
Rose, Hazel Coate, Pianist, WSM.
Rose, Hortense, Soprano, Pianist, WSAI Maids of Melody.
Rosine, Beulah, Conductor of WBBM Concert Ensemble, WBBM.
Ross, Mrs. R., Coloratura Soprano, WFLA.
Rothermel, Charles, Banjoist, WGES.
Rounders, Myron Neisley, 3rd Tenor; Dick Hartt, Baritone; Armond Girard, Bass; Dudley Chambers, 1st Tenor; Bill Cowles, Pianist; Ben McLaughlin, 2nd Tenor; Pacific Coast Network, National Broadcasting Company.
Rouse, Gene, Announcer, WJJD.
Rowell, Glenn, of Ford and Glenn, WLS, WFAA.
Ruby, Bernard, Member of Ruby Trio, KMA.
Ruby, Floyd, Member of Ruby Trio, KMA.
Ruby Trio, KMA.
Rucker, Stanley, One of the Cornhusker Trio, KMA.
Rudolph, Joe, Member of Potpourri Time, WMAQ.
Ruff, Olga, Soprano, KOIN.
Ruffner, Edmund, Announcer, National Broadcasting Company.
Rupple, Vera, Soprano, WMAK.
Rush, Ford, of the Ford and Glenn, WLS, WFAA.
Russell, Elain, Blues Singer, KWK.
Russell, Jack, WMBB-WOK.
Russian Native Orchestra and Art Troupe, WCCO.
Russo's String Quintet, WDAF.
Ruth, Estelle, Pianist, WADC.
Ruth Snyder, Indigo Blues Singer, WSBC.
Ryan, Frank, Sports Announcer, WEEI.
Ryan, Kathleen, Contralto, at WGN since early in 1925. A fixture in the WGN Mixed Quartet, WGN.
Ryan, Quin, Director of Feature Broadcasts, Feature Announcer. "Been at it" in Radio since 1923. One of orignal directors of WLS and heard before that in special broadcasts over WMAQ. Came to WGN in middle of 1924. Known to thousands as one of the most vividly graphic and entertaining of the country's sports announcers. Has broadcast everything from a senatorial debate and an evolution trial to a high school football game. His stories of Army vs. Navy (1926), the Dayton Evolution Trial, Chicago vs. Illinois (Red Grange), 1925, are regarded as classics in Radio reporting, WGN.



Ryan, Russell, Assistant Announcer, WDAF.

SACHSE, Alice Warren, Program Director, WPG.
Safford, Harold A., Assistant Director and Announcer of WLS. Into Radio a year ago from the newspaper field where he was for the last eight years managing editor of the Sioux Falls, S. D., Daily Argus-Leader. A violinist for many years and did much professional playing in theatrical and concert orchestras. Graduate South Dakota State College, Brookings, S. D. In U. S. forces during World War. Master of ceremonies at National Barn Dance at WLS and "Captain" of the WLS Showboat. Finds time in addition to program duties to keep his hand in the newspaper game by directing publicity work for the station.
Sagamore Hotel Orchestra, Hughie Barrett, Leader; Mort Adams, Johnnie Wade, Freddie Menzer, Saxophones; Charles Jacobs, 1st Trumpet; Fred Wagner, 2nd Trumpet; Norman Booth, Trombone; Frank Smith, Banjo; Fred Kay, Bass; "Prep" Ward, Percussion; Frank Skultety, Piano; Bob Hemming, Piano; WHAM.
Sager, Elizabeth Davis, Pianist, WLAC.
Sainsbury, Rev. Dr., Democrat of the Dinner Table, KSTP.
Salernos. Out of Italy by way of Madison, Wis., Lawrence, Baritone Member; Frank, Virtuoso Accordionist. WGN.
Saltsman, Marguerite, Lyric Soprano, WSUN Quintet, WSUN.
Samanisky, Cello Soloist, Russian Arte Troupe of Danvers, Musicians and Vocalists, KSTP.
Sam and Petunia, KFOA.
Sampson, H. P., Announcer, WABC.
Samson, Dewey J., Tenor, WCCO.
Samelle, Andy, Saxophonist of the Ipana Troubadours, National Broadcasting Company.
Sanders, Mrs. De Page, Pianist, WLAC.
Sanders, Rubye Taylor, Violinist, WLAC.
Sandman Song-Bird, WBAL.
Sandrock, Helen, Violinist, KWK.
Sanford, Harold, Music Director, National Broadcasting Company.
Sargent, Jean, Program Manager, WNAC.
Sarli, Al, Ballad Pianist, KWK.
Sartain, Daisy, Pianist, WLAC.
Satley, Mac, Impresario of Popular Shows, Singer, An Occasional Announcer, WGN.
Saumenig, J. Dudley, Studio Director and Announcer of WSUN. His "Why Stay Up North?" coming to you, probably during a snowstorm, in the middle of February, from "The Land of Sunshine and Oranges—With a Temperature of 72 Degrees," brought wails of "protest, last winter, from Northern listeners not fortunate enough to enjoy the Florida sunshine." Mr. Saumenig is of the newer school of broadcasters, beginning this work with the inception of WSUN last November.



Saunders, Harold, Violinist in Saunders' Bachelor Old Time Trio, KSTP.
Savage, Mrs. Henry, Soprano, WLAC.
Sawyer Saxophone Group, WJR.
Schaetgen Trio, Instrumental, WCCO.
Schellner, Max, Violinist, National Battery Symphony Orchestra, KSTP.
Schenck, Charles A., Producer, National Broadcasting Company.
Schenck, Richard, Operator, WLW.
Scheurer, Karl, Violinist, WCCO.
Schilling, John T., Announcer, Director, has been with WHB since it went on the air in 1922. Kansas City fans have never tired of his voice which is a compliment in itself. This is no doubt due to the fact that he is thinking of his invisible audience rather than himself. Mr. Schilling has always stood high in any announcers' contest. He maintains the same high standard of programs.

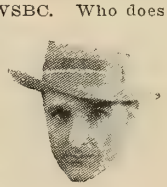


Schindler, Willard, Baritone, National Broadcasting Company.
Schlegel, George, Operator-Announcer, WSUN.
Schneller, John K., Announcer, KEX.
Schoelwer, Eddie, Pianist, one of the Baby Grand Twins, Big Clown of the Four K Safety Club, WSAI.
Schoening, Virginia, Assistant Librarian, KSTP.
Schoetgen, Dora, Pianist in Schoetgen Trio, KSTP.
Schofield, Mrs. Henry, Soprano, WLAC.
Schramm, Sarah, Pianist, WFLA.
Schroeder, Leon, Baritone, KVOO.
Schultz, E. E., Director of Setting-Up Exercises at WLW.
Schutt, Arthur, Pianist, Columbia Broadcasting System Dance Band.
Schoop, Dorothea, Rehearsal Accompanist, KGW.
Schwab, May Dearborn, Soprano, KPO.
Schwartz, "Bill," Jr., Soloist and Member of Vanderbilt University Football Squad, WLAC.
Schwartz, Jean Taradash, Violinist, WLAC.
Schwertzler, Ethel, Violinist, WMBB-WOK.
Scott, Ivy, Soprano, National Broadcasting Company.
Scott, Jose, WSBC.
Scull, Fern, Staff Accompanist, WGN.
Seale, Walter B., Baritone, WOAN.
Searle, Don, Announcer, Station Manager, KOIL.
Sebel, Frances, Soprano, National Broadcasting Company.
Seeley, Margaret Calhoun, Pianist, WLAC.
Seixas, Dr. P. M., Setting-Up Exercises, KNX.
Selinger, Henry. Program Director of Station WGN and Manager-in-Chief of its numerous musical activities. His Drake Concert ensemble is a pioneer radio orchestra, having broadcast over WDAP (later WGN) back in 1923. He is known as the Phantom Violin, WGN.
Selph, Orris M., Chief Operator, Announcer on Sunday Service, WRVA.
Semmler, Alexander, Assistant Conductor, Columbia Symphony Orchestra.
Semple, Tom, Scotch Entertainer, WLAC.
Serafino, Bertha, Popular Pianist, KFDM.
Seven Aces, "All Eleven of 'Em," WBAP.
Seymour, L. J., Announcer, WCCO.
Shadwick, E. Joseph, Violinist, WCCO.
Shaffer, George, Saxophonist, KVOO.
Shaffer, Rachel Watson, Soprano, KVOO.
Shannon, John Finley, Pianist, WSM.
Shannon, Mrs. Marguerite, Pianist, WLAC.
Shannon, Ray, Tenor, WDAF.

Shapiro, Leon, Violinist, WDBO.
Sharman, Mrs. Olive, Woman's Hour, WJR.
Shaver's Jubilee Singers, WLS.
Shaw, Dudley, "The Tired Hand," Director, Chief Announcer, KFJF.
Shaw. R. M., "Father Time," Office Manager, KFJF.
Shean, Jack, Tenor, National Broadcasting Company.
Shea's Stage Band, Alex Hyde Director, WMAK.
Shea's Symphony Orchestra, WMAK.
Sheehan, Bartholomew, Announcer, WLWL.
Shelden, Chet, Orchestra, KFH.
Shell, Fred, Cellist, KOMO.
Shelton, Manie Bess, Soprano, WLAC.
Shepard, Jr., John, President, Treasurer, WNAC.
Shepard, John, 3rd, Executive in Charge, WNAC.
Sher, Lou, Blues Singer, KWK.
Sheridan, Maude, Contralto, WFLA.
Sherman, Joe, Banjoist, KGW.
Sinn, J. F., "The Boss," KSO.
Skinner, Eula, Soprano, WLAC.
Skultety, Frank, Pianist, WHAM.
Slimmon, Wesley, Baritone, KFOA.
Sloan, George R., Operator, WBAP.
Smiley, Robert, Announcer, KFRC.
Smith, Amy L., Pianist, KWK.
Smith, Anna Mary, Soprano, KVOO.
Smith, Arthur, Fiddle, Barn Dance Entertainer, WSM.
Smith, Beasley, and His Orchestra, WSM.
Smith, George, Announcer, Director, WJAZ.
Smith, Harold Osbourn, Organist, WHAM.
Smith, Lee O., Announcer, Director, KFDM.
Smith, Madge, Hawaiian Music, WHB.
Smith, M. G., Fiddle, Barn Dance Entertainer, WSM.
Smith, Mrs. Brentley, Soprano, WLAC.
Smith, Mrs. Quentin M., Soprano, WLAC.
Smith, W. M., Banjoist, WLAC.
Smith, Vernon H. "Bing," Announcer, WREN.
Smith, Z. Franco, Tenor Soloist, KSTP.
Snell, George D., Technician-Announcer, KDYL.
Sni-A-Bar Gardens Orchestra, WDAF.
Snyder, G. M., Assistant Operator, KHQ.
Snyder, Reed, Announcer, WOC.
Sobey, Roy, Vocalist, KYA.
Sodero, Cesare, Maestro, Opera Presentations, National Broadcasting Company.
Sonnenfield, Helene, Mezzo-Soprano, WLAC.
Soreno Hotel Ensemble, Louis Baer, Director, WSUN.
Southern Melody Boys, WFLA.
Southern Ramblers, Orchestra, under the direction of William Yeager, WLAC.
Spalding, Margarette, Junior Soprano, WFLA.
Speakman, Burton, Banjo Player, National Battery Symphony Orchestra, KSTP.
Spiers, Byron. Reads the Mail Bag at Topsy Turvy Time each afternoon over WMAQ at 5:15 o'clock.
Spooner, Mrs. Morris, Soprano, WSUN.
Springtime Serenaders, FLA.
Stafford Sisters, Novelty Harmony Team, KFON.
Stamp, James, Trumpet, National Battery Symphony Orchestra, KSTP.
Standard Symphony Orchestra, KPO.
Sherman, Ransom. The third of WMAQ's three "phee dees" of humor, hoakum and harmony. Ransom can sing and play as well as clown, and mirth and melody are his particular fortes. In one of his few serious moments he even can announce in an almost dignified manner. He and Russell Pratt add the Saturday night song cycle to the many other weekly programs they present The Daily News fans.
Sherr, Norm, Pianist, WGES.
Sherris, Marley R., Announcer. Born in Toronto, Canada, June 23, 1884. Studied piano and singing in the Toronto Conservatory of Music and in Chicago. He made appearances all through Canada and the Western States. Finally studied in London, England, and returned to New York, National Broadcasting Company.
Shields Louise, Pianist, WSM.
Shields, Lytton J., President, National Battery Broadcasting Company, Owners and Operators of KSTP. He is the principal owner and originator of KSTP and holds the position of Director of Public and Business affairs of the St. Paul Association in St. Paul. Mr. Shields is a Junior Pioneer of St. Paul and has taken a leading part in the civic development of the city. He is President of the National Battery Company, a Director of the First National Bank in St. Paul ,and a member of the White Bear Yacht Club, the Minnesota Club, the St. Paul Athletic Club, and the Rotary Club. His great interest in Radio development is evidenced in the effort which he put forth in establishing KSTP, the "baby" of Radio stations, and in employing a full 21-piece symphony orchestra to provide for the entertainment of the radio listeners.
Shields, Mrs. E. P., Contralto, KTHS.
Shippee, Max E., Ballad Singer, WBAP.
Shirk, Kenneth, Engineer, KOIL.
Shirley, Ruth, Colatura Soprano, WSUN.
Shoffner, Charles P., Weekly Talks, WFI.
Shope, Henry, Tenor, National Broadcasting Company.
Shirk, Kenneth G., Technical Staff, KOIL.
Shotliff, Jack, Operator, WDAF.
Shriner, Patti Adams, Pianist, KVOO.
Shroeder, Leon, Baritone, KVOO.
Shuck, Mrs. J. G., President Tuesday Morning Music Club, WFLA.
Shumate Brothers, KMA.
Shurtz, E. Judson, Baritone, WOC.
Sicilians, Male Quartet, WOC.
Sickinger, Hodel, Pianist, WDAC.
Silberstein, Herbert, Violinist, WOC.
Silverton, Edna, Director of the Crosley Woman's Hour of WLW. Is a graduate of Ohio State and has a number of original stories and poems to her credit.
Simmons, Bertha, Popular Singer, KFDM.
Simon, Harry, Director of the KFRC Dance Orchestra, Formerly Director at The Ambassador, Ltd., Melbourne, Australia, KFRC.
Simonds, Harold, Baritone and Announcer, WFI.
Simonds, Raymond, Leader of Whiting's Quintet, Male, WEEI.
Simons, George, Announcer, WMAQ-WQJ.
Simons, Mildred, Announcer, WCCO.
Simpleton Fitts, Conducts the Early Bird program from 7-8 a. m. daily. When "Simpy" wears his other uniform he is known as Munroe Upton, Announcer par excellence, KFRC.
Simpson, Pauline, Pianist, KTHS.
Singleton, Harold, Baritone, WHAM.
Stanton, Andrew T., Announcer-Tenor, WCAU.
Star's Novelty Trio, WDAF.
Star's String Trio, WDAF.
Steffani, Olga, Contralto, KPO.
Stein, John, Baritone, Director of Stein Mixed Quartet, WADC.
Stentz, J. Dale, Director-Announcer, WWNC.
Stern, Samuel Maurice, Cellist, WBAL.
Stewart, Kathleen, Accompanist, Pianist. Has been with the National Broadcasting Company Three Years.
Stirling, Jean, Pianist, WOW.
Stoess, William C., Musical Director of the Crosley stations WLW-WSAI. He has a permanent staff orchestra and a calling list that includes all members of the Cincinnati Symphony as well as every other expert instrumentalist in Cincinnati. He makes up the programs for sixteen orchestra concerts every week in addition to supervising their direction and the presentation of a number of other orchestras which come into the stations as complete units under their own directors. In his "spare time" he presents the Miniatures of the Masters series of musical history talks on WLW at 4:00 P. M. five days a week, plays the solo violin, and announces.



Stone, Warren L., Basso, WSUN.
Stoner, Marjorie, Contralto, WSUN.
Stopp, Gerald, Radio Dramatic Director and producer, National Broadcasting Company.
Storer, Lucille, Pianist, WFLA.
Storey, Marshall, Leader, Hawaiian Beachcombers, KSTP.
Southern Plantation Singers, WFLA.
Stowman, Kenneth W., Publicity Director.
Strigl, Robert, Announcer, WMAK.
Stringer, Mrs. John A., Contralto, WSUN.
String Pickers, Hawaiian Instrumental, WWJ.
Strout, R. D., Operator, WBAL.
Sullivan, Jerry, Director of WSBC. Who does not remember WQJ, Chi-Caw-Go. Yes, that was Jerry Sullivan, and he began announcing way back when. At the present time he is putting WSBC on the Radio map. When his cheery voice is absent from the station, he is away singing in vaudeville. Jerry is one of the best of Blues Singers, and has written songs of his own.



Sumner, Everett, Tenor, WSUN.
Sunderman, Elsie, Soprano-Assistant Studio Hostess. Conducts the Kitchen Council, KSO.
Sunderman, Lloyd, Bass Soloist, KSTP.
Sunny Jim and His Dandies, WDAF.
Sunny Tennessee Quartet. This quartet, which is very popular throughout the middle section of the United States, will be heard over WLAC each Saturday evening throughout the coming fall and winter season. It is composed of the following members: Mrs. Herman Myatt, Soprano; Eva Thompson Jones, Contralto; Harry Walters, Bass; George Nevins, Tenor, Louise Shields, Accompanist, WLAC.
Superiod, Fred, Lyric Tenor, KWK.
Sutcliffe, Lillian, Assistant to Sales Manager, KSTP.
Sutherland, George L., Jr., WPTF'S Manager. Has announced in the past from WBZ, WDBO, WMBF, WSEA.
Sutoff, Helen, Contralto Soloist, KSTP.
Swanson, Helen, Office Manager and Secretary to the Manager, KSTP.
Swanson, Nels, Bass Soloist, KSTP.
Sweeney, Mrs. Louis, Whistler, WLAC.
Sweeney, Robert, Bass, WFLA.
Symphonic Male Quartet, WADC.

TAGGART, Dorothy, Soprano, Office Assistant, KOMO.
Talbot, Bryce, Baritone, Character Singer. Known for his Gilbert & Sullivan and musical comedy programs, WGN.
Talbot, Freeman, Announcer - Director KOA. The friendly atmosphere at KOA, Denver, is for the most part due to the genial dispositon of Mr. Talbot, the Director. He is, also, one of those announcers who has broadcast everything and from every place. He has broadcast from the depths of mines and from the tops of mountains. He also directs the KOA Minstrels which have been winning so many Radio laurels the last two years. The Radio Rodeo Radio, one of the biggest Radio productions in the last few years, was also directed by Mr. Talbot. He manages to infuse some of the western atmosphere into the station. All the programs have a distinct individuality.



Tall, S. Broughton, Head of Musical and Literary Department. He is author of the "Musical Memories," WBAL.
Tank, Herbert F., Engineer, WWJ.
Tanksley, Louise, Contralto, WLAC.
Tarbell, Madge, the Girl Baritone, KSTP.
Taylor, Bernice, Dramatic Soprano, KYW.
Taylor, Frank, Popular Pianist, KOIN.
Taylor, Rose, Accompanist, WDAF.
Ted Weems, Victor Recording Orchestra, WDAF.
Teget, Leona, Flower and Domestic Science Talks, KMA.
Teel, Icey, Dramatic Reader, WOC.
Teeter, Kenneth, Baritone, KOIN.
Temple, O. D., Tenor, WOW.
Tennyson, Juanita, Soprano, the Original "all-around musical athlete." She has had an excellent musical education, is an experienced concert and operatic singer, but is not reluctant to do a popular number now and then.
Tepley, John, Bass, KOMO.
Teschion, Marion, Clarinet and Saxophone, National Battery Symphony Orchestra, KSTP.
Thaden, Zona Gale, Staff Pianist and Accompanist. Composer and Member of Pinellas Country System of Schools, WFLA.
Thiede, Elsie, Soprano, Columbia Broadcasting System.
Third Infantry Band, Carl Dillon, Conductor, WCCO.
Thomas, Bob, Announcer, KWK.
Thomas, Dolph, Chief Announcer, Studio Director, Baritone, KOIN.
Thomas, Ifor, Tenor, National Broadcasting Company.
Thomas, Lloyd C., Commercial Manager of Westinghouse Stations. His early experience in Radio was secured at KFKX.
Thompson, Billy, Baritone, KVOO.
Thompson, C. R., Announcer, WAIU.
Thompson, Donald, Announcer, KPO.
Thompson, Fagan, Baritone, WLAC.
Thompson, Mae, Soprano, KFRC.
Thompson, R. Lee, Violinist, WADC.
Thompson, Ruth, Contralto, WSUN Quintet.
Thorgersen, Edward, Announcer, Pianist, Engineer, National Broadcasting Company.
Thornton, Henry, Organist, WOW.
Thorwald, John, Director-Announcer, WRR.
Throm, Ludwig, Drums, WDAF.
Tison, James F., Operator, WFLA.
Tison, W. Walter, Director-Announcer. This genial Director of WFLA is a native Floridan, born in the northern part of the state during the Spanish - American War. He specialized in Radio at Harvard University. Mr. Tison brings to the microphone the wealth of his experiences as Radio operator, both during the World War and afterwards. Naturally enough his first experience in voice transmission was with the American destroyers. Evidently his tone quality was good even in those days. After he left the U. S. Shipping Board, he belonged to the staff of WSB, and when the 500-watt equipment of this station was sold to Clearwater he took charge of it. Have you heard his clever pronunciation of Florida?



Todd, Rev. John, Sunday Morning Service, WMA.
Tofalli, John, Accordionist, Pacific Coast Networks, National Broadcasting Company.
Tom and Jerry, Bob Lee, Ethel Warner, WHB.
Tom, Joe and Jack, Minstrel Men, WSM.
Tone, William, Trombonist, Melophonist, Columbia Broadcasting System Dance Band.
Topping, John D., Publicity Director, WWNC.
Torrey, Mrs. J. D., Pianist, WSM.
Totten, Hal, Sport Announcer. When the football season or the baseball comes around, the Daily News station, WMAQ, calls upon Hal Totten to do the announcing and for the season he leaves his editorial desk. Fans think no one can announce these two sports like Hal. As most of his five years of newspaper work has been spent writng sport copy, it is not queer that he should qualify in this capacity. He remembers football announcing when the Radio reporter faced a mike exposed to all sorts of weather and often the reception was spoiled by rain. Of course, now the announcers sit tranquilly behind glass and report each play undisturbed by the weather.



Tkach, Teter, Baritone Soloist, Russian Arte Troupe, Dancers, Musicans and Vocalists, KSTP.
Totty, W. L., Banjoist, Barn Dance Entertainer, WSM.
Trabond, Mrs. Clifford, Soprano, KVOO.
Tramont, Charles, Announcer, WMAK.
Trautner, Elsa Behlow, Soprano, KPO.
Treble Clef Ensemble, KSTP. Mrs. J. H. Tucker, Director and Accompanist; Miss Gertrude Gray Smith and Madeline James, First Sopranos; Mrs. J. S. White and Miss Irma Meili, Second Sopranos; Mrs. Walter Homes and Mrs. G. Gardener Stahle, Altos, all Members of the Schubert Club, a musical organization in St. Paul.
Trousdale, Mrs. Goulding, Pianist, WLAC.
Tschantz, Gladys Myers, Soprano, WADC.
Tucker, Bobby, Juvenile Concert Pianist, WFLA.
Tuelser, Mrs. J. H., Contralto Soloist, KSTP.
Tully, Marie, Popular Pianist and Singer. When Mike and Herman are cutting up before WENR'S microphone, they often meet a lady friend. Sometimes it is Geraldine and sometimes it is someone else, but that sweet feminine character is little Marie. You might call her the Girl Friend in this case. She also takes part in Here and There on the Air. In fact, she is in demand for all popular programs.



Tulsa Community Chorus, KVOO.
Tulsa Male Quartet, KVOO.
Tulsa Symphony Orchestra, KVOO.
Tulsa Symphony Male Quartet, KVOO.
Turney, Alta, Dramatic Soprano, WSUN.
Turrill, Celia, Mezzo - Soprano, National Broadcasting Company.
Twamley, Edgar, Announcer, WOC.
Tweed, Grandpa, with Uncle Bob, Guitarist, Mouth Harpist, KYW.
Tyson, E. L., 'Ty," Station Manager, Chief Announcer, six years, WWJ.
Tyson, John Reed, Morning Announcer. His "entertainment for shut-ins" and readings have made him the popular announcer with thousands of unfortunate listeners, WGN.

UKULELE Larry, Popular Songster with Ukulele, WHB.
Uncle Wip, WIP.
Underwood, Cecil P., Chief Announcer, KHQ. One of the popular announcers of Spokane is this versatile young man. Not only is he nice to hear over the air, but he is good to look at, and it is rumored that when he announces he has a large visible audience as well as invisible. However, he has done his bit to make Spokane famous.



Underwood, Daisy Maude, Soprano, KVOO.
Underwood, Loyal, Feature Announcer, KNX.
University of Minnesota Band, Michael Jalma, Conductor, WCCO.
Upton, Mrs. G. Director of Plays, WCAU.
Upton, Munroe, Announcer, Continuity Writer, Simpleton Fittz, KFRC.
Utica Jubilee Singers, National Broadcasting Company.

VAGABOND Male Quartet, Harold Singleton, Baritone, Leader; Albert Newcomb, 1st Tenor; Philip Reep, 2nd Tenor; Benjamin Weaver, Bass; WHAM.
Vagabond Kings, Bernard and Claude Cooney, Harmony Team, KWK.
Vaille, Clara Hinman, Soprano, WSUN.
Valencians, Hawaiian Quartet, KYW.
Velaski, Vilma, Russian soprano, KMTR.
Vanatta, Mrs. L. L., Iowa Farm Housewife, KMA.
Vance, Margaret, Pianist, WSM.
Vandersloot, John, Bass, Announcer, WFI.
Vannini, Augusto, Director of La Touraine Coffee Concert Orchestra, WEEI.
Van Praag, Henry, Cellist, Columbia Broadcasting System Symphony Orchestra.
Van Praag, Maurice, Manager, Columbia Broadcasting System Symphony Orchestra.
Van Vaulkenburg, Lucie, Violinist, WSM.
Varnum, Girard, Safety Council Program, KMOX.
Vaughan, G. Kieffer, Tenor, WOAN.
Vaughan, James D., Owner, WOAN.
Vaughan Trio, L. E. Gilbert, 1st Tenor; Eiland Scarbrough; 2nd Tenor; Z. H. Lester, Baritone, WOAN.
Vaughn, Kate Brew, Economics Department, KNX.
Vaughn Radio Quartet, Hilman Barbard, Tenor; Otis L. McCoy, Tenor; W. B. Walbert, Baritone; A. M. Pace, Bass; WOAN.
Ventre, G. W., Leader of Weymouth Post No. 79 American Legion Band, WEEI.
Vernet, Louise, Soprano, WENR-WBCN.
Vierk, Evelyn, Soprano, WHT.
Vienna Concert Orchestra, KNX.
Vincent, Edith A., Housewives Program, KDYL.
Vincent, Margaret, Director of Women's Activities, KGW.
Vita and Zita, Harmony Sisters, WFAA.
Voorhees, Don, Conductor, Columbia Broadcasting System Dance Band.
Voorsanger, Harrold, English Pianist, KTHS.
Voris, Mrs. Clifton, Contralto, KVOO.
Voss Vagabonds, Herb Heuer, Director, WOC.
Vouville, Harold, Pianist, WSM.
Vossburg, Lenore, Studio Accompanist, WSUN.

WADE, Fredericka, Violinist, WSUN.
Wade, Mrs. William, Soprano, WSM.
Waggoner, Aleda, Soprano, WLAC.
Wagoner Hawaiian Trio, WBAP.
Wadell, Gertrude, Contralto, Winner Local 1927 Atwater Kent Contest, WADC.
Waldner, Fred, Tenor, WDAF.
Waldorf - Astoria Dinner Music, National Broadcasting Company.
Wahlstedt, John, Tenor, WDAF.
Wales, William S., Announcer, WWAE.
Wallace, E. P., Assistant Announcer, WWJ.
Wallace, Eddie, Sunshine, Tenor, WMBB-WOK.
Wallace, Forrest P., Announcer, WWJ.
Wallace, Susan, Xylophonist, WLAC.
Waller, Judith C. The amiable and busy Director of The Daily News station WMAQ. She it is that sees that WMAQ fans hear all the big events, such as Presidential campaigns, Army-Navy football games, the Eucharistic Congress, the Chicago Civic Opera, the Chicago Symphony Orchestra and the visit of Mary Pickford and Douglas Fairbanks to Chicago. Incidentally, she recently received the military title of Colonel from the Governor of the State of Kentucky. She holds the positon of Radio Chairman, of the Illinois Federation of Woman's Clubs, and is responsible for all the broadcasts which the Federation presents.



Walter, Elsie, Pianist, WHAM.
Walter, Julius, Jass Pianist and Orchestra Manager, KGW.
Walter, Mrs. Clyde, Pianist, Program Director, WLAC.
Walters, Harry, Basso, WLAC.
Walmsley, Margaret, Cellist, WSUN.
Walther, Oscar, 2nd Violinist, Columbia Broadcasting System Symphony Orchestra.
Walton, Hugh, Tenor, Announcer, KGW.
Wambe, Sam, Pianist, WMAK.
Wands, Mrs. J. Arthur, Violinist and Viola, WLAC.
Wards, Cecil and Esther, Hawaiian Guitar Aces of WLS. Put the "why" in Hawaiian music over Radio three years ago. It's Mr. and Mrs.
Ward, Maude, Librarian, KFRC.
Warmack, Paul, Old Time Band Leader and Mandolinist, WLAC.
Warner, Ann, Domestic Economist, KPO.
Warner, Don, Popular Musical Director, KFWB.
Warner, Ted, Cellist, KVOO.
Warner Trio, KVOO.
Warren, F. H., Announcer, WHAM.
Warrington, John, Saxophonist, WPG.
Warren, Katherine, Soprano, WLAC.
Wasmer, Louis, Manager, KHQ.
Wasmer, Mrs. Louis, Program Director, KHQ.
Wathall, Alfred G., Composer, Arranger, Conductor, WGN.
Watt, Charlee, Southern Crooner (Miss), KYW.
Watt, Lillian, Soprano and Accompanist, WLAC.
Way, James, Ace Tenor, WPG.
Weaver, Frederick D., Organist, WBAL.
Webb, Paul, Baritone, WLAC.
Webb, M., Organist, KOIL.
Webber, Blanche, Hostess, WOW.
Weber, Julian P., Announcer, Operator, WSUN.
Webster, J. Oscar, Tenor, WBAP.
Weedin Brothers, Guitars, KVOO.
Weeks, Charlotte Pratt, Organist and Pianiste, WSUN.
Weems, Ted, and His Band, KTHS.
Weil, Mrs. Simon, Soprano, WLAC.
Weimbergers, Rose, Colonial Belle Trio, KEX.
Weiner, Michael, Orchestral Supervisor, WBAL.
Weiner, Michael, Violinist, WBAL.
Weir, Marion, Dramatic Tenor, KWK.
Weiss, Adolph, Bassoon, Columbia Broadcasting System Symphony Orchestra.
Wellington, Arthur, Baritone. Has fame the last year for his presentation of Mike in the Mike and Herman Team, WENR.
Welsh, Fred, Tenor, KVOO.
Wenige, Arthur, Pianist, WWNC.
Wentworth, Ralph, Announcer. Studied music at Sorbonne and the Conservatory of Music in Paris after seeing action in France. When he returned to the United States he appeared in concerts and traveled with a well-known musical comedy. National Broadcasting Company.
Wessel, Bill, Baritone Soloist, KSTP.
Wesson, Marguerite, Soprano, WFAA.
West, Fred, Hawaiian Music, WHB.
West, Grace, Blues Singer, WFAA.
West, Wm. H., Chief Engineer, KMOX.
Westphal, Frank, Pianist and Conductor of WENR Studio Orchestra. Who does not remember Frank? His versatile playing and his well trained orchestra have been famous for five years. This is true because he takes his Radio work very seriously and puts all of himself into the broadcasting. There have been times in his Radio work when he has had to give almost the entire evening's performance from announcing to playing the individual numbers. Now, however, he has time to concentrate on his own work.



Wetzel, Maurice, Chief Announcer of KYW. Mr. Wetzel is one of the pioneers in the Radio field. For two or three years he directed WOOD, Grand Rapids, and was known for his continuity programs. He used to take down his programs on dictaphone rolls, and it is said he has a canned program for almost every occasion. Recently he has been in Chicago announcing at WCFL, but since the first of the year moved over to KYW.



WGES Little Symphony, WGES.
WHAM Studio Mixed Quartet, Lucille Brightman Davis, Soprano; Rae Potter Roberts, Contralto; Herbert Senior, Tenor; George Frank, Baritone; WHAM.
Wheatley, Walter, Tenor, Director of Opera Hour, KFAB.
Wheeler, Alton E., Popular Pianist and Soloist, WLAC.
Whitcomb, Lewis S., Assistant Superintendent, WEEI.
Whilt, Jim, Poet of the Rockies, KMA.
White, Arthur, Baritone Soloist, KSTP.
White and MacDonough, Banjoists, WCCO.
White, Jimmie and Howard Fordham, Singing Serenaders, KFH.
White, Josephine Storey, Contralto, KVOO.
White, Major J. Andrew, President, Columbia Broadcasting System.
White, Onalese, Contralto, KYW.
Whitney Trio. Staff Chamber Music Group of WMAQ and WQJ. Noreen is the Violinist, Grace the Cellist and Robert is the Pianist and Manager of the trio.
Wienand, C. Marcus, Dramatic Director, Publicity, KOMO.
Wiener, Jean, Organist, WPG.
Wightman, Florence, Harpist, Roxy's Gang, National Broadcasting Company.
Wilbourn, John, Tenor, Announcer, WBAL.
Wilbur, Ray, Tenor, WSUN.
Wilfahrt's Concertina Orchestra, Old Time Dance Music, WCCO.
Willett, Gertrude, Hostess, WMAK.
Williams, Chuck, Dan Bannister, Harmony Team, KVOO.
Williams, Frank, Old Time Fiddler, WOC.
Williams, Herbert, Violinist, WLAC.
Williams, Jess, Popular Pianist, Entertainer, KFAB.
Williams, Mary, Blues and Ballad Singer, WGES.
Williams, Ray, Dance Orchestra, WSUN.
Willis, John, and Edward Meisenbach, Violin Duo, KWK.
Willson, R. Meredith, Flutist and Piccolo soloist. Columbia Broadcasting Symphony Orchestra.
Wilson, Allan, Tenor, KPO.
Wilson, Cliff, Tenor. Now touring the Canadian Northwest with No. 1 Rose Marie Co. WADC.
Wilson, Dr. Walter L., Morning Bible Lesson, WDAF.
Wilson, Ethel, Pianist.
Wilson, Grace, Contralto, WLS.
Wilson, Jimmie, and His Catfish String Band, KVOO.
Wilson, Lillian, English Soprano, KNX.
Wilson, Lois, Pianist, WFLA.
Wilson Serenaders, Old Time Band, WLAC.
Wilson, Thelma, Accompanist, WCCO.
Wilson, Walter, Uncle Bob, KYW.
Wilton Carman, Baritone-Announcer, WBAL.
Wing, H. C., Program Director of WCSH. Directs Publicity Department and writes Continuities. WCSH.
Wing, Henry C., Program Director, Announcer, WCSH.
Winters, Rudolph, Character Impersonator, Baritone, KYW.
Wise, Frank, Reader, KOIN.
Wise, Olive, Popular Pianist, WBAP.
Wishnow, Emmanuel, Violinist, KFAB.
Wisniewska, Soprano, KNX.
Witte, Parvin, Tenor, KFAB.
Witten, Louis A., Senior WOR Announcer, Columbia Broadcasting System.
Wittich, Doris, Concert Pianist, Accompanist, came to America on a concert tour from Germany and joined staff of WLS. Then she became Concert Pianist and Assistant Program Director of WHT. She has served on the Board of Directors of the Chicago Women's Symphony and Accompanist for the Chicago Little Symphony.
Wittich, Wolfgang, Tenor, WHT.
WJR String Quartet, Eric Von Myhr, Director, WJR.
WLS Hired Men, Male Harmony Trio, WLS.
WLS Singers, Mixed Quartet, Lucille Magill, Soprano; Bernice Oznun, Contralto; Eugene Leonardson, Baritone, and William O'Connor, Tenor. Each one a talented Soloist and heard as such on regular programs at WLS and in quartet on Sunday Noon Concerts, Cross Roads Sunday School and WLS Little Brown Church in the Vale.
WLS Players, Instrumental Trio, composed of Herman Felber, Jr., Violinist, five years with Chicago Symphony, Concert Master Little Symphony of Chicago and First Violinist, Chicago String Quartet; Theodore DuMoulin, Cellist, Little Symphony of Chicago, Chicago String Quartet; and John Brown, Pianist, Faculty American Conservatory of Music, Accompanist for concert stars, formerly associated with Thurlew Lieurance, Composer.
WMAK Male Quartet, WMAK.
Woempner, Heiney, Orchestra Leader, WCCO.

Woempner, Henry C., Musical Director and Conductor of 21-piece National Battery Symphony Orchestra, KSTP, is the first flutist in the Minneapolis Symphony Orchestra. He received his first musical experience in the Milwaukee Symphony Orchestra under Cristbach, 24 years ago. He has also played with the Chicago Orchestra under Rosenbacher and Damrosch of New York. He has been with the Minneapolis Symphony for 19 years, as first flute player. During his Radio career he has played for WAMD, WLAG, WCCO, WGN and KLZ.

Wolf, Irene, Soprano, WMAK.

Wolfe, John, the Shorter Mona Motor Oil, KOIL.

Wolfe, Rosalie, Soprano, National Broadcasting Company.

Wommack, Lucille, Popular Songs, KVOO.

Wons, Anthony, Director of Dramatic Programs at WLS, popular and well-known reader; thorough student of Shakespeare and presents Shakespearean plays at WLS each season; originator of Tony's Scrapbook, a Radio "scrapbook" of verse, wit, humor, philosophy; lay-pastor of the WLS Little Brown Church in the Vale and in charge of the WLS Cross Roads Sunday School; known to junior Radio fans as "Pied Piper and Lucky Sambo" of the WLS Chums Club.

Wood, Elsie Miller, Pianist, WLAC.

Wood, Gayle, "Harmony Hurricane," Pianist and Accordionist, KSTP.

Wood, George R., Announcer-Continuity Writer KWK, St. Louis. Another of the newspapermen who deserted the "mill" for the "mike," first as a radio entertainer, Announcer and Publicity Director. Appeared as singer when fifty-watters were considered very powerful for broadcasting, over WGAR, Fort Smith, Ark., when the Southwest American, of which he was a member of the reportorial staff, established that station, in 1924. Home state, Arkansas. Left Arkansas for California, appearing over Los Angeles stations as singer. Left the west coast to become Announcer-News Director, KOIL, Council Bluffs, Iowa, and later come to St. Louis as a member of the staff of KWK. Established direct communication with MacMillan Expedition while at KOIL. Attended University of Arkansas upon arrival in United States following service in AEF during World War. 29 years old; married, one child, George, Jr., aged 5 years.



Woolwine, Sam, WSM.

Worthians, Dance Orchestra, WBAP.

Wright, Floyd, Organist, KPO.

Wrigley, Frank, Organist, WWJ.

Wright, Harold, Jazz Genius, WGN.

Wylie, Allister, Orchestra Leader of Pal Lido, KMOX.

Wylie, Mary E., Conductor of the Musical Appreciation Period, KTHS.

Wyllie Walcott, Associate Announcer, WFLA.

WSUN Quintet, Lura Fullerton Yoke, Pianist; Marguerite Saltsman, Soprano; Ruth Thompson, Contralto; Freeman Futch, Tenor, and Everett Revere, Bass.

WSUN Players, Dorothy Collins and Norman Rockwell, WSUN.

YARUSSHKA, Charles, Russian Arte Troupe, KSTP.

Yates, Danny, Director of Orchestra heard over CKAC.

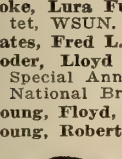
Yoke, Lura Fullerton, Pianiste, WSUN Quintet, WSUN.

Yates, Fred L., Tenor, KVOO.

Yoder, Lloyd E., Press Representative and Special Announcer, Pacific Coast Network, National Broadcasting Company.

Young, Floyd, Soloist, KMA.

Young, Robert N., Announcer, Attended Baltimore City College, Johns Hopkins Institute. He has a working knowledge of selling, building, mechanical engineering, clerical work. Radio is ideal vocation because he can use everything he knows. His main ambition at the present time is to announce a ball game. Buffalo fans predict that he will become one of the famous sport announcers of the microphone. WMAK.



Young, Roy, Pianist, WDBO.

Young, Ruth, Novelty Pianist, WHB.

ZEB, Ukulele and Novelty Songs, KWK.

Zender, Charles L., Tenor, WSM.

Zelner, Otto, Bass, WCCO.

Zielinska, Genia, Coloratura Soprano, Prima Donna, National Broadcasting Company.

Zohn, Chet, Tenor Soloist and Stein Quartet, WADC.

Zupfer, Otto, Leader, Otto's Little German Band, KSTP.

Song Hits That Are and Were

(Continued from page 66)

The Rose That Will Never Die, Ted Snyder; Waterson, Berlin & Snyder, 1914.

The Siren's Song, P. G. Wodehouse and J. Kern; T. L. Harms & Co., 1917.

The Stormy Sea of Love, McDonald and Carroll; Shapiro, Bernstein & Co., 1916.

The Vamp, Bryon Gay; Leo Feist, Inc., 1919.

There'll Come a Time, Walter King and Earl Burnett; Stasny, 1918.

There's Yes, Yes in Your Eyes, Cliff Friend and Joe Santly; J. H. Remick & Co., 1924.

There's a Long, Long Trail, Stoddard King and Zo Elliott; West & Co., 1914.

They're Wearing 'Em Higher in Hawaii, Joe Goodwin and H. Mohr; Shapiro, Bernstein & Co., 1916.

They Were All Out of Step But Jim, Irving Berlin; Waterson, Berlin & Snyder, 1918.

This Is the Life, Irving Berlin; Waterson, Berlin & Snyder, 1914.

Those Longing for You Blues, Louis Robinson and Frank Westphal; Will Rossiter, 1922.

Three o'Clock in the Morning, Dorothy Terris and Julian Robledo; Leo Feist, 1921.

Three Wonderful Letters From Home, Joe Goodwin and J. Hanley; Shapiro, Bernstein & Co., 1918.

Till I'm Called by the Master Above, J. Donahue and E. R. Ball; M. Witmark & Sons, 1918.

Till the Clouds Roll By, P. G. Wodehouse and Jerome Kern; T. B. Harms & Co., 1017.

Till We Meet Again, R. Egan and R. Whiting; Jerome H. Remick Co., 1918.

Tired of Me, Grant Clarke and Walter Donaldson; Irving Berlin, Inc., 1920.

To Have to Hold to Love, Darl McBoyle and E. R. Ball; Witmark, 1913.

Tomorrow, I'll Be in My Dixie Home Again, Roy Turk and J. Russel Robinson; Waterson, Berlin & Snyder, 1922.

Tomorrow Morning, Parrish, Young and Squires; Joe Morris, 1922.

Tonight's My Night With Baby, Irving Ceasear and G. Meyer; Irving Berlin, Inc., 1926.

Too Much Mustard, Cecil Macklin; Cary & Co., London, 1913.

Too Tired, Geo. A. Little and Arthur Seymore; Broadway Music Corp., 1924.

Turn Back the Universe and Give Me Yesterday, J. K. Brennam and E. R. Ball; M. Witmark & Sons, 1916.

Ukulele Lady, Gus Kahn and R. Whiting; Irving Berlin, Inc., 1925.

Uncle Tom, Hugo Frey; G. Ricordi & Co., 1916.

Unfortunate Blues, Henry Winston and Fred Hamm; Milton Weil, 1924.

Venetian Moon, Gus Kahn, P. Goldberg and F. Magine; Jerome H. Remick Co., 1920.

Wabash Blues, Dave Ringle and Fred Meinken; Leo Feist, 1921.

Waiting, Harry L. Cort, Geo. Stoddard and H. Orlob; Shapiro, Bernstein & Co., 1918.

Wait'll You See My Gal, Jerry Sullivan and Lucky Wilbur; Leo Feist, 1924.

Wait Till the Cows Come Home, Anne Caldwell and Ivan Caryll; Chappel & Co., Ltd., 1917.

Waltz of Long Ago, Irving Berlin; Irving Berlin, Inc., 1923.

Waltz With Me Waltzes, L. V. Gustin; Jerome H. Remick Co., 1915.

Wang Wang Blues, Wood, Miller, Johnson and Busse; Leo Feist, 1921.

What Does It Matter, Irving Berlin; Irving Berlin, Inc., 1927.

What Do You Want to Make Those Eyes at Me For, Joe McCarthy, H. Johnson and J. Monaco; Leo Feist, Inc., 1916.

What'll I Do, Irving Berlin; Irving Berlin, Inc., 1924.

What'll We Do on a Saturday Night, Harry Ruby; Waterson, Berlin & Snyder, 1919.

What'll You Do, Isham Jones; Leo Feist, 1922.

What's Today Got to Do With Tomorrow, Walter Donaldson; Irving Berlin, Inc., 1924.

When Alexander Takes His Ragtime Band to France, E. Leslie, Alfred Bryon and Cliff Hess; Waterson, Berlin & Snyder, 1918.

When Dreams Come True, S. Hein, Ray Webb and P. Bartholomae; T. B. Harms & Co., 1913.

When He's All Dolled up He's the Best Dressed Rube in Town; M. Witmark & Sons, 1917.

When I Hear a Syncopated Tune, Gene Buck and L. Hirsch; M. Witmark & Sons, 1918.

When I Leave the World Behind, Irving Berlin; Waterson, Berlin & Snyder, 1915.

When I Lost You, Irving Berlin; Waterson, Berlin & Snyder, 1912.

When I'm Alone I'm Lonesome, Irving Berlin; Ted Snyder, 1911.

When I See You, I See Red, White and Blue, Grant Clark and A. Gottler; Kalmar and Puck Pub. Co., 1917.

When It's Apple Blossom Time in Normandy, Mellor, Gefford and Trevor; Francis, Day and Hunter, 1912.

When It's Circus Day Come Back Home, Jack Yellen and Jack Glogan; M. Witmark & Sons, 1917.

When It's Night Time Down in Dixie Land, Irving Berlin; Waterson, Berlin & Snyder, 1914.

When I Walk Out With You, F. Stammer and H. Orlob; T. B. Harms & Co., 1919.

When I Was a Dreamer, Little, Lewis and Van Alstyne; Jerome Remick, 1914.

When I Was the Dandy and You Were the Belle, Ruby, Handman and Dreyer; Irving Berlin, Inc., 1924.

When the Midnight Choo, Choo Leaves for Alabam', Irving Berlin; Waterson, Berlin & Snyder, 1912.

When the Sun Goes Down in Dixieland, Chas. McCarron and Al Von Tilzer; Broadway Music Corp., 1917.

When the Sun Goes Down in Romany, Lewis, Young and Grant; Waterson, Berlin & Snyder, 1916.

When the Robert E. Lee Arrives in Old Tennessee All the Way From Gay Paree, Paul Cunningham and J. K. Brennan; M. Witmark & Sons, 1918.

When You and I Were Seventeen, Chas. Rosof and Gus Kahn; Irving Berlin, Inc., 1924.

When You Come Back and You Will Come Back, Geo. M. Cohan; M. Witmark & Sons, 1918.

When You Come Back, Hugo Frey; G. Ricordi & Co., 1917.

When You're Away From the Only Girl, H. Blossom and V. Herbert; M. Witmark & Sons, 1914.

When You're Down in Louisville, Irving Berlin; Waterson, Berlin & Snyder, 1915.

Where Do You Worka John, Weinberg, Marks and Warren; Shapiro Bernstein, 1926.

Where Is That Old Girl of Mine, P. Jones, Irving Berlin, Inc., 1924.

Where the Lazy Daisies Grow, Cliff Friend; J. H. Remick & Co., 1924.

Who Cares, Jack Yellen and Milton Ager; Ager, Yellen and Bernstein, 1922.

Who'll Take My Place When I'm Gone, Klages and Fazioli; Broadway Music Corp., 1922.

Who's Sorry Now, Bert Kalmar, Harry Ruby and Ted Snyder; Waterson, Berlin & Snyder, 1923.

Why Did I Kiss That Girl, G. Brown, Robert King and R. Henderson; Shapiro, Bernstein & Co., 1924.

Why Should I Cry Over You, Ned Miller and Chester Cohn; Leo Feist, 1922.

Wild Flower, Geo. Briegel, Geo. Martens and Mary Earl; Shapiro, Bernstein & Co., 1920.

Wonderful One, Paul Whiteman; Leo Feist, 1922.

Wonderful Pal, Maceo Pinkard; Shapiro, Bernstein & Co., 1920.

World Will Be Jealous of Me, The Al Dubin and E. R. Ball; Witmark, 1917.

Would You Take Back the Love You Gave Me, Al Dubin and E. R. Ball; M. Witmark

Wrap Me in a Bundle and Take Me Home With You, Gus Kahn and Egbert Van Alstyne; Jerome Remick, 1914.

Yaaka, Hula, Hickey Dula, E. R. Goetz, Joe Young and Pete Wendling; Waterson, Berlin & Snyder, 1917.

Yaddie Kaddie Kiddie Kaddie Koo, Lewis, Young and Meyer; Waterson, Berlin & Snyder, 1916.

Yearning, Benny Davis; Irving Berlin, Inc., 1925.

Yes, We Have No Bananas, F. Silver and Irving Cohen; Skidmore Music Co., 1923.

Yes Sir Tha's My Baby, Gus Kahn and W. Donaldson; Irving Berlin, Inc., 1925.

Yoo-Hoo, De Sylva and Jolson; Jerome Remick, 1921.

You, Bud Cooper and Al Wohlman; Irving Berlin, Inc., 1924.

You'd Be Surprised, Irving Berlin; Irving Berlin, Inc., 1919.

You Don't Have to Come From Ireland to Be Irish, Geo. Groff and Bert Grant; Waterson, Berlin & Snyder, 1917.

You Leave Me Alone, W. E. West and J Monaco; Irving Berlin, Inc., 1923.

You'll Do the Same Thing Over Again, Alfred Bryan and Albert Gumble; Jerome Remick, 1911.

You'll Find Old Dixie Land in France, Geo. Meyer and Grant Clark; Leo Feist, Inc., 1918.

You Never Knew About Me, P. G. Wodehouse and Jerome Kern; T. B. Harms & Co., 1917.

You're Some Pretty Girl, Clarence Williams; Wm. Piron Music Pub. Co., 1917.

You Said Something, P. G. Wodehouse and J. Kern; T. B. Harms & Co., 1916.

You've Got to See Mamma Every Night, Billy Rose and Con Conrad; Leo Feist, 1923.

You're Only a Baby, Keyes, Lyons and Magine; Leo Feist, 1922.

Yvette, Jesse Winne; G. Ricardi & Co., 1916.

Readers who recall old songs popular as far back as 1890 are invited to send titles to be included the next time this list is published. Doubtless there are many such songs not recorded here, such as "Daisies Won't Tell," "Two Little Girls in Blue," "Just as the Sun Went Down," titles that were received too late to get full information for publication this issue. Think of your old time favorite and send it to Radio Digest for future listing.

Weber and Fields on the Air

VETERAN Comedians Panic Stricken in First Microphone Appearance—Forget Audience Has "Mind's Eye"

By Nels Osborne

"WHERE'S Deac Aylesworth?" "Downstairs," somebody answered. "Weber and Fields are to wind up the program. They've never been in front of the microphone before and they're scared half to death for fear they'll forget their lines."

The inaugural program of the National Broadcasting Company was going out over the air. It was a new venture in that the artists taking part were not all together in one place, but in cities widely scattered about the country. This was the New York end of the program and a newspaper man, a friend of the famous comedians, went downstairs to see if he could help them.

Behind a big screen in one of the dressing rooms of the theatre, there were the veterans Weber and Fields, studying scraps of paper like school boys cramming for an examination. Fear was written on their faces and, holding their hands, telling them not to be scared, that they would come through all right, was Merlin Aylesworth, affectionately known as "Deac," president of the National Broadcasting Company.

"Stage fright is a mild sensation compared with the real, downright terror of the victim of Radio scare," said Mr. Aylesworth later. "Weber and Fields were supposed to put on some of their old stuff that made their team famous years ago. But Joe Weber got so scared we had to drag him over to the mike by force. And then he was so excited that he forgot most of his lines. Fields wasn't so bad, but the two of them certainly gave us enough to handle for a while!"

BACK in the first ambitious days of the National Broadcasting company it was considered to be a smart idea to get the two old vets, Weber and Fields, to do their stuff for the big hook-up. Everybody knows this team. Nobody would miss a chance to hear them on the air. So the two great comedians were persuaded that it was a duty to their country, and their constituents especially, to spring a few of the old side splitters in front of the microphone. What happened is interestingly told by Nels Osborne, an eye witness.

ONE would think that these comedians who are now close to their sixties and have been entertaining thousands of people since they were less than ten years old would have no difficulty of this kind. No doubt they realized, however, that their success in this new venture depended entirely upon the words they spoke; that was all they could send out over the air. Their costumes, that provoke mirth the moment they are seen availed them nothing in this new role. The audience was also blind to their droll mannerisms. Lacking the inspiration of having the visible crowd with them, the pair quailed before that unresponsive disc known as the microphone.

But they forgot a tremendously important thing: That their huge audience knew them well. Even the children acquainted with Mutt and Jeff—and what child is not?—feel that they know Weber and Fields, for the mishaps of the two famous pairs are much alike. Just the voices of the comedians fired the imagination of that vast invisible audience so each saw as plainly as through the eyes the immense, padded girth of Joe Weber, and lean, lanky Fields.

Thousands had witnessed the impassioned Mayer (Fields) trying to gouge out the eyes of the inoffensive and blundering Mike (Weber); had watched the poker scene in which the hapless Mike is relieved of his roll by the calculating Meyer and his two chance acquaintances; had seen the statue bit in which the pair impersonate, under trying circumstances, the dying gladiator and his assailant.

The first of these classic moments dates as far back as 1887, and every line of them has been pawed over since by unnumbered variety actors until there is nothing new in them. But every one in that vast Radio audience who had ever seen Weber and Fields well knew that they were worth seeing.

The keynote of the Weber and Fields comedy that appeals alike to old and young seems to have been unintentionally struck at their first public performance when the boys were less than ten years old. In those days, balls in Turn Hall on East Fourth St., of New York City, were the social events of the district. The chairman of the entertainment committee occasionally called on the youngsters' older sisters, and the girls persuaded him that here was a promising blackface song and dance team. So the boys got their first engagement, two complimentary tickets for their mothers being their pay.

They came on the stage backward so they would not be so confused by the lights and audience that they would forget their act. But in spite of that precaution, they forgot their cue, and burst into song at the wrong place, their voices being out of key from fright. Then panic seized them and they danced when they should have sung and sung when they should have danced. The orchestra tried to catch up with them and failed. And when Fields should have lightly vaulted into Weber's hands and been somersaulted into the air, they missed their count and he landed on his head with such force that a cloud of dust arose from the stage planks. Plucky but dazed, he bounced up and danced frantically to catch up with the music, but all to no purpose.

The audience went hysterical with laughter. And when it was all over and the manager remarked, as he wiped his eyes, that "you kids sure have a great act," the boys resolved to start out next morning and get a real engagement, in a theatre. Inside of two days they had it, too. How they held it illustrates well the ingenious methods the two have always used in surmounting difficulties.

CANNY Weber was afraid their good fortune might not last very long, so he kept his job in a cigarette factory, leaving Fields to carry on as best he could each day until Weber was free to join him. The two were supposed to go on the stage singing "Here we are, a jolly pair." So, to make up for Weber's absence in the early shows, Fields led in by a long string a stray kitten he had adopted for the purpose.

In the confusion attending the opening of the theatre, it was several days before the manager discovered that one of his pair was missing part of the time. When he heard the explanation he remarked: "You boys will get on all right!" The result of the conference was that Weber quit his job at the factory and the two put all their time and wits on their act. The fact that they have been just as hard workers ever since no doubt accounts for their present position as entertainers of first rank.

Off stage, these two men known to millions, and whose names have been a byword in American family life for years, are almost colorless, without personality and vitality. Several times the team has separated and Weber and Fields went divergent ways, but neither achieved much success alone. Their work together, however, will go down in history as that of comedians of rare genius and showmanship. And through the Radio, millions of people who could not enjoy them otherwise hold their sides with laughter over the situations presented by probably the greatest team of fun makers the world has yet produced.

With all these successful years behind them it was with just a bit of surprise that officials of the National Broadcasting company found them so unnerved before their Radio debut.

"It seems almost like it vas that we are starding all over again," said Fields when he found he could breathe again and not have the whole world hear him. "I vonder what it iss the peobles are saying aboudt us—vat chumps we are."

"To make it a success," he added later, "I think we should talk from a real stage with a real audience for us to see. Then everything would seem natural. Of course we would have to keep in mind those who cannot see us and do more talking as we act. But going through the business in the regular way would give us more ideas for gags and what to say."

That the Radio appearance was indeed a success, was indicated by the heaps of mail received for Weber and Fields at the offices of the National Broadcasting company immediately after they had made their first appearance.

In an effort to satisfy a demand for more entertainment of a similar nature various stations throughout the country have added teams who have had rather mediocre success.

Chain Broadcast Features

New Wave Effective November 11, 1928

Sunday

Eastern	Central	Mountain	Pacific
2 p. m.	1	12	11

Roxy Stroll

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
WJZ	344.5	760	454.3	WBZA	302.8	990	333.1
KDKA	305.9	980	315.6	WEBC	234.2	1280	241.8
KYW	299.8	1000	526	WJR	399.8	750	440.9
WBZ	302.8	990	333.1	WRC	315.6	950	468.5

3	2	1	12

Sixty Musical Minutes

WEAF	454.3	660	491.5	WHO	285.5	1050	535.4
KOA	361.2	830	325.9	WHAS	293.9	1020	322.4
KPRC	545.1	550	293.9	WJAR	340.7	880	483.6
KSD	545.1	550	293.9	WOAI	252	1190	280.2
WBT	277.6	1080	258.5	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5
WCSH	319	940	214.2	WRHM	296.9	1010	254.1
WDAF	491.5	610	370.2	WSAI	428.3	700	361.2
WFAA	288.3	1040	545.1	WSB	405.2	740	475.9
WGR	545.1	550	302.8	WTMJ	526	570	293.9

Symphonic Hour

WABC	348.6	860	309.1	WGHP	245.8	1220	277
WOR	422.3	710	422.3	WHK	215.7	1390	265.3
KMBC	315.6	950	270	WICC	209.7	1430	265.3
KMOX	275.1	1090	299.8	WJAS	232.4	1290	270.1
KOIL	238	1260	319	WKRC	545.1	550	245.8
WADC	223.7	1340	288	WMAF	227.1	1320	428.3
WAIU	468.5	640	282.8	WMAK	333.1	900	545.1
WCAO	499.7	600	243.9	WMAQ	447.5	670	447.5
WCAU	256.3	1170	260.7	WNAC	243.8	1230	461.3
WEAN	258.5	1160	275.1	WOWO	258.5	1160	228.9
WFBL	545.1	550	258.5				

4	3	2	1

Artists' Recital

WEAF	454.3	660	491.5	WHAS	293.9	1020	322.4
KOA	361.2	830	325.9	WRC	315.6	950	468.5
KSD	545.1	550	293.9				

Dr. Sockman's Question Hour

WJZ	344.5	760	454.3	WBZ	302.8	990	333.1
KDKA	305.9	980	315.6	WBZA	302.8	990	333.1
KWK	222.1	1350	234.2	WHAM	258.5	1160	280.2
KYW	299.8	1000	526	WLW	428.3	700	428.3

4:30	4:30	3:30	2:30

Musicale

WEAF	454.3	660	491.5	WRC	315.6	950	468.5
KOA	361.2	830	325.9	WSAI	428.3	700	361.2
WHAS	293.9	1020	322.4				

Peerless Reproducers

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.4	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

5	4	3	2

Twilight Reveries

WJZ	344.5	760	454.3	WHAM	260.7	1150	280.2
KDKA	305.9	980	315.6	WJR	399.8	750	440.9
KYW	299.3	1000	526	WREN	296.9	1010	254.1

5:30	4:30	3:30	2:30

Ballad Singers

WEAF	454.3	660	491.5	WHAS	293.9	1020	322.4
KOA	361.2	830	325.9	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2
WGY	379.5	790	379.5				

6	5	4	3

Stetson Parade

WEAF	454.3	660	491.5	WGY	379.5	790	379.5
KSD	545.1	550	545.1	WHO	285.5	1050	535.4
KYW	299.8	1000	526	WJAR	340.7	880	483.6
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2
WCSH	319	940	214.2	WTAG	516.9	580	516.9
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8
WFI	535.4	560	405.2	WTIC	282.8	1060	535.4
WGR	545.1	550	302.8	WWJ	356.6	820	352.7

Sunday Afternoon Concert

KFI	468.5	640	468.5	KGW	508.2	590	491.5
KGO	379.4	790	384.4	KOMO	483.6	620	309.1

6:30	5:30	4:30	3:30

Whittall Anglo-Persians

WJZ	344.5	760	454.3	WBZA	302.8	990	333.1
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2
KOA	361.2	830	325.9	WJR	399.8	750	440.9
KYW	299.8	1000	526	WLW	428.3	700	428.3
WBAL	282.8	1060	285.5	WREN	296.9	1010	254.1
WBZ	302.8	990	333.1	WTMJ	526	570	293.9

7:30	6:30	5:30	4:30

Biblical Drama.

KFI	468.5	640	468.5	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KHQ	325.9	920	370.2

Major Bowes' Family.

WEAF	454.3	660	491.5	WMC	384.4	780	516.9
KOA	361.2	830	325.9	WOW	508.2	590	508.2
KSD	545.1	550	545.1	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3	WSM	416.3	650	336.9
WGY	379.5	790	379.5	WSB	405.2	740	475.9
WHAS	293.9	1020	322.4	WTAM	280.2	1070	399.8
WHO	285.5	1050	535.4	WTIC	282.8	1060	535.4
WJAR	340.7	880	483.6				

8:15	7:15	6:15	5:15

Colliers Radio Hour.

WJZ	344.5	760	454.3	WBZA	302.8	990	333.1
KDKA	305.9	980	315.6	WCCO	370.2	810	405.2
KOA	361.2	830	325.9	WHAM	285.5	1050	280.2
KWK	222.1	1350	234.2	WJR	399.8	750	440.9
KYW	299.8	1000	526	WLW	428.3	700	428.3
WBAL	282.8	1060	285.5	WREN	296.9	1010	254.1
WBZ	302.8	990	333.1				

8:30	7:30	6:30	5:30

La Palina Smoker

WABC	348.6	860	309.1 and chain

9	8	7	6

Our Government.

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
KSD	545.1	550	545.1	WMC	384.4	780	516.9
KVOO	535.4	560	348.6	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WOW	508.2	590	508.2
WCSH	319	940	214.2	WRC	315.6	950	468.5
WFAA	288.3	1040	545.1	WSB	405.2	740	475.9
WGR	545.1	550	302.8	WSAI	428.3	700	361.2
WGY	379.5	790	379.5	WSM	405.2	740	475.9
WHAS	293.9	1020	322.4	WTAG	516.9	580	516.9
WHO	285.5	1050	535.4	WTIC	282.8	1060	535.4

Eastern	Central	Mountain	Pacific
9:15	8:15	7:15	6:15

Atwater Kent Radio Hour.

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
WEAF	454.3	660	491.5	WGR	545.1	550	302.8
KSD	545.1	550	293.9	WGY	379.5	790	379.5
WCAE	241.8	1240	461.3	WOC	309.1	970	374.8
WCCO	370.2	810	405.2	WRC	315.6	950	468.5
WEEI	508.2	590	508.2	WSAI	428.3	700	361.2
WGN	416.4	720	416.4	WWJ	365.6	820	352.7

9:30	8:30	7:30	6:30

Majestic's Two Black Crows.

WABC	348.6	860	309.1 and chain.

Standard Symphony Hour.

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.4	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

10	9	8	7

De Forest Audions.

WABC	348.6	860	309.1 and chain.

Longines Time.

WJZ	344.5	760	454.3	WBZ	302.8	990	333.1
KDKA	305.9	980	315.6	WBZA	302.8	990	333.1
KWK	222.1	1350	234.2	WJR	399.8	750	440.9
WBAL	282.8	1060	258.5	WREN	296.9	1010	254.1

10:30	9:30	8:30

Come to the Fair.

WABC	348.6	860	309.1 and chain.

Whittall Anglo-Persians.

KFI	468.5	640	468.5	KOMO	483.6	620	309.1
KGO	379.4	790	384.4	KPO	440.9	680	422.3

12 mid.	11	10	9

Atwater Kent Program.

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.4	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

Monday

6:45 a m.	5:45	4:45	3:45

Tower Health Exercises.

Call	New Wave Mtrs.	Kc.	Wave Mtrs. Old	Call	New Wave Mtrs.	Kc.	Wave Mtrs. Old
WEAF	454.3	660	491.5	WGR	545.1	550	302.8
WCAE	241.8	1240	461.3	WGY	379.5	790	379.5
WEEI	508.2	590	508.2	WRC	468.5	950	468.5

10 a. m.	9	8	7

Dr. Royal S. Copeland Hour.

WJZ	344.5	760	454.3

Radio Household Institute.

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
KSD	545.1	550	545.1	WLIT	535.4	560	405.2
KYW	299.8	1000	526	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2
WCSH	319	940	214.2	WTAG	516.9	580	516.9
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WTIC	282.8	1060	535.4
WGR	545.1	550	379.5	WWJ	365.6	820	352.7

11:30	10:30	9:30	8:30

Park Central Skylarks.

WEAF	454.3	660	491.5	WSM	416.3	650	336.9
WMC	384.4	780	516.9	WWJ	365.6	820	352.7
WOW	508.2	590	508.2				

12:45 p. m.	11:45	10:45	9:45

Rolfe's Palais D'Or Orchestra.

WEAF	454.3	660	491.5	KSD	545.1	550	545.1

5	4	3	2

Bob Fallon's Orchestra.

WEAF	454.3	660	491.5	WWJ	365.6	820	352.7

5:30	4:30	3:30	2:30

Jolly Bill and Jane.

WEAF	454.3	660	491.5	WRC	315.6	950	468.5

6	5	4	3

Waldorf-Astoria Dinner Music.

WEAF	454.3	660	491.5	WCAE	241.8	1240	461.3
WEEI	508.2	590	508.2	WWJ	365.6	820	352.7

7:30	6:30	5:30	4:30

Roxy and His Gang.

WJZ	394.5	760	454.3	WEBC	234.2	1280	241.8
KDKA	305.9	950	515.6	WFAA	228.3	1040	545.1
KYW	299.8	1000	526	WHAM	260.7	1150	280.2
KWK	222.1	1350	234.2	WJR	399.8	750	440.9
WBAL	282.8	1060	285.5	WRC	315.6	950	468.5
WBZ	302.8	990	333.1	WREN	296.9	1010	254.1
WBZA	302.8	990	333.1	WSB	405.2	740	475.9
WBT	277.6	1080	258.5	WSM	416.3	650	336.9

8	7	6	5

Ceco Couriers.

KMBC	315.6	950	270	WHK	215.7	1390	165.3
KMOX	275.1	1090	299.8	WICC	209.7	1430	
KOIL	238	1260	319	WJAS	232.4	1290	270.1
WADC	223.7	1340	288	WKRC	545.1	550	245.8
WAIU	468.5	640	282.8	WMAF	227.1	1320	428.3
WCAO	499.7	600	243.8	WMAK	333.1	900	545.1
WCAU	256.3	1170	260.7	WMAQ	447.5	670	447.5
WEAN	258.5	1160	275.1	WNAC	243.8	1230	461.3
WFBL	545.1	550	258.5	WOR	422.3	710	422.3
WGHP	245.8	1220	277	WOWO	258.5	1160	228.9

The Three Cheers.

WEAF	454.3	660	491.5	WLIT	535.4	560	405.2
KSD	545.1	550	545.1	WOW	508.2	590	508.2
WCAE	241.8	1240	461.3	WTAG	516.9	580	516.9
WGR	545.1	550	302.8	WTIC	282.8	1060	535.4
WHO	285.5	1050	535.4				

8:30	7:30	6:30	5:30

A. and P. Gypsies.

WGN	416.4	720	416.4	WGY	379.5	790	379.5
WEAF	454.3	660	491.5	WHO	285.5	1050	535.4
KSD	545.1	550	545.1	WLIT	535.4	560	405.2
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5
WCSH	319	940	214.2	WSAI	428.3	700	361.2
WDAF	491.5	610	370.2	WTAM	280.2	1070	399.8
WEEI	508.2	590	508.2	WWJ	365.6	820	352.7

Captivators.

WOR	422.3	710	422.3 and chain

Eastern	Central	Mountain	Pacific
9	8	7	6

Lowney Radio Hour

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
WOR	422.3	710	422.3	and chain			

Riverside Hour.

WJZ	394.6	760	454.3	WBZ	302.8	990	333.1
KDKA	305.9	980	315.6	WCCO	370.2	810	405.2
KOA	316.2	830	325.9	WHAM	260.7	1150	280.2
KVOO	535.4	560	348.6	WHAS	293.9	1020	322.4
KWK	222.1	1350	234.2	WJR	399.8	750	440.9
KYW	299.8	1000	526	WLW	428.3	700	428.3
WBAL	282.8	1060	285.5	WMC	384.4	780	516.9
WBAP	374.8	800	499.7	WSB	405.2	740	475.9
WBT	277.6	1080	258.5	WSM	416.3	650	336.9

9:30	8:30	7:30	6:30

General Motors Family Party.

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
KPRC	545.1	550	293.9	WJAX	263	1140	340.7
KSD	545.1	550	545.1	WLIT	535.4	560	405.2
WBT	277.6	1080	258.5	WMC	384.4	780	516.9
KVOO	535.4	560	348.6	WOAI	252	1190	280.2
WCAE	241.8	1240	461.3	WOC	309.1	970	374.8
WCCO	370.2	810	405.2	WOW	508.2	590	508.2
WCSH	319	940	214.2	WRC	315.6	950	468.5
WEEI	508.2	590	508.2	WSAI	428.3	700	361.2
WDAF	491	610	370.2	WSB	405.2	740	475.9
WFAA	288.3	1040	545.1	WSM	416.3	650	336.9
WGN	416.4	720	416.4	WTAG	516.9	580	516.9
WGR	545.1	550	302.8	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WTIC	282.8	1060	535.4
WHAS	293.9	1020	322.4	WTMJ	526	570	293.9
WHO	285.5	1050	535.4				

Real Folks.

WJZ	344.5	760	454.3	WBZA	302.8	990	333.1
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2
KWK	221.1	1350	234.2	WJR	399.8	750	440.9
KYW	299.8	1000	526	WLW	428.3	700	428.3
WBAL	282.8	1060	285.5	WREN	296.9	1010	254.1
WBZ	302.8	990	333.1				

Warner Brothers Vitaphone Jubilee Hour.

WOR	422.3	710	422.3 and chain

9:45	8:45	7:45	6:45

A Week of the World's Business.

KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KHQ	325.9	920	370.2

10.	9	8	7

Howard Correct Time.

WEAF	454.3	660	491.5	WLIT	535.4	560	405.2
KSD	545.1	550	545.1	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WOW	508.2	590	508.2
WCCO	370.2	810	405.2	WRC	315.6	950	468.5
WCSH	319	940	214.2	WSAI	428.3	700	361.2
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WTIC	282.8	1060	535.4
WHO	285.5	1050	535.4	WWJ	365.6	820	352.7
WJAR	340.7	880	483.6				

Cabin Door.

WEAF	454.3	660	491.5	WLIT	535.4	550	405.2
KSD	545.1	550	545.1	WMC	384.4	780	516.9
KVOO	535.4	560	348.6	WOW	508.2	590	508.2
WBT	277.6	1080	258.5	WSAI	428.3	700	361.2
WCAE	241.8	1240	461.3	WSM	416.3	650	336.9
WEEI	508.2	590	508.2	WTAG	516.9	580	516.9
WFAA	288.3	1040	545.1	WTIC	282.8	1060	535.4
WHO	285.5	1050	535.4	WWJ	365.6	820	352.7

Longine's Time.

WJZ	394.5	760	454.3	WHAM	285.5	1160	280.2
KDKA	305.9	980	315.6	WJR	399.8	750	440.9
KWK	222.1	1350	234.2	WLW	428.3	700	428.3
KYW	299.8	1000	526	WREN	296.9	1010	254.1

Russian Gayeties.

WJZ	344.5	760	454.3	WJR	399.8	750	440.9

RCA.

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

United Opera Company.

WOR	422.3	710	422.3 Chain without KOIL

11	10	9	8

Rudy Seiger Shell Symphonists.

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

Slumber Music.

WJZ	394.5	760	454.3	WRC	399.8	750	440.9

12 m.	11	10	9

Time.

KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3
KHQ	325.9	920	370.2				

Trocaderans.

KFI	468.5	640	468.5

12:30 a. m.	11:30	10:30	9:30

Trocaderans.

KPO	440.9	680	422.3				

Tuesday

11:00 a.m.	10:00	9:00	8:00

The Forecast School of Cookery

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
WJZ	394.5	760	454.3	WBZA	302.8	990	333.1
KWK	222.1	1350	234.2	WHAM	260.7	1150	280.2
WBZ	302.8	990	333.1	WLW	428.3	700	428.3

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
KSD	545.1	550	545.1	WLIT	535.4	560	405.2
KYW	299.8	1000	526	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2
WCSH	319	940	214.2	WTAG	516.9	580	516.9
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WTIC	282.8	1060	535.4
WGR	545.1	550	379.5	WWJ	365.6	820	352.7

(Continued on next page)

Eastern	Central	Mountain	Pacific
1:30 p.m.	12:30	11:30	10:30

Woman's Magazine of the Air.

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

6:00	5:00	4:00	3:00

Waldorf-Astoria Dinner Music.

WEAF	454.3	660	491.5	WRC	305.6	950	468.5
WCAE	241.8	1240	461.3	WTIC	282.8	1060	535.4
WEEI	508.2	590	508.2	WWJ	365.6	820	352.7

7:00	6:00	5:00	4:00

Voter's Service.

WEAF	454.3	660	491.5	WHAS	293.9	1020	322.4
KOA	361.2	830	325.9	WHO	285.5	1050	535.4
KSD	545.1	550	545.1	WJAR	340.7	880	483.6
KYW	299.8	1000	526	WMC	384.4	780	516.9
WBT	277.6	1080	258.5	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5
WCSH	319	940	214.2	WSAI	428.3	700	361.2
WEBC	234.2	1280	241.8	WSM	416.3	650	336.9
WFI	535.4	560	405.2	WTIC	282.8	1060	535.4
WGY	379.5	790	379.5	WTMJ	526	570	293.9
WGR	545.1	550	302.8				

7:30	6:30	5:30	4:30

Tone Pictures.

WJZ	394.5	760	454.3	KYW	299.8	1000	526
KDAA	305.9	980	315.6	WBZ	302.8	990	333.1
KWK	222.1	1350	234.2	WBZA	302.8	990	333.1

Soconyland Sketches.

WEAF	454.3	660	491.5	WGY	379.5	790	379.5
WCSH	319	940	214.2	WJAR	340.7	880	483.6
WEEI	508.2	590	508.2	WTAG	519.6	580	516.9
WGR	545.1	550	302.8	WTIC	282.8	1060	535.4

8	7	6	5

Musical Miniatures.

WEAF	454.3	660	491.5	WFI	535.4	560	405.2
KOA	361.2	830	325.9	WHO	260.7	1050	535.4
KSD	545.1	550	545.1	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5

8:30	7:30	6:30	5:30

Sieberling Singers.

WEAF	454.3	660	491.5	WHAS	293.9	1020	322.4
KPRC	545.1	550	293	WHO	285.5	1050	535.4
KSD	545.1	550	545.1	WJAR	340.7	880	483.6
KVOO	535.4	560	348.6	WMC	384.4	780	516.9
KYW	299.8	1000	526	WOAI	252	1190	280.2
WCAE	241.8	1240	461.3	WOC	309.1	970	374.8
WCCO	370.2	810	405.2	WOW	508.2	590	508.2
WCSH	319	940	214.2	WRC	315.6	950	468.5
WEEI	508.2	590	508.2	WSAI	428.3	700	361.2
WDAF	491.5	610	370.2	WSB	405.2	740	475.9
WFAA	288.3	1040	545.1	WSM	416.3	650	336.9
WFI	535.4	560	405.2	WTAM	280.2	1070	399.8
WGR	545.1	550	302.8	WTIC	282.8	1060	535.4
WGY	379.5	790	379.5				

9	8	7	6

Eveready Hour.

WEAF	454.3	660	491.5	WHAS	293.9	1020	322.4
KSD	545.1	550	545.1	WHO	285.5	1050	535.4
WCAE	241.8	1240	461.3	WJAR	340.7	880	483.6
WCCO	370.2	810	405.2	WMC	384.4	780	516.9
WDAF	491.5	610	370.2	WRC	315.6	950	468.5
WEEI	508.2	590	508.2	WSAI	428.3	700	361.2
WFI	535.4	560	405.2	WSB	405.2	740	475.9
WGN	416.4	720	416.4	WSM	416.3	650	336.9
WGR	545.1	550	302.8	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WWJ	365.6	820	352.7

Hank Simmons' Show Boat.

WABC	348.6	860	309.1	WGHP	245.8	1220	277
KMBC	315.6	950	270	WHK	215.7	1390	265.3
KMOX	275.1	1090	299.8	WICC	209.7	1430	265.3
KOIL	238	1260	319	WJAS	232.4	1290	270.1
WADC	223.7	1340	288	WKRC	545.1	550	245.8
WAIU	468.5	640	282.8	WMAF	227.1	1320	428.3
WCAO	499.7	600	243.9	WMAK	333.1	900	545.1
WCAU	256.3	1170	260.7	WMAQ	447.5	670	447.5
WEAN	258.5	1160	275.1	WNAC	243.8	1230	461.3
WFBL	545.1	550	258.5	WOWO	258.5	1160	228.9

Three-in-One Theatre Hour.

WJZ	394.5	760	454.3	WBAL	282.8	1060	285.5
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2
KWK	222.1	1350	234.2	WJR	399.8	750	440.9
KYW	299.8	1000	526	WLW	428.3	700	428.3

9:30	8:30	7:30	7:30

Dutch Master Minstrel.

WJZ	394.5	760	454.3	WBZA	302.8	990	333.1
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2
KYW	299.8	1000	526	WLW	428.3	700	428.3
KWK	222.1	1350	234.2	WREN	296.9	1010	254.1
WBAL	282.8	1060	285.5	WTMJ	526	570	293.9
WBZ	203.8	990	333.1				

10	9	8	7

Cliquot Club Eskimos.

WEAF	454.3	660	491.5	WHAS	293.9	1020	322.4
KOA	361.2	830	325.9	WHO	285.5	1050	535.4
KPRC	545.1	550	293.9	WJAR	340.7	880	483.6
KSD	545.1	550	545.1	WMC	384.4	780	516.9
KVOO	535.4	560	348.6	WOAI	252	1190	280.2
WBT	277.6	1080	258.5	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WOW	508.2	590	508
WCCO	370.2	810	403.2	WRC	315.6	950	468.5
WCSH	319	940	214.2	WSAI	428.3	700	361.2
WEEI	508.2	590	508.2	WSB	405.2	740	475.9
WDAF	491.5	610	370.2	WSM	416.3	650	336.9
WFAA	288.3	1040	545.1	WTAG	516.9	580	516.9
WFI	535.4	560	405.2	WTAM	280.2	1070	399.8
WGN	416.4	720	416.4	WTIC	282.8	1060	535.4
WGR	545.1	550	302.8	WTMJ	526	570	293.9
WGY	379.5	790	379.5	WWJ	356.6	820	352.7

Longines Time.

WJZ	344.5	760	454.3	WBZ	302.8	990	333.1
KDKA	305.9	980	315.6	WBZA	302.8	990	333.1
KWK	222.1	1350	234.2	WHAM	260.7	1150	280.2
KYW	299.8	1000	526	WLW	428.3	700	428.3
WBAL	282.8	1060	285.5	WREN	296.9	1010	254.1

Memory Lane.

KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5				

Works of Great Composers.

WJZ	344.5	760	454.3	KYW	299.8	1000	526
KWK	222.1	1350	234.2	WRC	315.6	950	468.5

10:30	9:30	8:30	7:30

Rolfe' Palais D'Or Orchestra.

WEAF	454.3	660	491.5	WMC	384.4	780	516.9
KSD	545.1	550	545.1	WOC	309.1	970	374.8
WFI	535.4	560	405.2	WOW	508.2	590	508.2
WGY	379.5	790	379.5	WTMJ	526	570	293.9
WHO	285	1050	535.4	WWJ	365.6	820	352.7

Eastern	Central	Mountain	Pacific
11:00	10:00	9:00	8:00

Eveready Program.

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

Slumber Music.

WJZ	344.5	760	454.3	KYW	299.8	1000	526
KWK	222.1	1350	234.2	WRC	315.6	950	468.5

11:30	10:30	9:30	8:30

Amaizo's Gitanos.

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

1:00	12:00	11:00	10:00

Trocaderans.

KFI	468.5	640	468.5

1:30	12:30	11:30	10:30

Orchestra.

KPO	440.9	680	422.3				
WEAF	454.3	660	491.5	KOA	361.2	830	325.9

Wednesday

11:00 a. m.	10	9	8

The Forecast School of Cookery.

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
WJZ	394.5	760	454.3	WBZA	302.8	990	333.1
KWK	222.1	1350	234.2	WHAM	260.7	1150	280.2
WBZ	302.8	990	333.1	WLW	428.3	700	428.3

11:15	10:15	9:15	8:15

Radio Household Institute.

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
KSD	545.1	550	545.1	WLIT	535.4	560	405.2
KYW	299.8	1000	526	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2
WCSH	319	940	214.2	WTAG	516.9	580	516.9
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WTIC	282.8	1060	535.4
WGR	545.1	550	379.5	WWJ	365.6	820	352.7

12:45 p. m.	11:45	10:45	9:45

Palais D'Or Orchestra.

WEAF	454.3	660	491.5
KSD	545.1	550	545.1

2	1	12	11

Woman's Magazine of the Air.

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

6	5	4	3

Waldorf-Astoria Orchestra.

WEAF	454.3	660	491.5	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3				

7:35	6:35	5:35	4:35

Hotel St. Regis Orchestra.

WEAF	454.3	660	491.5	WFAA	288.3	1040	545.1
KOA	361.2	830	325.9	WMC	384.4	780	516.9
KSD	545.1	550	545.1	WTAG	516.9	580	516.9

8	7	6	5

Program.

WJZ	394.5	760	454.3	KYW	299.8	1000	526
KDKA	305.9	980	315.6				

8:30	7:30	6:30	5:30

Republican National Committee.

WOR	422.3	710	422.3	WGHP	245.8	1220	277
KMBC	315.6	950	270	WHK	215.7	1390	265.3
KMOX	275.1	1090	299.8	WICC	209.7	1430	265.3
KOIL	238	1260	319	WJAS	232.4	1290	270.1
WADC	223.7	1340	288	WKRC	545.1	550	245.8
WAIU	468.5	640	282.8	WMAF	227.1	1320	428.3
WCAO	499.7	600	243.9	WMAK	333.1	900	545.1
WCAU	256.3	1170	260.7	WMAQ	447.5	670	447.5
WEAN	258.5	1160	275.1	WNAC	243.8	1230	461.3
WFBL	545.1	550	258.5	WOWO	258.5	1160	228.9

Sylvania Foresters.

WJZ	394.5	760	454.3	WBZ	302.8	990	333.1
KDKA	305.9	980	305.6	WBZA	302.8	990	333.1
KYW	299.8	1000	526				

9	8	7	6

Ipana Troubadours.

WEAF	454.3	660	491.5	WLIB	416.4	720	416.4
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5
WCSH	319	940	214.2	WSAI	428.3	700	361.2
WEEI	508.2	590	508.2	WTAG	516.9	580	516.9
WGR	545.1	550	302.8	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WTIC	282.8	1060	535.4
WJAR	340.7	880	483.6	WWJ	365.6	820	352.7

Philco Hour.

WJZ	394.5	760	454.3	WHAS	293.9	1020	322.4
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2
KOA	361.2	836	325.9	WHO	285.5	1050	535.4
KPRC	545.1	550	293.9	WJR	399.8	750	440.9
KVOO	535.4	560	348.6	WMC	384.4	780	516.9
KWK	222.1	1350	234.2	WOAI	252	1190	280.2
KYW	299.8	1000	526	WOC	309.1	970	374.8
WBAL	282.8	1060	285.5	WOW	508.2	590	508.2
WBT	277.6	1080	258.5	WMC	384.4	780	516.9
WBZ	302.8	990	333.1	WSM	416.3	650	336.9
WBZA	302.8	990	333.1	WTMJ	526	570	293.9
WCCO	370.2	810	405.2				

9:30	8:30	7:30	6:30

Palm Olive hour.

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
KOA	361.2	830	325.9	WJAX	263	1140	340.7
KPRC	545.1	550	293.9	WLIT	535.4	560	405.2
KSD	545.1	550	545.1	WMC	384.4	780	516.9
KVOO	535.4	560	348.6	WOAI	252	1190	280.2
WBT	277.6	1080	258.5	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WOW	508.2	590	508.2
WCCO	370.2	810	405.2	WRC	315.6	950	468.5
WCSH	319	940	214.2	WSAI	428.3	700	361.2
WDAF	491.5	610	370.2	WSB	405.2	740	475.9
WEEI	508.2	590	508.2	WSM	416.3	650	336.9
WFAA	288.3	1040	545.1	WTAG	516.9	580	516.9
WGN	416.4	720	416.4	WTAM	280.2	1070	399.8
WGR	545.1	550	302.8	WTIC	282.8	1060	535.4
WGY	379.5	790	379.5	WTMJ	526	570	293.9
WHAS	293.9	1020	322.4	WWJ	356.6	820	352.7
WHO	285.5	1050	535.4				

Kolster Radio Hour.

10	9	8	7
WOR	422.3	710	422.3
and chain			

Longines Correct Time.

WJZ	394.5	760	454.3	WBZ	302.8	990	333.1
KDKA	305.9	980	315.6	WBZA	302.8	990	333.1
KWK	222.1	1350	234.2	WHAM	260.7	1160	280.2
KYW	299.8	1000	526	WLW	428.3	700	428.3
WBAL	282.8	1060	285.5	WREN	296.9	1010	254.1

Park Central Skylarks.

WJZ	394.5	760	451.3
WREN	296.9	1010	254.1

Eastern	Central	Mountain	Pacific
10:30	9:30	8:30	7:30

Buccaneers.

Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.	Call	New Wave Mtrs.	Kc.	Old Wave Mtrs.
WOR	422.3	710	422.3				

Yellow Cab Gayeties.

KFI	468.5	640	468.5	KPO	440.9	680	422.3

11	10	9	8

Jack and Ethyl, The Motor Mates

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

Slumber Music.

WJZ	394.5	760	454.3	WRC	315.6	950	468.5
WJR	399.8	750	440.9				

11:30	10:30	9:30	8:30

Laugh With Isuan.

KFI	468.5	640	468.5	KHQ	325.9	920	370.2
KGO	379.5	790	384.4	KOMO	483.6	620	309.1
KGW	508.2	590	491.5	KPO	440.9	680	422.3

Slumber Music.

WEAF	454.3	660	491.5	WOW	508.2	590	508.2
WHO	260.7	1050	535.4	WSM	416.3	650	336.9

12	11	10	9

Concert Hour

KGO	379.5	790	384.4	KPO	440.9	680	422.3
KGW	508.2	590	491.5				

1 a. m.	12	11	10

The Trocaderans.

Thursday

The Forecast School of Cookery.

11 a.m.	10	9	8
WJZ	344.5	760	454.3
KWK	222.1	1350	234.2
WBZ	302.8	990	333.1
WBZA	302.8	990	333.1
WHAM	258.5	1160	280.2
WLW	428.3	700	428.3

11:15	10:15	9:15	8:15

Radio Household Institute.

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
KSD	545.1	550	545.1	WLIT	535.4	560	405.2
KYW	299.8	1000	526	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2
WCSH	319	940	214.2	WTAG	516.9	580	516.9
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8
WGY	379.5	790	379.5	WTIC	282.8	1060	535.4
WGR	545.1	550	379.5	WWJ	365.6	820	352.7

6	5	4	3

Waldorf-Astoria Dinner Music.

WEAF	454.3	660	491.5	WRC	315.6	950	468.5
WCAE	241.8	1240	461.3	WWJ	365.6	820	352.7
WEEI	508.2	590	508.2				

7	6	5	4

Mid-Week Federation Hymn Sing.

WEAF	454.3	660	491.5	WRC	315.6	950	468.5

U. S. Navy Band.

WJZ	394.5	760	454.3	WEBC	234.2	1280	241.8
WBZ	302.8	990	333.1	WRC	315.6	950	468.5
WBZA	302.8	990	333.1				

7:30	6:30	5:30	4:30

Coward Comfort Hour.

WEAF	454.3	660	491.5	WJAR	340.7	880	483.6
WEEI	508.2	590	508.2	WTAG	516.9	580	516.9
WCSH	319	940	214.2	WTIC	282.8	1060	535.4

8	7	6	5

Retold Tales.

WJZ	394.5	760	454.3	WBZA	302.8	990	333.1
KDKA	305.9	980	315.6	WEBC	234.2	1280	241.8
KWK	222.1	1350	234.2	WHAM	260.7	1150	280.2
KYW	299.8	1000	526	WJR	399.8	750	440.9
WBZ	302.8	990	333.1				

8:30	7:30	6:30	5:30

Hoover Sentinels.

WEAF	454.3	660	491.5	WHAS	293.9	1020	322.4
KSD	545.1	550	545.1	WHO	285.5	1050	535.4
KVOO	535.4	560	348.6	WMC	384.4	780	516.9
KYW	299.8	1000	526	WOC	309.1	970	374.8
WCAE	241.8	1240	461.3	WOW	508.2	590	508.2
WEBC	234.2	1280	241.8	WRC	315.6	950	468.5
WDAF	491.5	610	370.2	WSAI	428.3	700	361.2
WEEI	508.2	590	508.2	WSB	405.2	740	475.9
WFAA	288.3	1040	545.1	WSM	416.3	650	336.9
WFI	535.4	560	405.2	WWJ	365.6	820	352.7
WGY	379.5	790	379.5				

Republican National Committee.

WABC	348.6	860	309.1	WGHP	245.8	1220	277
KMBC	315.6	950	270	WHK	215.7	1390	265.3
KMOX	275.1	1090	299.8	WICC	209.7	1430	265.3
KOIL	238	1260	319	WJAS	232.4	1290	270.1
WADC	223.7	1340	288	WKRC	545.1	550	245.8
WAIU	468.5	640	282.8	WMAF	227.1	1320	428.3
WCAO	499.7	600	243.9	WMAK	333.1	900	545.1
WCAU	256.3	1170	260.7	WMAQ	447.5	670	447.5
WEAN	258.5	1160	275.1	WNAC	243.8	1230	461.3
WFBL	545.1	550	258.5	WOWO	258.5	1160	228.9

9	8	7	6

Orchestra.

WJZ	394.5	760	454.3	WFAA	288.3	1040	545.1
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2
KOA	361.2	830	325.9	WJR	399.8	750	440.9
KYW	299.8	1000	526	WOW	508.2	590	508.2
WEBC	234.2	1280	241.8				

The Fortune Teller.

WEAF	454.3	660	491.5	WGY	379.5	790	379.5
KSD	545.1	550	545.1	WJAR	340.7	880	483.6
WCAE	241.8	1240	461.3	WTAG	516.9	580	516.9
WFI	535.4	560	405.2	WTIC	282.8	1060	535.4

United Light Opera Company.

WABC	348.6	860	309.1	and chain

9:30	8:30	7:30	6:30

Maxwell House.

WJZ	394.5	760	454.3	WHAM	260.7	1150	280.2
KDKA	305.9	980	315.6	WHAS	293.9	1020	322.4
KOA	545.1	550	293.9	WHO	285.5	1050	535.4
KPRC	545.1	550	293.9	WJAX	263	1140	340.7
KSD	545.1	550	545.1	WJR	399.8	750	440.9
KVOO	535.4	560	348.6	WLW	428.3	700	428.3
KYW	299.8	1000	526	WMC	384.4	780	516.9
WBAL	282.8	1060	285.5	WOC	309.1	970	374.8
WBAP	374.8	800	499.7	WOW	508.2	590	508.2
WBZ	302.8	990	333.1	WRHM	243.8	1230	260.7
WBZA	302.8	990	333.1	WSB	405.2	740	475.9
WBT	277.8	1080	258.5	WSM	416.3	650	336.9
WDAF	491.5	610	370.2	WTMJ	526	570	293.9
WEBC	234.2	1280	241.8				

Eastern			Central			Mountain			Pacific		
9:30			**8:30**			**7:30**			**6:30**		
The Major and Minor Boys.											
Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.
WEAF	454.3	550	491.5	WJAR	340.7	880	483.6				
WCAE	241.8	1240	461.3	WGR	545.1	550	302.8				
WEEI	508.2	590	508.2	WIAG	516.9	580	516.9				
WFI	535.4	560	405.2	WTIC	282.8	1060	535.4				
WGY	379.5	790	379.5								
10:00			**9:00**			**8:00**			**7:00**		
Halsey-Stuart Hour.											
WEAF	454.3	660	491.5	WHAS	293.9	1050	535.4				
KOA	361.2	830	325.9	WHO	285.5	1050	535.4				
KPRC	545.1	550	293.9	WJAR	340.7	880	483.6				
KSD	545.1	550	293.9	WMC	384.4	780	516.9				
KVOO	535.4	560	348.6	WOAI	252	1190	280.2				
KYW	299.8	1000	526	WOC	309.1	970	374.8				
WBT	277.6	1080	258.5	WOW	508.2	590	508.2				
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5				
WCSH	319	940	214.2	WRHM	243.8	1230	260.7				
WDAF	491.5	660	370.2	WSB	405.2	740	475.9				
WEEI	508.2	590	508.2	WTAG	516.9	580	516.9				
WFAA	288.3	1040	545.1	WTAM	280.2	1070	399.8				
WFI	535.4	560	405.2	WTIC	282.8	1060	535.4				
WGR	545.1	550	302.8	WTMJ	526	570	293.9				
WGY	379.5	790	379.5	WWJ	365.6	820	352.7				
Longines Time.											
WJZ	394.5	760	454.3	WHAM	260.7	1150	280.2				
KDKA	305.9	980	315.6	WJR	399.8	750	440.9				
KWK	222.1	1350	234.2	WLW	428.3	700	428.3				
KYW	299.8	1000	526	WSM	416.3	650	336.9				
WBT	277.6	1080	258.5	WWJ	365.6	820	352.7				
Los Angeles Studio Program.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.5	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
Melodies and Memories.											
WABC	348.6	860	309.1 and chain								
Michelin Hour.											
WJZ	394.5	760	454.3	WBZA	302.8	990	333.1				
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2				
KWK	222.1	1350	234.2	WJR	399.8	750	440.9				
KYW	299.8	1000	526	WLW	428.3	700	428.3				
WBAL	282.8	1060	285.5	WREN	296.9	1010	254.1				
WBZ	302.8	990	333.1								
10:30			**9:30**			**8:30**			**7:30**		
Blue Danube Nights.											
WJZ	394.5	760	454.3	WBAL	282.8	1060	285.5				
KYW	299.8	1000	526	WJR	399.8	750	440.9				
Pennsylvanians.											
WEAF	454.3	660	491.5	WGY	379.5	790	379.5				
KSD	545.1	550	545.1	WHO	285.5	1050	335.4				
WFI	535.4	560	405.2	WOW	508.2	590	508.2				
WGR	545.1	550	302.8	WRC	315.6	950	468.5				
Thirty Minute Men.											
WABC	348.6	860	309.1 and chain								
11:00			**10:00**			**9:00**			**8:00**		
Slumber Music.											
WJZ	394.5	760	454.3	WRC	315.6	950	468.5				
KYW	299.8	1000	526	WTMJ	526	570	293.9				
WMC	384.4	780	516.9								
11:30			**10:30**			**9:30**			**8:30**		
Maxwell House.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.5	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
Park Central Skylarks.											
WEAF	454.3	550	491.5	WMC	384.4	780	516.9				
WHO	285.5	1050	535.4	WOW	508.2	590	508.2				
12 mid.			**11:00**			**10:00**			**9:00**		
Longines Time.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.5	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
12:30 a.m.			**11:30**			**10:30**			**9:30**		
Philco Boys.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.5	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
1:00			**12:00**			**11:00**			**10:00**		
Trocaderans.											
				KFI	468.5	640	468.5				
2:00			**1:00**			**12:00**			**11:00**		
KPO	440.9	680	422.3								

Friday

11:15 a. m.			**10:15**			**9:15**			**8:15**		
Radio Household Institute.											
Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.
WEAF	454.3	660	491.5	WJAR	340.7	880	483.6				
KSD	545.1	550	545.1	WLIT	535.4	560	405.2				
KYW	299.8	1000	526	WRC	315.6	950	466.5				
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2				
WCSH	319	940	214.2	WTAG	516.9	580	516.9				
WEEI	508.2	590	508.2	WTAM	280.2	1070	399.8				
WGY	379.5	790	379.5	WTIC	282.8	1060	525.4				
WGR	545.1	550	379.5	WWJ	365.6	820	352.7				
6 p. m.			**5**			**4**			**3**		
Waldorf-Astoria Dinner Music.											
WEAF	454.3	660	491.5	WRC	315.6	950	468.5				
WCAE	241.8	1240	461.3	WWJ	356.6	820	352.7				
WEEI	508.2	590	508.2								
630			**5:30**			**4:30**			**3:30**		
Gold Spot Pals.											
WJZ	394.5	760	454.3	WBZA	302.8	990	333.1				
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2				
WBAL	282.2	1060	285.5	WJR	399.8	750	440.9				
WBZ	302.8	990	333.1								
7:30			**6:30**			**5:30**			**4:30**		
Dixies Circus.											
WJZ	394.5	760	454.3	WHAS	293.9	1020	322.4				
KDKA	305.9	980	315.6	WJR	399.8	750	440.9				
KYW	299.8	1000	526	WLW	428.3	700	428.3				
WBAL	282.8	1060	285.5	WMC	384.4	780	516.9				
WBZ	302.8	990	333.1	WSB	405.2	740	475.9				
WBZA	302.8	990	333.1	WSM	416.3	650	336.9				
WBT	277.6	1080	258.5								
8			**7**			**6**			**5**		
Cities Concert Orchestra.											
WEAF	454.3	660	491.5	WFAA	288.3	1040	545.1				
KOA	361.2	830	325.9	WGR	545.1	550	302.8				
KSD	545.1	550	545.1	WOC	309.1	970	374.8				
KVOO	535.4	560	348.6	WOW	508.2	590	508.2				
KYW	299.8	1000	526	WRC	315.6	950	468.5				
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2				
WCCO	370.2	810	405.2	WTAM	280.2	1070	399.8				
WDAF	491.5	610	370.2	WWJ	365.6	820	352.7				
WEEI	508.2	590	508.2								
Milady's Musicians.											
WJZ	394.5	760	454.3	KWK	222.1	1350	234.2				
KDKA	305.9	980	315.6	WREN	296.9	1010	254.1				

Eastern			Central			Mountain			Pacific		
8:30			**7:30**			**6:30**			**5:30**		
Armstrong Quakers.											
Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.
WJZ	394.5	760	454.3	WHAM	260.7	1150	280.2				
KDKA	305.9	980	315.6	WHAS	293.9	1020	322.4				
KWK	222.1	1350	234.2	WJR	399.8	750	440.9				
KYW	299.8	1000	526	WLW	428.3	700					
WBAL	282.8	1060	285.5	WMC	384.4	780	516.9				
WBZ	302.8	990	333.1	WREN	296.9	1010	254.1				
WBZA	302.8	990	333.1	WRHM	243.8	1230	260.7				
WBT	277.6	1080	258.5								
Land O'Health.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.4	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
Republican National Committee											
WOR	422.3	710	422.3	WGHP	245.8	1220	277				
KMBC	315.6	950	270	WHK	215.7	1390	265.3				
KMOX	275.1	1090	299.8	WICC	209.7	1430	265.3				
KOIL	238	1260	319	WJAS	232.4	1290	270.1				
WADC	223.7	1340	288	WKRC	545.1	550	245.8				
WAIU	468.5	640	282.8	WMAF	227.1	1320	428.3				
WCAO	499.7	600	243.9	WMAK	333.1	900	545.1				
WCAU	256.3	1170	260.7	WMAQ	447.5	670	447.5				
WEAN	258.5	1160	275.1	WNAC	243.8	1230	461.3				
WFBL	545.1	550	258.5	WOWO	258.5	1160	228.9				
	8			**7**			**6**				
An Evening.											
WEAF	454.3	660	491.5	WGY	379.5	790	379.5				
KSD	545.1	550	545.1	WHO	285.5	1050	535.4				
KVOO	535.4	560	348.6	WJAR	340.7	880	483.6				
KYW	299.8	1000	526	WJR	399.8	750	440.9				
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5				
WCSH	319	940	214.2	WSAI	428.3	700	361.2				
WDAF	491.5	610	370.2	WTAM	280.2	1070	399.8				
WEEI	508.2	590	508.2	WWJ	365.6	820	352.7				
WFI	535.4	560	405.2								
True Story Hour.											
WOR	422.3	710	422.3	and chain							
Wrigley Review.											
WJZ	394.5	760	454.3	WHAM	260.7	1150	280.2				
KDKA	305.9	980	315.6	WHAS	293.9	1020	322.4				
KWK	222.1	1350	234.2	WJAX	263	1140	340.7				
KYW	299.8	1000	526	WJR	399.8	750	440.9				
WBAL	282.8	1060	285.5	WLW	428.3	700	428.3				
WBT	277.6	1080	258.5	WMC	384.4	780	516.9				
WBZ	302.8	990	333.1	WREN	296.9	1010	254.1				
WBZA	302.8	990	333.1	WRVA	270.1	1110	254.1				
WCCO	370.2	810	415.2	WSB	405.2	740	475.9				
WEBC	234.2	1280	241.8	WSM	416.3	650	336.9				
9:30			**7:30**			**6:30**			**5:30**		
Larry Briers Tuneful Troupe.											
WEAF	454.3	660	491.5	WLIT	535.4	560	405.2				
KSD	545.1	550	293.9	WOC	309.1	970	374.8				
WCAE	241.8	1240	461.3	WOW	508.2	590	508.2				
WGY	379.5	790	379.5	WRC	315.6	950	468.5				
WHO	285.5	1050	535.4								
10			**9**			**8**			**7**		
Kodak Front Porch.											
WOR	422.3	710	422.3 and chain								
Longines Times.											
WJZ	394.5	760	454.3	WFAA	288.3	1040	545.1				
KDKA	305.9	980	315.6	WHAM	260.7	1150	280.2				
KOA	361.2	830	325.9	WHAS	293.9	1020	322.4				
KPRC	545.1	550	293.9	WJR	399.8	750	440.9				
KVOO	535.4	560	348.6	WLW	428.3	700	428.3				
KWK	222.1	1350	234.2	WMC	384.4	780	516.9				
KYW	299.8	1000	526	WOAI	252	1190	280.2				
WBAL	282.8	1060	285.5	WREN	296.9	1010	254.1				
WBZ	302.8	990	333.1	WSB	405.2	740	475.9				
WBZA	302.8	990	333.1	WTMJ	526	570	293.9				
WCCO	370.2	810	405.2								
National Broadcasting and Concert Bureau Hour.											
WEAF	454.3	660	491.5	WGY	379.5	790	379.5				
KOA	361.2	830	325.9	WHO	285.5	1050	535.4				
KSD	545.1	550	545.1	WMC	384.4	780	516.9				
WCAE	241.8	1240	461.3	WOC	309.1	970	374.8				
WCSH	319	940	214.2	WOW	508.2	590	508.2				
WDAF	491.5	610	370.2	WRC	315.6	950	468.5				
WEEI	508.2	590	508.2	WSAI	428.3	700	361.2				
WFAA	288.3	1040	545.1	WTAG	516.9	580	516.9				
WGN	416.4	720	416.4	WTIC	282.8	1060	535.4				
WGR	545.1	550	302.8	WTMJ	526	570	293.9				
WLIT	535.4	560	405.2	WWJ	365.6	820	352.7				
			9			**8**			**7**		
Retold Tales.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.4	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
Stromberg-Carlson Sextet.											
WJZ	394.5	760	454.3	WCCO	370.2	810	405.2				
KDKA	305.9	980	315.6	WFAA	288.3	1040	545.1				
KOA	361.2	830	325.9	WHAM	260.7	1150	280.2				
KPRC	545.1	550	293.9	WHAS	293.9	1020	322.4				
KVOO	535.4	560	348.6	WJR	399.8	750	440.9				
KWK	222.1	1350	234.2	WLW	428.3	700	428.3				
KYW	299.8	1000	526	WMC	384.4	780	516.9				
WBAL	282.8	1060	285.5	WOAI	252	1190	280.2				
WBT	277.6	1080	258.5	WSM	416.3	650	336.9				
WBZ	302.8	990	333.1	WTMJ	526	570	293.9				
WBZA	302.8	990	333.1								
10:30			**9:30**			**8:30**			**7:30**		
General Independents.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.4	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
United Salon Orchestra.											
WOR	422.3	710	422.3 and chain								
11			**10**			**9**			**8**		
Hotel St. Regis Orchestra.											
WEAF	454.3	660	491.5	WHO	285.5	1050	535.4				
KOA	361.2	830	325.9	WOW	508.2	590	508.2				
WCAE	241.8	1240	461.3	WWJ	365.6	820	352.7				
Slumber Music.											
WJZ	394.5	760	454.3	WLW	428.3	700	428.3				
WHAS	293.9	1020	322.4	WRC	315.6	950	468.5				
WJR	399.8	750	440.9	WTMJ	526	570	293.9				
Wrigley Review.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.4	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
12:30 a. m.			**11:30**			**10:30**			**9:30**		
Moon Magic.											
KGO	379.4	790	384.4	KHQ	325.9	920	370.2				
KGW	508.2	590	491.5	KOMO	483.6	620	309.1				

Eastern			Central			Mountain			Pacific		
1:00			**12:00**			**11:00**			**10:00**		
Trocaderans.											
Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.
KFI	468.5	640	468.5	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5								
1:30			**12:30**			**11:30**			**10:30**		
Woman's Magazine of the Air.											
KFI	468.5	640	468.5	KHQ	325.9	920	370.2				
KGO	379.5	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				

Saturday

R. C. A. Demonstration Hour											
8:30			**2:30**			**1:30**			**12:30**		
Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.	Call	New Mtrs.	Wave Kc.	Old Wave Mtrs.
WJZ	394.5	760	454.3	WHAM	260.7	1150	280.2				
KDKA	305.9	980	315.6	WHAS	293.9	1020	322.4				
KOA	361.2	830	325.9	WHO	285.5	1050	535.4				
KPRC	545.1	550	293.9	WJR	399.8	750	440.9				
KVOO	535.4	560	348.6	WLW	428.3	700	428.3				
KWK	222.1	1350	234.2	WOAI	252	1190	280.2				
KYW	299.8	1000	526	WOC	309.1	970	374.8				
WBT	277.6	1080	258.5	WOW	508.2	590	508.2				
WBZ	302.8	990	333.1	WLW	428.3	700	428.3				
WBZA	302.8	990	333.1	WMC	384.4	780	516.9				
WCCO	370.1	810	405.2	WSB	405.2	740	475.9				
WDAF	491.5	610	370.2	WTMJ	526	570	293.9				
WFAA	288.3	1040	545.1								
6			**5**			**4**			**3**		
Waldorf-Astoria Dinner Music											
WEAF	454.3	660	491.5	WEEI	508.2	590	508.2				
KOA	361.2	830	325.9	WRC	315.6	950	468.5				
WCAE	241.8	1240	461.3	WWJ	365.6	820	352.7				
7			**6**			**5**			**4**		
Orchestra											
WJZ	344.5	760	454.3	WBZ	302.8	990	333.1				
KOA	361.2	830	325.9	WBZA	302.8	990	333				
Pennsylvanians											
WEAF	454.3	660	491.5	WGY	379.5	790	379.5				
WFI	535.4	560	405.2	WRC	315.6	950	468.5				
8			**7**			**6**			**5**		
Lew White Organ Recital											
WEAF	454.3	660	491.5	WHO	285.5	1050	535.4				
KSD	545.1	550	545.1	WOW	508.2	590	508.2				
WDAF	491.5	610	370.2	WSB	405.2	740	475.9				
WFAA	288.3	1040	545.1								
8:15			**7:15**			**6:15**			**5:15**		
World's Business											
WJZ	344.5	760	454.3	WHAM	260.7	1150	280.2				
KDKA	305.9	980	315.6	WHAS	293.9	1020	322.4				
KOA	361.2	830	325.9	WLW	428.3	700	428.3				
KWK	222.1	1350	234.2	WOC	309.1	970	374.8				
KYW	299.8	1000	526	WRC	315.6	950	468.5				
WBZ	302.8	990	333.1	WSM	416.3	650	336.9				
WBZA	302.8	990	333.1	WTMJ	526	570	293.9				
8:30			**7:30**			**6:30**			**5:30**		
Park Bench.											
WEAF	454.3	660	491.5	WOC	309.1	970	374.8				
KSD	545.1	550	545.1	WOW	508.2	590	508.2				
WCAE	241.8	1240	461.3	WRC	315.6	950	468.5				
WEEI	508.2	590	508.2	WTIC	282.8	1060	535.4				
WGY	379.5	790	379.5	WWJ	365.6	820	352.7				
WHO	285.5	1050	535.4								
Violinist.											
WJZ	344.5	760	454.3	WBZ	302.8	990	333.1				
KDKA	305.9	980	315.6	WBZA	302.8	990	333.1				
KWK	222.1	1350	234.2	WJR	399.8	750	440.9				
KYW	299.8	1000	526								
9			**8**			**7**			**6**		
Variety Hour.											
WEAF	454.3	660	491.5	WJAR	340.7	880	483.6				
KSD	545.1	550	545.1	WOC	309.1	970	374.8				
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2				
WEEI	508.2	590	508.2	WTIC	282.8	1060	535.4				
WGY	379.5	790	379.5	WWJ	356.6	820	352.7				
WHO	285.5	1050	535.4								
9:30			**8:30**			**7:30**			**6:30**		
Music.											
WJZ	344.5	760	454.3	WBZ	302.8	990	333.1				
KDKA	305.9	980	315.6	WBZA	302.8	990	333.1				
KWK	222.1	1350	234.2	WJR	399.8	750	440				
KYW	299.8	1000	526								
10			**9**			**8**			**7**		
Longines Time.											
WJZ	344.5	760	454.3	WHAM	260.7	1150	280.2				
KDKA	361.2	830	325.9	WJR	399.8	750	440.9				
KYW	299.8	1000	526	WLW	428.3	700	428.3				
Lucky Strike Dance Orchestra.											
WEAF	454.3	660	491.5	WGN	416.4	720	416.4				
KOA	361.2	830	325.9	WGR	545.1	550	302.8				
KFI	468.5	640	468.5	WGY	379.5	790	379.5				
KGO	379.5	790	384.4	WHAS	293.9	1020	322.4				
KGW	508.2	590	491.5	WHO	285.5	1050	535.4				
KHQ	325.9	920	370.2	WJAR	340.7	880	483.6				
KOMO	483.6	620	309.1	WJAX	263	1140	340.7				
KPRC	545.1	550	293	WMC	384.4	780	516.9				
KSD	545.1	550	545.1	WOAI	252	1190	280.2				
KSL	265.3	1130	302.8	WOC	309.1	970	374.8				
KVOO	535.4	560	348.6	WOW	508.2	590	508.2				
WBT	277.6	1080	258.5	WRC	315.6	950	468.5				
WCAE	241.8	1240	461.3	WSAI	428.3	700	361.2				
WCCO	370.2	810	405.2	WSB	405.2	740	475.9				
WCSH	319	940	214.2	WTAG	516.9	580	516.9				
WDAF	491.5	610	370.2	WTAM	280.2	1070	399.8				
WEEI	508.2	590	508.2	WTIC	282.8	1060	535.4				
WFI	535.4	560	405.2	WTMJ	526	570	293.9				
WFAA	288.3	1040	545.1								
11			**10**			**9**			**8**		
Grand Opera Album.											
KGO	379.5	790	384.4	KHQ	325.9	920	370.2				
KGW	508.2	590	491.5	KOMO	483.6	620	309.1				
Park Central Skylarks.											
WEAF	454.3	660	491.5	WMC	384.4	780	516.9				
WFI	535.4	560	405.2	WOW	508.2	590	508.2				
WHO	285.5	1050	535.4								
Slumber Music											
WJZ	344.5	760	454.3	WRC	315.6	950	468.5				
KYW	299.8	1000	526								
12 mid.			**11**			**10**			**9**		
Golden Legends.											
KGO	379.4	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590	491.5	KPO	440.9	680	422.3				
KHQ	325.9	920	370.2								
1 am			**12**			**11**			**10**		
The Big Show.											
KGO	379.4	790	384.4	KOMO	483.6	620	309.1				
KGW	508.2	590

New World Music Wins Favor

MELODIOUS Strains Typical of Southern Republics May Have Originated With Races Who Lived in Ice Age

PROBABLY at no time in history has there existed a more friendly feeling between the republics of the Americas than the present. The Pan American Union, with headquarters in Washington, represents twenty-one republics. Last year the U. S. Navy Station NAA in cooperation with this organization broadcast a series of concerts as a token of good will to the southern nations. The courtesy has been reciprocated and Mr. Franklin Adams, counselor of the Pan American Union, tells Radio Digest readers of The New World Music.

By Franklin Adams

WHILE the people of the United States have for years been familiar with "La Paloma," that Cuban love song suggesting the old fashioned Senorita behind the latticed balcony, gazing down upon her serenader equipped with a guitar, and also, perhaps, that "La Golondrina," the plaintive song from Mexico used as the "Home, Sweet Home" number in all Mexican programs, it can be generally stated that music from the Latin American lands was almost unknown in the United States until a few years ago. Then suddenly there arrived from the metropolis of the south, Buenos Aires, a waltz by Robledo, one of Argentina's most popular composers, which swept over this country and became the "Valencia" of its day.

Probably no composition was more universally used by phonograph, player piano, band, orchestra and hand organ than this selection, "Three o'Clock in the Morning." The chimes heard in this number came from the Westminster bells in the San Martin Tower in Buenos Aires. This clock tower was a gift from the British colony in Argentina's metropolis to the nation in honor of its First Centenary of Independence. Argentina has since sent us many tangos.

One of the very popular compositions over the world, the overture "Il Guarany," was credited in most part to European composers, though Carlos Gomes, who supplied the score to the famous opera, was a Brazilian and utilized the folk themes of the Guarani tribes of Brazil in his musical score.

THREE years ago the United States Army Band, impressed with the fragmentary selections drifting north from the other American nations, decided to arrange for importation of music from all of the twenty other republics of the New World. The leader and his band of eighty-five musicians were amazed at the number of marvelous selections which came to them in manuscript form. They learned later that it was not considered necessary in the Latin American republics, where each leader was capable of arranging the full score for his band, to use "ready made" instrumentations. The directors much preferred "to roll their own," for this method allowed them to exert their own individuality and at the same time to adapt the instrumentation to the ability of the musicians under them.

Over four hundred pieces of music from Latin American sources have been added to the repertoire of the Army Band, and every three months the Adjutant General of the Army supplies to the ninety-seven bands attached to the various posts fifteen selections of Latin American music.

It was this unique collection of music from the New World that caused the Commissioner General of the United States' Participation in the Exposition at Sevilla, to request of the Secretary of War permission to have the Army Band play sixty programs of New World music at the Ibero-American Exposition at Sevilla next spring. The Secretary of War was much impressed and plans were perfected for this important visit. Concerts will also be played in Paris, San Sebastian, Madrid and Barcelona.

Senor Don Alejandro Padilla y Bell, Ambassador of Spain, said to the members of the Army Band when it complimented him recently with a typical Spanish serenade before his home in Washington, "As Columbus discovered the New World, you have discovered and made available its really wonderful and impressive music."

There is no doubt but that Europe will be much impressed by the programs which the Army Band will present to the public. Many of the selections will be arrangements of folk music of the indigenous tribes of the New World. Music that was composed long before the "Conquistadores" reached the New World.

NOT only have the Latin Americans demonstrated their marked ability as composers, but they are shining today the most brilliant of stars on concert and operatic stage. American managers have, as a rule, considered it advisable to have the artists under their management featured as Europeans, but gradually their New World origin is being disclosed so that today at least thirty vocalists and instrumentalists from the southern republics have been accorded first line positions in the galaxy of stars.

This situation brought forth a large interrogation point. Why are these Latin Americans so unusually gifted? Dr. J. W. Gidley, eminent scientist of the Smithsonian Institute, comes forward with the answer.

In direct opposition to the claim of anthropoligists that man has only been five thousand years in the New World, Dr. Gidley emphatically states that the figures may be all right as far as they go, but that they do not go far enough, or it may be that the decimal point has become nervous, for he has proof that man has been fully five hundred thousand years in the New World and not five thousand.

Investigations covering a number of years has proven that man lived and hunted the wild beasts in Florida, Mexico, Central and South America as far back as the Pleistocene or Ice Age, when the northern part of this continent was covered with gigantic glaciers. Through these ages he evolved and reached such a high cultural stage that the modern world views with amazement his wonderful temples being unearthed by scientific expeditions in various parts of the New World to the south of us.

With his building, architecture and art developed his music. Many of the ancient peoples conducted their lives with a musical ritual. Songs sung today in connection with the plant-

(Continued on page 106)



Sue Fulton (left) nationally famous singer at KFH, Wichita. Gibson Gondoliers: Horace Brosius, J. Leslie Fox, director; and Guy Richardson. KFH is popular over a wide area in Mid-west.

OFFICIAL CALL BOOK AND LOG

New Wave lengths Effective 3 a. m., Nov. 11, 1928. Current Wave lengths Shown in Parenthesis.

KDKA

E. Pittsburgh, Pa. 305.9m-980kc. (315.6m-950kc). 50,000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sun, 9:45 am, 12 n, 4 pm, 5 markets, weather; 6:15, dinner concert. Mon, Wed, Thurs, 9:45 am-11 pm. Tues, Fri, 9:45 am-10:30 pm. Sat, 9:45 am-10 pm. Sat, 10 pm-10:45 pm. Eastern.

KDLR

Devils Lake, N. Dak. 247.8m-1210kc (230.6m-1300kc), 15 watts. Radio Elec Co. Announcer, Bert Wick. Daily ex Sun, 7-8:40 am, markets; 12-12:40 pm, weather, news. Wed, 8-9 pm. Sun, 10:45 am, service. Founded Jan. 25, 1925. Central.

KDYL

Salt Lake City, Utah. 243.8m-1230kc (234.2m-1280kc). 500 watts. Intermountain Broadcasting Corp. Announcer, Philip G. Lasky. Slogan, "On the Air—Goes Everywhere." Daily ex Sun, 7 am-12 mid. Sun, 2-6 pm, 7:30-10. Mountain. Founded June, 1922.

KEJK

Beverely Hills, Calif. 239.9m-1250kc (252m-1190kc). 250 watts. R. S. MacMillan. Daily ex Sun, 12:30-2:30 pm, 5:30-7:30, 9-12 mid. Pacific. Founded Feb. 7, 1927.

KELW

Burbank, Calif. 284.4m-780kc (228.9m-1310kc). 500 watts. Earl L. White. Daily ex Sun, 10-2 pm, 5-11. Wed, 10-2 pm, 5-11. Pacific. Founded Feb. 12, 1927.

KEX

Portland, Ore. 254.1m-1180kc (277.6m-1080kc). 2,500 watts. Western Broadcasting Co. Announcer, Jack Barnet. Daily ex Sat, Sun, 9 am-12 mid. Sat, 9 am-12 mid. Sun, 5:30-10 pm. Pacific. Opened Dec. 25, 1926.

KFAB

Lincoln, Neb. 389.4m-770kc (319m-940kc). 5,000 watts. Nebraska Buick Auto Co. Announcer, Gayle Grubb. Daily, 6-8 am, 9-10, 11-12:30 pm, 2-3, 4-5, 6-7, 8-9, 10-11. Founded Dec. 4, 1924. Central.

KFAD

Phoenix, Ariz. 483.6m-620kc (322.4m-930kc). 500 watts. Electrical Equip. Co. Announcer, Arthur C. Anderson. Slogan, "The Voice of Phoenix." Daily ex Sun, Mon, 12-1 pm, 2-3, 3-4 pm. Tues, Wed, Sat, 10-11 pm. Daily ex Sun, Mon, Sat, 2-3 pm. Sun, 11 am-12:30 pm, 1-2, 8-9. Founded Oct. 30, 1921. Mountain.

KFAU

Boise, Idaho. 243-8m-1280kc (285.5m-1050kc). 4,000 watts. 6 am-6 pm. 2,000 watts. Independent School Dist. of Boist. Announcer, Harold G. Austin. Slogan, "The Voice of Idaho." Mon, Tues, Wed, Thurs, Fri, 12:30-1:30 pm, weather, markets. Tues, Thurs, 7:30-10 pm. Thurs, 11:30 pm. Sun, 10 am-12:30 pm, 7:30-9. Founded Oct., 1921. Mountain.

KFBB

Havre, Mont. 249.9m-1200kc (275.1m-1090kc). 50 watts. F. A. Buttrey Co. Announcer, E. H. Nelson. Daily ex Sun, 12-2 pm, music, markets, weather reports, household talks. Wed, 7:30-9 pm. Sun, 1-3 pm, 7:30-9. Founded 1921. Mountain.

KFBK

Sacramento, Calif. 228.9m-1310kc (275.1m-1090kc). 100 watts. Sacramento Bee. Bimball-Upson Co. Announcer, R. K. Clark. Tues, Sat, 7:30-10 pm. Thurs, 7:30-10 pm. Founded 1921. Pacific.

KFBL

Everett, Wash. 199.9m-1500kc (223.7m-1340kc). 50 watts. Lesse Bros. Announcer, Al. Folkins. Daily ex Sun, 9:30, 10:45 am, 4-5 pm, 6-10. Sun, 11-12 n, 8-9:30 pm. Pacific. Founded Aug. 25, 1922.

KFBU

Laramie, Wyo. 499.7m-600kc (483m-620kc). 500 watts. Bishop N. S. Thomas. Announcer, S. E. Edwards. Sunday services. Daily, 12 n, 2 pm. Mon, Wed, Fri, Thurs, Wed, Fri, 7:30 pm. Mountain. Founded Nov., 1925.

KFCB

Phoenix, Ariz. 228.9m-1310kc (243.8m-1230kc). 125 watts. 250 watts 6 am-6 pm. Nielsen Radio Supply Co. Announcer, E. A. Nielsen. Slogan, "Kind Friends Come Back." Mon, Thurs, 8-9 pm. Sat, 8-10 pm. Every other Thurs, 12 mid-3 am. Sun, 9-11 am. Mountain.

KFCR

Santa Barbara, Calif. 199.9m-1500kc (211.1m-1420 kc). 100 watts. Santa Barbara Broadcasting Co. Announcer, Jack W. Pilley. Daily ex Sun, 12-1 pm, 5:45-7, 7-7:20, 7:20-7:30. Mon, Tues, Wed, Thurs, 7:30-9:30 pm. Fri, 7:30-10 pm. Sat, 12-1 pm, 6:15-7:30 pm. Sun, 7:15-8:15 pm, 8:15-9:15, 9:30-10:30. Pacific. Founded Dec. 22, 1926.

KFDM

Beaumont, Tex. 545.1m-550kc (483.6m-620kc). 1,000 watts. Magnolia Petroleum Co. Announcer, Lee O. Smith. Slogan, "Kall for Dependable Magnolene." Daily ex Sun, 11 am, 12:30 pm, 12:55. Tues, 8-10 pm. Fri, 8:30-10:30 pm. Sat, 7-11 pm. Sun, 12-1 pm. Central. Founded Oct. 1, 1924.

KFDX

Shreveport, La. 249.9m-1200kc (236.1m-1270kc). 250 watts. First Baptist church. Announcer, W. B. Lee. Wed, 9:10 pm. Sun, 10:50-12 n, 7:45-9. Founded 1922. Central.

KFDY

Brookings, S. D. 545.5m-550kc. 500 watts. State College of Agriculture and Mechanical Arts. Announcer, F. E. Perkins. Daily ex Sun, 12:30-1:15 pm. Tues, Thurs, 7:30-9 pm. Central.

KFEC

Portland, Ore. 218.8m-1370kc (214.2m-1400kc). 100 watts. Meier & Frank Co., Inc. Announcer, Sid Goodwin. Daily ex Sun, 10-11 am, 11-7 pm. Pacific. Founded 1922.

KFEL

Denver, Colo. 267.7m-1120kc (227.1m-1320kc). 250 watts. Eugene P. O'Fallon, Inc. Announcer, I. H. Hathaway. Daily ex Sun, 7:15 am, gym; 10, 11, 2, 4, 5, 6. Tues, Thurs, 8 pm. Tues, 10 pm. Fri, 11 pm. Mon, Wed, Sat, 9-11 pm. Sun, 8:30 am, 10, 2:30 pm, 4:30. Mountain.

KFEQ

St. Joseph, Mo. 212.6m-1410kc (230.6m-1300kc). 1000 watts. 2000 watts 6 am-6 pm. J. L. Scroggin. Announcer, Clarence Koch. Daily ex Sun, 6:30-7:30 am, 8:45 am, 9, 10, 12, 2, markets; 5 music; 6:30, music, 8:30-10. Sun, 11-12 n. Central, Founded 1922.

KFEY

Kellogg, Idaho. 218.8m-1370kc (232.4m-1290kc). 10 watts. Union High School Station. Announcer, Walter C. Clark. Slogan, "Voice of the Coeur D'Alenes." Mon, Thurs, 7-8 am. Sun, 11 am, 7:30 pm. Pacific.

KFGQ

Boone, Iowa. 228.9m-1310kc (209.7m-1430kc. 10 watts. Boone Biblical school. Founded April 1923.

KFH

Wichita, Kan. 230.6m-1300kc (245.8m-1220kc). 500 watts. Hotel Lassen. Announcer, J. L. Fox. Daily ex Sun, 8:30 am, grain; 9, markets; 9:30, 10, 10:05, 11, 11:10, 12 n, 12:25 pm, 1, 2, 5, 7:25, 7:30, 8:30, 9, 9:25, 10. Sun, 9:30 am, 10:30, 5:20 pm, 7:25, 7:30.. Founded Dec. 1, 1925. Central.

KFHA

Gunnison, Colo. 249.9m-1200kc. 50 watts. Western State College of Colorado. Announcer, E. Russell Wightman. "Where the Sun Shines Every Day." Tues, Fri, 7-9:30 pm. Founded May 1922. Mountain.

KFI

Los Angeles, Calif. 468.5m-640kc. 5000 watts. Earle C. Anthony, Inc. Announcer, Leslie Adams. Slogan, "A National Institution." Daily ex Sun, 12:30-11 pm. Sun, 11am, 1 pm. Sat, 11 am-2 am. Installed Spring, 1920. Pacific.

KFIF

Portland, Ore. 211.1m-1420kc (228.9c-1310kc). 50 watts. Benson Polytechnic School. Announcer, Albert Skei, Omar Bittner, W. Hollensted. Tues, 8:15-9:15 pm. Pacific.

KFIO

Spokane, Wash. 245.8m-1220kc. 100 watts. North Central High School.

KFIU

Juneau, Alaska. 228.9m-1310kc (225.4m-1330kc). 10 watts. Alaska Elec. Light & Power Co. Announcer, O. E. Schoenbell. Mon, Wed, Fri, 6-7 pm. Alaskan time.

KFJB

Marshalltown, Iowa. 249.9m-1200kc (247.8m-1210kc). 100-250 watts. Marshall Electric Co. Announcer, Julius Hetland. Slogan, "Marshalltown, the Heart of Iowa." Daily ex Sun, 10 am, 12-1:30 pm. Daily, 6 pm, 7. Tues, Fri, 8:30 pm. Sun, 11 am, 7:30 pm. Founded June 2, 1923. Central.

KFJF

Oklahoma City, Okla. 204m-1470kc (272.6m-1100kc). 1000 watts. National Radio Mfg. Co. Announcer, Tired Hand. Slogan, "Radio Headquarters of Oklahoma City." Daily ex Sun, 9 am, music; 10, sacred music; 10:30, markets; 12-1:30 pm, music; 7-10. Sun, 9 am, I. B. S. A.; 10, Men's class; 11, services; 8, services. Central. Founded July, 1923.

KFJI

Astoria, Ore. 218.8m-1370kc (249.9m-1200kc). 50 watts. Kincaid News Co., Oregonian•Fast Express. Announcer, Clay Osborne. Daily ex Sun, 10 am-1 pm. Mon, Tues, Thurs, Fri, 5-9 pm. Wed, 5-10 pm. Sat, 5-7:30 pm. Sun, 11-12 n. Pacific.

KFJM

Grand Forks, N. D. 545.1m-550kc (333.1m-900kc). 100 watts. University of North Dakota. Announcers, Howard J. Monley, D. R. Jenkins. Daily, 12 m, 6 pm. Sun, 10:45 am, 12:30 pm, 4:30, 6. Founded Oct., 1923. Central.

KFJR

Portland, Ore. 230.6m-1300kc (239.9m-1250kc). 500 watts. Ashley C. Dixon & Son. Announcer, Ashley C. Dixon, Sr. Mon, Tues, Wed, Thurs, 5-6 pm, 7-8. Mon, 9-11 pm, Tues, 9-11:30 pm. Fri, 4-6 pm, 7-8, 12-1. Sat, 4-6 pm, 7-8, 9-10. Founded Sept. 23, 1923. Pacific

KFJY

Fort Dodge, Iowa. 228.9m-1310kc (232.4m-1290kc). 100 watts. Tunwall Radio Co. Announcer, Carl Tunwall. Daily ex Sun, 10 am, 5:45-7 pm. Tues, 10-11:30 pm. Thurs, Fri, 9:30 pm. Wed, 3-4 pm. Fri, 10-11 pm. Sat, 9:30-10:30 pm. Sun, 11-12:30 pm. Sun, 11-12:30 pm. Founded Oct. 1923. Central.

KFJZ

Fort Worth, Texas. 218.8m-1370kc (249.9m-1200kc), 50 watts. W. E. Branch. Announcer, Jack Fralia. Daily ex Wed, Sun, 7-8 pm, 9-10, 7-8, 9-10. Sun, 1-3 pm, 6-7. Central. Founded, Sept. 24, 1923.

KFKA

Greeley, Colo. 296.9m-1010 kc (249.9m-1200kc). 500 watts. Colorado State Teachers' College. Announcer, H. E. Green.

KFKB

Milford, Kan. 265.3m-1130kc (241.8m-1240kc). 5000 watts. J. R. Brinkley, M. D. Daily ex Sun, 10:15-10:30 am, 12-1:30 pm. Daily ex Sun, Sat, 5-11 pm. Sun, 8 am, 10, 6-12 mid. Central.

KFKU

Lawrence, Kan. 296.9m-1010kc (254.1m-1180kc). 500 watts. University of Kansas. Announcer, Ellsworth C. Dent. Wed, Thurs, 7-8 pm. Sun, 3-4:45 pm. Founded Dec. 15, 1924. Central.

KFKX

Chicago, Ill. 299.8m-1000kc (526m-570kc). 5000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sat, Sun, 10 am, 11, 12, 1:30 pm, 3, 5:15, 5:30. Sat, 10 am, 11, 12 n, 5:15, 5:30. Central.

KFKZ

Kirksville, Mo. 247.8m-1210kc (225.4m-1330kc). 50 watts. State Teachers College. Announcer, F. M. Henry. Mon, 8:30-9:30 pm. Thurs, 8-9 pm. Founded 1923. Central.

KFLV

Rockford, Ill. 212.6m-1410kc (267.m-1120kc). 500 watts. Rec. A. J. Frykman. Announcers, Oscar Olson, Paul Bodin. Wed, 8:15 pm. Sun, 10:40 am, 9:30 pm. Founded Oct. 1923. Central.

KFLX

Galveston, Texas. 247.8m-1210kc (270.1m-1110kc). 100 watts. George R. Clough.

KFMX

Northfield, Minn. 243.8m-1230kc (236.1m-1270kc). 1000 watts. Carleton College. Daily ex Sun, 10:30 am, time. Fri, 8:15 pm, lecture, 8:45, 10. Sun, 7 pm. Central.

KFNF

Shenandoah, Iowa. 336.9m-890kc (461.3m-650kc). 500 watts. 6 am-7 pm. Henry Field Seed Co.. Announcer, Henry Field. Slogan, "The Friendly Farmer Station." Daily ex Sun, 6-8:30 am, 11-1 pm, 1:30-2:15, 3:30-4:30, 5-7. Tues, 7:40-7:50 am. Sun, 8:30-9:30 am, 10:45, 2 pm, sermonette; 6. Founded Feb. 1924. Central.

KFOA

Seattle, Wash. 234.2m-1280kc (447.5m-670kc). 1000 watts. Rhodes Dept. Store. Announcer, Arthur W. Lindsay, Ward Ireland. Mon, Tues, Thurs, Fri, 6:45-10 pm. Wed, Sat, 6:45-9 pm. Pacific. Founded May, 1922.

KFON

Long Beach, Calif. 239.9m-1250kc (241.8m-1240kc). 1000 watts. Nichols & Warinner, Inc. Announcer, Hal G. Nichols. Slogan, "Piggly Wiggly Station." Daily and Sun, 8-1 am. Founded March, 1924. Pacific.

KFOR

Lincoln, Nebr. 247.8m-1210kc (217.3m-1380). 100 watts. Howard A. Shuman. Daily ex Sun, 12-1 pm, 2-3:15, 6-7, 8-10. Fri, 11-1 am. Central, Founded March, 1924.

KFPL

Dublin, Texas. 218.8m-1370kc (275.1m-1090kc). 15 watts. C. C. Baxter, announcer. Daily ex Sun, 6 am. Mon, Thurs, 8 pm. Sat, 11 pm. Sun, 7:30 am, 1:30 pm. Central.

KFPM

Greenville, Texas. 228.9m-1310kc (230.6m-1300kc). 15 watts. The New Furniture Co.

KFPW

Sulphur Springs, Ark. 223.7m-1340kc (263m1140kc). 50 watts. St. John M. E. church. S. Slogan, "Keeping Pace with Christ Means Progress." Daily ex Sun, 5-6 am, 1:30-2:30 pm. Sun, 1-2:30 pm. Central. Founded April 17, 1924.

KFPY

Spokane, Wash. 247.8m-1210kc (245.8m-1220kc). 250 watts. Symons Investment Co. Announcer, E. B. Craney. Daily ex Sat, Sun, 12 n. Tues, Wed, Thurs, Fri, 4-10 pm. Sun, 7:40-10:30 pm. Pacific. Founded 1922.

KFQB

Fort Worth, Texas. 241.8m-1240kc (333.1m-900kc). 1000 watts. W. B. Fishbourn, Inc. Announcer, Alva R. Willgus. Daily ex Sun, 10:30-11:30 am, 12:30-1:30 pm, 2:15-3, 7:30-8:30, 9:30-11. Wed, 10:30-11:30 am, 12:30-1:30 pm. Sun, 11-12 n, 2-4 pm, 7:30-11. Central.

KFQD

Anchorage, Alaska. 333.1m-900kc (344.6m-870kc) 100 watts. Anchorage Radio club. Mon, Fri, 8-10 pm. Sun, 7:30-9 pm. Alaskan time.

KFQU

Holy City, Calif. 220.4m-1360kc. 100 watts. W. E. Riker. Announcer, Arthur J. Landstrom. Daily ex Sun, 6:30-7:30 pm. Tues, Fri, 9:30-11 pm. Wed, Thurs, Sat, 10-11 pm. Sun, 11-12 n, 10-11 pm. Pacific. Founded November, 1924.

KFQW

Seattle, Wash. 211.1m-1420kc (217.3m-1380kc). 100 watts. KFQW, Inc. Pacific. Announcer, Harry R. Long. Daily ex Sun, 9 am-12 mid. Sun, 12 mid-3 am. 4 am-12 mid. Pacific. Founded June, 1924.

KFQZ

Hollywood, Calif. 352.7m-850kc (232.4m-1290kc). 250 watts. Taft Radio Company. Announcer, Bob Swan. Daily ex Sun, 7 am-12 mid. Sun, 8 am-12 mid. Pacific.

KFRC
San Francisco, Calif. 491.5m-610kc (454.3m-660kc). 1000 watts. Don Lee, Inc. Announcer, Harrison Holliway. Daily ex Sat, Sun, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sat, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sun, 10 am-12 n, 12-12 mid. Pacific.

KFRU
Columbia, Mo. 475.9m-630kc (249.9m-1200kc). 500 watts. Stephens college. Announcer, La Von Rall. Slogan, "Where Friendliness Is Broadcast Daily." Daily ex Sun, 8:30-11:15 am, 3 pm, 6:30. Wed, 7:30-10 pm. Thurs, 7:30-11 pm. Sun, 7:30 am, 9:20, 10:45, 4 pm, 5, 7:30. Founded October 25, 1925. Central.

KFSD
San Diego, Calif. 499.7m-600kc (440.9m-680kc). 500 watts. Airfan Radio Corporation. Announcer, Tom Sexton. Daily ex Sun, 9 am-1:30 pm, 4:45-12 mid. Sun, 2-4 pm, 8:30-10. Pacific. Founded March 28, 1926.

KFSG
Los Angeles, Calif. 267.7m-1120kc (252m-1190kc). 500 watts. Daily ex Sun, Mon, 10:30-12:30 pm, 2:30-4:30. Tues, Wed, Sat, 6:30-9:30 pm. Thurs, Fri, 6:30-11 pm. Sun, 10:30-12:30 pm, 2:30-4:30, 6:30-11 pm. Pacific.

KFUL
Galveston, Texas. 232.4m-1290kc (258.5m-1160kc). 500 watts. Will H. Ford and Community Broadcasting station.

KFUM
Colorado Springs, Colo. 215.7m-1390kc (483.6m-620kc). 1000 watts. Corley Mountain Highway. Announcer, Donald E. Bennett. Slogan, "The Voice of the Rockies." Daily ex Sun, 9-12 n, 5:45-6:45 pm. Mon, 8-10 pm. Tues, 8-11 pm. Thurs, 7:30-11 pm. Mountain.

KFUO
St. Louis, Mo. (Tr. at Clayton.) 545.1m-550kc. 500 watts. Concordia Theological Seminary (Lutheran). Announcer, Herm. H. Hohenstein. Daily ex Sun, Sat, 7:15 am, 12:15 pm. Mon, Tues, Thurs, Fri, Sat, 9 pm. Wed, 9:30 pm. Sat, 7:15 pm. Sun, 2:30 pm, 3, 9:15 pm. Founded December 14, 1924. Central.

KFUP
Denver, Colo. 199.9m-1500kc (227.1m-1320kc). 100 watts. Fitzsimons General Hospital, Educational and Recreational Dept. Announcer, Major Transue. Daily ex Sat and Sun, 10-11 am. Tues, Thurs, Fri, 7:30 pm. Mountain.

KFUR
Ogden, Utah. 228.9m-1310kc (225.4m-1330kc). 50 watts. Peery Building Co. Daily ex Sun, 9-10 am, 12-3 pm. 5:30-11. Mountain.

KFVD
Culver City, Calif. 428.3m-700kc (215.7m-1390kc). 250 watts. W. J. & C. I. McWhinnie. Announcer, Mrs. G. Webb. Daily ex Sun, 9:30-12 n, 4:30-6 pm, 9-12 mid. Wed, 12-2 am. Founded April, 1925. Pacific.

KFVS
Cape Girirdeau, Mo. 247.8m-1210kc (223.7m-1340kc). 50 watts. Hirsch Battery & Radio Co. Announcer, W. W. Watkins. Slogan, "The City of Opportunity." Daily ex Sun, 12:15 pm, news, markets, 6:45; music. Tues, Fri, 10 am. Sun, 11 am. Founded May 27, 1925.

KFWB
Hollywood, Calif. 315.6m-950kc (361.2m-830kc). 1000 watts. Warner Brothers. Announcer, William "Bill" Ray. Mon, 9:30 am-2:15 pm, 4:15-11. Tues, 9 am-11:30 pm. Wed, 8 am-11 pm. Thurs, 9:30 am-11 pm. Fri, Sat, 9:30 am-11 pm. Sun, 10 am-5 pm, 6:30-11. Pacific.

KFWC
Ontario, Calif. 249.9m-1200kc (247.8m-1210kc). 100 watts. L. E. Wall. Announcer, Bert Elise Wall. Daily ex Sun, 4-7 pm, 7-11. Pacific.

KFWF
St. Louis, Mo. 249.9m-1200kc (214.2m-1400kc). 100 watts. St. Louis Truth Center. Slogan, "The Voice of Truth." Announcer, Rev. Charles H. Hartmann. Tues, Fri, 9:45 am. Thurs, 10:45 am, 7:45 pm. Sun, 9 am, 10:45, 7:45 pm. Founded 1925. Central.

KFWI
San Francisco, Calif. 322.4m-930kc (267.7m-1120kc). 500 watts. Radio Entertainments, Inc. Announcer, Torres Weir. Mon, 8 am-11 pm. Tues, Wed, Thurs, Fri, 7 am-11 pm. Sat, 7 am-11 pm. Sun, 7:50-11 pm. Pacific.

KFWM
Oakland, Calif. 322.4m-930kc (236.1m-1270kc). 500 watts. 1000 6 am-6 pm. Oakland Educational Society. Announcer, O. B. Eddins. Daily ex Sat, Sun, 10-11 am, 12-1 pm, 5-10:30. Sat, 10-11 am, 12-1 pm, 7-10:30. Tues, Thurs, Fri, 2-3 pm. Wed, 1:30-3 pm. Sun, 9:45-11 am, 12:30-2:30 pm, 7:30-9:20. Pacific.

KFWO
Avalon, Calif. 199.9m-1500kc (299.8m-1000kc). 100 watts. 53.07m-565m. 100 watts. Major Lawrence Mott-Signal Corn. Slogan, "Katalina for Wonderful Outings." Daily, 12:30-1:30 pm, 7:30-9. Tues, Fri, Sun, 5-6 pm. Pacific. Founded April, 1925.

KFXD
Jerome, Idaho. 211.1m-1420kc (204m-1470kc). 15 watts. KFXD, Inc. Daily ex Sun, 12 n. Wed, Sat, 8-10 pm. Sun, 11:20-12:20 pm. Mountain.

KFXF
Denver, Colo. 267.7m-1120kc (282.8m-1060kc). 250 watts. Colorado Radio Corp. Announcers, W. D. Pyle, Gordon Miles, Lee Goldsmith. Slogan, "The Voice of Denver." Daily ex Sun, 8 am-6 pm, 6-11. Sun, 9 am-10 am. Mountain.

KFXJ
Edgewater, Colo. 199.9m-1500kc (209.7m-1430kc). 50 watts. R. G. Howell. Slogan, "America's Scenic Center." Daily ex Sun, 10-12 mid, 1-4 pm, 7-8. Tues, 9-12 mid. Wed, 9-10 pm. Thurs, Sat, 8-12 mid. Mountain.

KFXR
Oklahoma City, Okla. 228.9m-1310kc (223.7m-1340kc). 50 watts. Exchange Ave. Baptist church. Mon, Wed, Fri, 8 pm. Sun, services. Central.

KFXY
Flagstaff, Ariz. 211.1m-1420kc (205.4m-1460kc). 100 watts. Mary M. Costigan. Announcer, Cecil J. Walters. Daily, 11 am, 3 pm, 6. Sun, 12-1 pm. Mountain.

KFYO
Breckenridge, Texas. 199.9m-1500kc (211.1m-1420kc) 100 watts. Kirksey Brothers Battery & Elec. Co. Daily ex Sun, 10:30-11:30 am, 12-1 pm, 8-10. Sun, 8-10 pm. Central. Founded February 19, 1927.

KFYR
Bismarck, N. D. 545.1m-550kc (249.9m-1200kc). 500 watts. 500 6 am-6 pm. Hoskins-Meyer, Inc. Announcer, C. F. Dirlan. Daily ex Sun, 9:30-1:30 pm, 6:30-8:30 pm. Tues, Thurs, 10-11 pm. Sun, 10:30-12 n, 1-3 pm. Founded December, 1925.

KGA
Spokane, Wash. 204m-1470kc (260.7m-1150kc). 5000 watts. Northwest Radio Service Co. Announcer, Albert Ely. Daily ex Sun, 9, 10, 11 am; 12, news; 12:15 pm, 5, kiddies' program; 6, time; 8-12 mid. Sun, 11 am, 12:30-1 pm, 530-7:30, 7:30-9, service; 9-10, music. Pacific.

KGAR
Tucson, Ariz. 218.8m-1370kc (234.2m-1280kc). 100 watts. Tucson Citizen. Announcer, Harold S. Sykes. Tues, Fri, 8-9 pm. Sun, 11 am, 7:30-9 pm. Installed June, 1926. Mountain.

KGB
San Diego, Calif. 223.7m-1340kc (247.8m-1210kc). 100 watts. Southwestern Broadcasting Corp.

KGBU
Ketchikan, Aaska. 491.5m-610kc (399.8m-750kc). 500 watts. Alaska Radio & Service Co. Announcers, R. Fox, Harry G. McCain. Slogan, "The Voice of Alaska." Daily ex Sun, 8-9:30 pm. Tues, 9:30-10:30 pm. Wed, 9:30-11 pm. Sun, 11-12:30 pm. Alaskan time.

KGBX
St. Joseph, Mo. 247.8m-1210kc (288.3m-1040kc). 100 watts. Foster-Hall, Inc. Announcers, R. D. Foster, R. L. Hill. Daily ex Sun, 6-8 am, 12-1 pm. Mon, 5-6 pm. Wed, 5-7 pm. Tues, Thurs, Fri, 6-10 pm. Sun, 7:30 pm. Founded August 11, 1926. Central.

KGBY
Columbus, Neb. 322.4m-930kc (222.1m-1350kc). 50 watts. Ervin Taddiken. Mon, 12-1 pm, 6. Tues, 12 n, 8 pm. Thurs, 12 n, 6 pm. Fri, 12 n, 8 pm. Sat, 12. Sun, 2:30 pm. Central. Founded August 10, 1926.

KGBZ
York, Neb. 322.4m-930kc (212.6m-1410kc). 500 watts. Announcer, Dr. George R. Miller. Slogan, "Keep Your Hogs and Poultry Healthy." Mon, Tues, Wed, Thurs, Fri, Sat, 5:30 am, 9, music, 12:30, 2:30, 7:30. Thurs, Sat, 10:30-11:30 pm, music. Alternate Sun, 11 am, 730 pm, service. Opened August, 1926. Central.

KGCA
Decorah, Iowa. 236.1m-1270kc (247.8m-1210kc). 50 watts. Chas. W. Greenley.

KGCB
Enid, Okla. 247.8m-1210kc (215.7m-1390kc). 50 watts. Wallace Radio institute. Daily ex Sun, 10 am, 5 pm, 9-12. Central.

KGCH
Wayne, Neb. 322.4m-930kc (293.9m-1020kc). 250 watts. Farmers and Merchants Cooperative Radio Corp. of America. Founded August, 1926.

KGCI
San Antonio, Texas. 218.8m-1370kc (220.4m-1360kc). 250 watts. Liberty Radio Sales.

KGCN
Concordia, Kan. 211.1m-1420kc (208.2m-1440kc). 50 watts. Concordia Broadcasting Co. Daily ex Sun, 12:30-1:30 pm, 7-9. Founded August, 1926. Central.

KGCR
Brookings, S. D. 247.8m-1210kc (208.2m-1440kc). 100 watts. Cutler's Radio Broadcasting Service, Inc.

KGCU
Mandan, N. D. 249.9m-1200kc (239.9m-1250kc). 100 watts. Mandan Radio Assn. Announcers, H. L. Dahmers, C. E. Bagley. Daily ex Sun, 7-8:30 am, 10-11, 12-1:30 pm, 6:30-8. Mon, 11 pm-1:30 am. Sun, 11-12 n, 4:30-6:30 pm. Mountain. Founded 1925.

KGCX
Vida, Mont. 218.8m-1370kc (243.8m-1230kc). 10 watts. First State Bank of Vida. Announcer, E. E. Krebsbach. Daily ex Sun, 12:30-1:30 pm, Sun, 2-4 pm. Mountain. Founded October 1, 1926.

KGDA
Dell Rapids, S. D. 247.8m-1210kc (254.1m-1180kc). 6 am-6 pm. 15 watts. Home Auto Co. Sun, 10-11 am, 1:30-5 pm. Central.

KGDE
Barrett, Minn. 249.9m-1200kc (205.4m-1460kc). 50 watts. Jaren Drug company. Daily ex Sun, 12:30 pm, musicale; 1:15, news, weather, markets; 4, 5, 7-7:30. Sun, 10:30-3 pm, 6-8. Licensed September 15, 1926. Central.

KGDM
Stockton, Calif. 260.7m-1150kc (217.3m-1380kc). 10 watts. Peffer Music Co. Daily ex Sun, 9-11:30 am, 2-3:30 pm. Thurs, Sat, 8-9 pm. Pacific. Founded January 1, 1927.

KGDP
Pueblo, Colo. 247.8m-1210kc (223.7m-1340kc). 10 watts. Boy Scouts of America. Tues, 8 pm. Thurs, 9 pm. Mountain.

KGDR
San Antonio, Texas. 199.9m-1500kc (206.8m-1450kc). 30 watts. 6 am-6 pm. Joe B. McShane.

KGDW
Humboldt, Nebr. 322.4m-930kc (293.9m-1020kc). 100 watts. Frank J. Rist. Announcer, C. M. Hecht. Mon, Sat, 7:30 pm. Tues, Wed, Fri, 11:30 am. Thurs, 8:30 pm. Central. Founded November, 1926.

KGEF
Los Angeles, Calif. 230.6m-1300kc (263m-1140kc). 1000 watts. Trinity Methodist church. Announcer, E. C. Huckabee. Daily ex Sat, 6-10 pm. Sun, 10:45-12:30 pm, 5-6, 7-10:30. Pacific. Founded, December 26, 1926.

KGEK
Yuma, Colo. 249.9m-1200kc (263m-1140kc). 10 watts. 7 am-7 pm. Beehler Electrical Equipment Co.

KGEN
El Centro, Calif. 249.9m-1200kc (225.4m-1330kc). 15 watts. E. R. Irey and F. M. Bowles. Daily ex Thurs, Sun, 12:15-1:15 pm. Mon, Wed, Fri, 5:30-6:30 pm. Tues, Sat, 8-9 pm. Thurs, 9-11 pm. Pacific.

KGEO
Grand Island, Nebr. 322.4m-930kc (205.4m-1460kc). 100 watts. Hotel Yancey. Mon, Wed, Sat, 8-9 pm. Tues, Fri, 12:25-12:55 pm. Sun, 2-4 pm. Central.

KGER
Long Beach, Calif. 218.8m-1370kc (215.7m-1390kc). 100 watts. C. Merwin Dobyns. Daily, 9-12 mid. Pacific. Founded December 19, 1926.

KGES
Central City, Nebr. 322.4m-930kc (204m-1470kc). 10 watts. Central Radio Elec. Co.

KGEW
Fort Morgan, Colo. 249.9m-1200kc (218.8m-1370kc). 100 watts. City of Fort Morgan. Announcer, Glenn S. White. Daily ex Sat, Sun, 5:15 pm, markets, 5:15-6:45. Tues, Thurs, 8-10 pm. Sat, 12-1 pm, 8-10. Sun, 11-12 n, 2-4 pm. Mountain. Founded January 15, 1927.

KGEZ
Kalispell, Mont. 228.9m-1310kc (293.9m-1020kc). 100 watts. Flathead Broadcasting Assn. Announcer, John E. Parker. Daily ex Sun, 12-1 pm, 6:30-7. Daily ex Thurs, 9-10 pm. Thurs, 9-10 pm. Sun, 11 am. Mountain. Founded February 20, 1927.

KGFF
Alva, Okla. 211.1m-1420kc (205.4m-1460kc). 100 watts. Earl E. Hampshire. Irregular schedule.

KGFG
Oklahoma City, Okla. 218.8m-1370kc (215.7m-1390kc). 50 watts. Full Gospel Church.

KGFH
Glendale, Calif. 299.8m-1000kc (263m-1140kc). 250 watts. Frederick Robinson. Slogan, "Keeping Glendale Folks Happy." Daily ex Sun, 9-12 n. Mon, Wed, Fri, Sat, 5-1 am. Pacific. Founded February 7, 1927.

KGFI
Los Angeles, Tex. 211.1m-1420kc (212.6m-1410kc). 15 watts. San Angelo Broadcasting Co. Daily ex Sun, 12 n, 3 pm, 8-10 pm. Sun, 10:45 am, 7:45 pm, sermons. Central.

KGFJ
Los Angeles, Calif. 211.1m-1420kc (212.6m-1410kc). 100 watts. Ben S. McGlashan. Slogan, "Keeping Good Folks Joyful." Daily ex Sun, 6:30-9:30 am, 12-4:30 pm, 6-9. Daily ex Sat, 12-6:30 am. Sun, 12:01 am-6 pm. Pacific. Founded January 18, 1927.

KGFK
Hallock, Minn. 249.9m-1200kc (223.7m-1340kc). 50 watts. Kittson County Enterprise.

KGFL
Raton, N. M. 247.8m-1210kc (222.1m-1350kc. 50 watts. N. L. Cotter.

KGFW
Ravenna, Nebr. 211m-1420kc (296.9m-1010kc). 50 watts. Otto F. Sothman. Announcer, R. H. McConnell. Slogan, "Catering to the Home Folks." Daily ex Sun, 9-10 am, 12:30-1:30 pm, 6:30-7:30. Central.

KGFX
Pierre, S. D. 516.9m-580kc (254.1m-1180kc). 200 watts. 6 am-6 pm. Dana McNeil. Daily ex Sun, 12:15 pm, news, weather. Central.

KGGF
Picher, Okla. 516.9m-580kc (206.8m-1450kc). 500 watts. Dr. D. L. Connell. Daily ex Sun, 7:30-8:30 pm, 8:30-9:30. Central. On air Sept. 1, 1927.

KGGH
Cedar Grove, La. 218.8m-1370kc (212.6m-1410kc). 50 watts. Bates Radio & Elec. Co. Announcer, A. J. Bates. Mon, Wed, 2-3 pm, 8:30-10. Tues, 8:30-10 pm. Thurs, Fri, 8:30-10 pm. Sun, 2-4 pm. Central. Founded Sept. 15, 1927.

KGHA
Pueblo, Colo. 249.9m-1200kc (209.7m-1430kc). 50 watts. George H. Sweeney and N. S. Walpole.

KGHB
Honolulu, H. I. 227.1m-1320kc. 250 watts. Radio Sales Co. Announcer, Gaylord Byron. Mon, Tues, Wed, Fri, 9-10 am, 11:30-1 pm, 3:30-5, 6-10. Thurs, 9-10 am, 11:30-1 pm, 3:30-5, 6-7. Sat, 9-10 am, 11:30-1 pm, 3:30-5, 6-12 mid. Sun, 10-12 n, 6-10 pm. 157½ meridian, 2½ hours earlier than Pacific. Founded Sept. 28, 1927.

KGHD
Missoula, Mont. 211.1m-1420kc (232.4m-1290kc). 5 watts. 6 am-6 pm. Elmore-Nash Broadcasting Corp.

KGHF
Pueblo, Colo. 227.1m-1320kc (209.7m-1430kc. 250 watts. Curtis P. Ritchie, Joe E. Finch. Slogan, "Voice of the Rockies." Daily ex Sun, 9 am, 9:30, 10, 10-11, 12-1 pm, 4-5, 5, 5:30-6:30, 6:30, 7, 8-10. Mountain.

KGHG
McGhee, Ark. 218.8m-1370kc **(222.1m-1350kc).** 50 watts. Chas. W. McCollum.

KGHI
Little Rock, Ark. 199.9m-1500kc **(260.7m-1150kc).** 15 watts. Berean Bible Class.

KGHL
Billings, Mont. 315.6m-950kc (222.1m-1350kc). 250 watts. 500 watts 6 am-6 pm. Northwestern Auto Supply Co., Inc.

KGHX
Richmond, Tex. 199.9m-1500kc. 50 watts. Ft. Bend County School Board.

KGJF
Little Rock, Ark. 218.8m-1370kc (277.6m-1080kc). 250 watts. First Church of the Nazarene.

KGKB
Goldwaite, Tex. 199.9m-1500kc (280.2m-1070kc). 50 watts. Eagle Pub. Co.

KGKL
Georgetown, Tex. 218.8m-1370kc (232.4m-1290kc). 100 watts. M. L. Oates.

KGKO
Wichita Falls, Tex. 218.8m-1370kc. 250 watts Highland Heights Christian Church.

KGO
Oakland, Calif. 379.5m-790kc (384.4m-780kc). 10000 watts. Gen. Elec. Co. Announcer, Howard I. Milholland. Daily ex Sun, 9:30-10:30am, 11:30-1 pm, 1, stocks, 4:30-5:30, orchestra, 6-6:30, stocks, baseball, news, markets, 6:30-7:30, dinner concerts. Mon, 4-4:30 pm, 5:30-6, 7-9:30, 9:30. Tues, 7-10 pm. Wed, 7-11 pm. Thurs, 7-10 pm. Fri, 5:30-6 pm, 7-12. Sat, 7-12 mid. Sun, 11 am, service; 3-5 pm, 6:30-7:30, 7:35, service; 9-9:30. Pacific.

KGRC
San Antonio, Texas. 228.9m-1310kc (220.4m-1360kc). 100 watts. Eugene J. Roth. Announcer, L. G. Weber. Daily ex Sun, 8:30-9:30 am, 2-3 pm. Mon, Sat, 8:30-9:30 pm. Wed, 9:30-10:30 pm. Fri, 7:30-8:30 pm. Sun, 1-2 pm. Central. Opened Jan. 31, 1927.

KGRS
Amarillo, Texas. 212.6m-1410kc (243.8m-1230kc). 1000 watts. Gish Radio Service. Daily ex Sun, 6:30 am, 10, 11:45, 6:30. Mon, Wed, Fri, 9 pm. Sun, 11 am, 7:30 pm. Central.

KGTT
San Francisco, Calif. 199.9m-1500kc (220.4m-1360kc). 50 watts. Glad Tidings Temple and Bible Institute. Daily ex Sun, 12:30 pm, scripture reading. Tues, Wed, Fri, 8-10 pm. Wed, 2:30-4 pm. Divine healing service. Sun, 2:30-3 pm. Sunday school, 3-5 service; 7:30-10, service. Pacific. Founded Nov. 1925.

KGU
Honolulu, Hawaii. 319m-940kc (270.1m-1110kc). 500 watts. Marion A. Mulrony. Announcer, Homer Tyson. Daily, 12-1 pm. Daily ex Sat and Sun, 5-6 pm. Mon, Tues, Thurs, 7:30-9:30 pm. Fri, 8-9:30 pm. Sat, 2-4:30 pm., sports. 157½ meridian, 2½ hours earlier than Pacific. Founded May 11, 1922.

KGW
Portland, Ore. 508.2m-590kc (491.5m-610kc). 1000 watts. Oregonian Publishing Co. Announcer, Dick Haller. Slogan, "KGW, Keep Growing Wiser." Daily ex Sun, 10-11:30 am, town crier, household helps; 6-7, concert, 7-10. Mon, 9-11 pm. Tues, 9:45-10 am, exercises; 7-9 pm, 9-11 pm. Wed, 9-10 pm, 10-12. Thurs, 7:30-7:45 pm, amusement guide; 7:45-8, lecture; 9-10. Fri, 9:45-10 am, exercises; 7-9, 9-12 mid. Sat, 10-12 mid. Pacific.

KGY
Lacey, Wash. 211.1m-1420kc (245.8m-1220kc). 50 watts. St. Martins College. Announcer, Sebastian Ruth. Slogan, "Out Where the Cedars Meet the Sea." Sun, Tues, Thurs, 8:30-9:30 pm. Pacific. Opened April 5, 1922.

KHJ
Los Angeles, Calif. 333.1m-900kc (399.8m-750kc). 1000 watts. Don Lee. Daily ex Sun, 8 am, 9, time; 9:30, stories; 12:30, news; 1:30-11 pm. Sun, 8:30 am, concert; 10:30, service; 1-10. Pacific.

KHQ
Spokane, Wash. 325.9m-920kc (370.2m-810kc). 1000 watts. Louis Wasmer, Inc. Announcer, C. P. Underwood. Slogan, "Tells the World." Daily ex Sun, 7 am-12 mid. Sun, 10:30 am-10:30 pm. Pacific.

KIAF
Sihtipoc, Minn. 422.3m-710kc. 500 watts. Steele Co. Slogan, "Far from the Maddening Crowd." Mon, Wed, Fri, 7-8 pm. Sun, 2-3 pm. Central.

KICK
Red Oak, Iowa. 535.4m-560kc (322.4m-930kc). 100 watts. Atlantic Automobile Co. Operated by Walnut Grove Products Co. Announcer, H. A. Marshall. Daily ex Sun, 10 am-1 pm, 4-6. Founded 1923. Central.

KJBS
San Francisco, Calif. 218.8m-1370kc (245.8m-1220kc). 100 watts. Julius Brunton & Sons Co. Announcers, Stephen Hobart, Gordon Brown, R. J. Smith. Daily ex Sun, 7 am-12 n, 1:30-10 pm. Sun, 12-1:30 pm, 4.7:30. Pacific. Founded Jan., 1925.

KJR
Seattle, Wash. 309.1m-970kc (348.6m-860kc). 5000 watts. Northwest Radio Service Co. Daily ex Sun, 9 am-12 mid. Sun, 9 am, 10, 11, 2:30 pm, 6:15-7:15, 7:15, 7:30, 9. Pacific. Opened July 2, 1920.

KKP
Seattle, Wash. 211.1m-1420kc (272.6m-1100kc). 15 watts. City of Seattle. Daily, 10 pm. Pacific. Opened, Dec., 1926.

KLCN
Blytheville, Ark. 232.4m-1290kc (285.5m-1050kc). 50 watts. Edgar G. Harris.

KLDS
Independence, Mo. 315.6m-950kc (270.1m-1110kc). 1000 watts. Reorganized Church of Jesus Christ of Latter Day Saints. Midland Broadcasting Co. Announcer, Dr. F. H. Criley. Tues, 6:30 am, 7, 7:30 pm. Fri, 6:30 am, 7. Sat, 8:30 pm. Sun, 8:30 am, 9, 10, 6 pm, 7:15, 10. Central. Founded 1921.

KLRA
Little Rock, Ark. 204m-1470kc. 50 watts. Arkansas Broadcasting Co.

KLS
Oakland, Calif. 211.1m-1420kc (245.8m-1220kc). 250 watts. Warner Bros. Radio Supplies.

KLX
Oakland, Calif. 236.1m-1270kc (508.2m-590kc). 500 watts. Oakland Tribune. Announcer, Charles Lloyd. Slogan, "Where Rail and Water Meet." Daily ex Sun, 7-8 am, 10:30-11, 12-1 pm, 2-2:30, 2:30-4:30, 4:30-5:30, 5:30-6:30, 6:30-7, 7-7:30, 8-10. Sun, 2:30-4:30 pm, 5-6. Pacific. Founded Nov. 20, 1922.

KLZ
Denver, Colo. 535.4m-560kc (352.7m-850kc). 1000 watts. Reynolds Radio Co. Announcer, Julian C. Riley. Slogan, "Pioneer Broadcasting Station of the West." Daily ex Sun, 9 am-6 pm. Mon, 6-9:30 pm. Tues, Wed, 6-10 pm. Fri, 6-11:30 pm. Sat, 6-12 mid. Sun, 7-11 pm. Mountain. Founded 1919 as 9ZAF.

KMA
Shenandoah, Iowa. 336.9m-890kc (394.5m-760kc) 500 watts. May Seed & Nursery Co. Announcer, Earl E. May. Daily ex Sun, 5:30-7 am, 9-10, 11-1 pm, 2-4 pm. Daily ex Sun, Mon, 5-8:30 pm. Mon, 5-10:30 pm. Sun, 8-9 am, 11, 12:15-2:30 pm, 4-6, 6-7. Central. Founded Jan. 1925.

KMBC
Kansas City, Mo. 315.6m-950kc (270.1m-1110kc). 1000 watts. Midland Broadcast Central. Announcer, Arthur B. Church. Daily ex Sun, 9 am, homemakers' hour; 9:30, music; 10, markets; 10:30, organ; 11, markets; 12 n, news, weather, markets; 12:15 pm, music; 4:10, news; 7, news and talks; 7:30, musicale; 8-10. Sun, Mon, Wed, Fri, 8-10 pm. Columbia chain. Tues, Thurs, Sat, 10 pm, entertainment; 10:30, features; 11:30, dance music. Tues, Sat, night club. Sun, 11 am, 2-4 pm, Columbia chain, 5, 8. Founded April, 1922. Central.

KMED
Medford, Ore. 211.1m-1420kc (270.1m-1110kc). 50 watts. W. J. Virgin. Daily ex Sun, 10-11 am, 12:15-1:15 pm, 6:15. Mon, Tues, Wed, Fri, 10 pm. Fri, 11-11:30 pm. Sun, 11-12 n, 8-9:15 pm. Pacific. Founded Dec. 22, 1926.

KMIC
Inglewood, Calif. 267.7m-1120kc (223.7m-1340kc). 250 watts. J. R. Fouch. Mon, Tues, Wed, Fri, 7 am-8 pm, 10-12. Thurs, Sat, 7 am-12 mid. Sun, 11-12:15 pm, 8-9:15. Pacific. Founded Jan. 10, 1927.

KMJ
Fresno, Calif. 249.9m-1200kc (365.6m-820kc). 50 watts. Fresno Bee. Announcer, W. F. Bragg. Mon, Wed, Fri, 7:15-10 pm. Tues, Thurs, 9-10 pm. Sat, 9:15-12 mid. Pacific. Founded Oct. 1, 1922.

KMMJ
Clay Center, Neb. 405.2m-740kc (285.5m-1050kc). 1000 watts. M. M. Johnson Co. Daily ex Sun, 7:30 am, 10, 11, 12:30, L. S. livestock market; 1:30 pm, 7, 8. Sun, 9 pm. Tues, silent. Founded 1925. Central.

KMO
Tacoma, Wash. 223.7m-1340kc (254.1m-1180kc). 500 watts. KMO, Inc. Announcer, Carl E. Haymond. Daily ex Sun, 8-11 am, 5:10:30 pm. Tues, 5-12:30 am. Sun, 10:45-12:30 pm, 1-3, 5-7, 7:30-9:30. Pacific. Founded Aug. 25, 1926.

KMOX
St. Louis, Mo. 275.1m-1090kc (299.8m-1000kc). 5000 watts. The Voice of St. Louis. Announcer, George Junkin. Daily ex Sun, 9:40 am, markets; 9:55, safety program; 10:45 pm, talks; 11:15, music; 12 n, farm flash; 1 pm, orchestra; 2, lecture; 2:30, studio program; 5, markets; 6, children's club; 6:30, program. Mon, Wed, Fri, 8 pm. Columbia chain; 10-1 am, dance music. Tues, Thurs, 8 pm, 10-1 am. Sat, 6:30 am-10 pm. Sun, 2 pm, 4 pm, 8. Central. Founded Dec. 18, 1925.

KMTR
Hollywood, Calif. 526m-570kc (516.9m-580kc). 500 watts. KMTR Radio Corp. Daily ex Sun, 7 am. Daily ex Sat, Sun, 7-11 pm. Sat, 7-12 mid. Sun, 8-1 pm, 7-10. Pacific. Installed June, 1925.

KNRC
Santa Monica, Calif. 384.4m-780kc (374.8m-800kc). 500 watts. Keirulff & Ravenscroft Co. Announcers, R. L. Rust, Margaret M. Shontz. Daily ex Sun, 1:30-4:30. Tues, 4:30-5 pm. Sun, 10:45 am, 2:30-4 pm, 5-9. Installed 1921. Pacific.

KNX
Hollywood, Calif. 285.5m-1050kc (336.9m-890kc). 5000 watts. Western Broadcast Co. Announcer, "Town Crier." Daily ex Sun, 6:45 am, exercises; 8, prayer, 8:58, time; 9, news; 10, Town Crier; 10:30, economics; 1:30 pm, book talk; 2-4, 4:55, markets; 5, 5:30, music, 5:45, Town Crier; 6:30, dinner music. Mon, Tues, Wed, Thurs, Fri, 7-12 midnight. Sat, 7-2 am. Sun, 10-12:30 pm, church service; 12:45-1:45, 2-4; 6:30-9, 9-10:30. Installed Oct. 11, 1924. Pacific.

KOA
Denver, Colo. 361.2m-830kc (325.9m-920kc). 12,500 watts. 6 am-7 pm. 5000 watts. General Elec Co. Announcer, Freeman Talbot. Daily ex Sun, 11:45 am, weather, markets, 12:05 pm. Daily ex Sat, Sun, produce. Daily ex Sun, 12:05 pm, organ. Tues, 8 pm, bridge; 8:30, dance. Tues, Thurs, Fri, 3:30, housewives' matinee. Thurs, 4 pm. Daily ex Sat, Sun, 6 pm, stocks, markets, produce, news bulletins. Mon, 7:30 pm, Appreciation hour. Tues, farm question box; 7:30 pm. Wed, 7:30 pm, Tiny Town tales. Fri, 7:30 pm, S. S. lesson. Mon, Wed, Fri, 8 pm, orchestra; 8:15 pm, regular program. Wed, Fri, 10-11 pm, dance program. Sat, 9 pm, dance. Sun, 11 am and 7:30 pm, service; 5:30 pm, music. Founded Dec. 15, 1924. Mountain.

KOAC
Corvallis, Ore. 239.9m-1250kc (270.1m-1110kc). 1000 watts. Oregon State Agricultural College. Announcer, Webley Edwards. Mon, Tues, Wed, Thurs, Fri, Sat, 12-1 pm, 6:30-8. Pacific. Founded Dec., 1922.

KOB
State College, N. M. 254.1m-1180kc (394.5m-760kc). 5000 watts. N. M. College of Agr. & Mech. Arts. Announcer, Robert Stewart. Slogan, "The Sunshine State of America." Daily 11:55-1 pm, time, weather, markets, road reports, news; music, 9:55-10:10, time, weather, road reports. Daily ex Sun, 7:30-9 pm, 9, weather, time. Founded 1920. Mountain.

KOCW
Chickasha, Okla. 211.1m-1420kc (252m-1190kc). 100 watts. Okla.-Chickasha Broadcasting Co. Slogan, "The Friendly Station in a Friendly Town." Daily ex Sun, 9-10 am, 12-1 pm. Sat, 6-12 mid. Sun, 10:50-12 n, 7:30-8:30, service. Central. Founded Nov. 1922.

KOIL
Council Bluffs, Ia. 238m-1260kc (319m-940kc). 1000 watts. Mona Motor Oil Co. Daily ex Sun, 8-9 am, musicale; 10-11 musicale; 12:30-1:30 pm, musicale; 1:30-2, Aunt Sammy; 3-4, 5-6, 7-8, 9-1. 3-4, 5-5:30, 5:30-6, 7-8, 9-10, 11-12, 12-1. Central. Founded July 10, 1925.

KOIN
Portland, Ore. 319m-940kc. 1000 watts. KOIN, Inc. Announcer, Paul H. Connet. Daily ex Sun, 10 am, 11 am, 12 n, 3, 5:15, 6, 7, 7:15, 8-9, 9-10. Sat, 11-1 am. Tues, Thurs, 10-11 pm. Mon, Wed, Fri, 10-11:30 pm. Sun, 3-4:30 pm, 6-7 pm, 7:50, 9. Pacific. Founded April, 1926.

KOMO
Seattle, Wash. 483.6m-620kc (309.1m-790kc). 1000 watts. Fisher's Blend Station, Inc. Announcers, George Godfrey, George Nelson. Daily ex Sun, 10 am-12:30 am, 10, inspirational; 10:15, health exercises; 5:15 pm, music; 5:30, stocks; 5:45, news; 6, road reports; 6:05 orchestra. Sun, 11 am-11 pm. Pacific. Founded Dec. 31, 1926.

KORE
Eugene, Ore. 199.9m-1500kc. 50 watts. Eugene Broadcast Station.

KOW
Denver, Colo. 215.7m-1390kc (218.8m-1370kc). 500 watts. The Associated Industries Broadcasting. Daily ex Thurs, 7-9 pm. Sun, 11-12 n, 6-7 pm, 7:30-9. Mountain.

KPCB
Seattle, Wash. 247.8m-1210kc (230.6m-1300kc). 100 watts. Pacific Coast Biscuit Co. Announcer, L. D. Greenway. Daily ex Sun, 9:30-9:50 am, recipe; 7:30-8:30 pm. Mon, Wed, 5:30-6 pm, 6, sports. Tues, 8:30-10 pm. Fri, 8:30-9:30 pm. Sat, 8:30-9:30 pm. Pacific. Founded April 1, 1927.

KPJM
Prescott, Ariz. 199.9m-1500kc (214.2m-1400kc). 15 watts. 6 am-7 pm. Frank Wilburn. Irregular hours, news, sports.

KPLA
Los Angeles, Calif. 526m-570kc (288.3m-1040kc). 1000 watts. Pacific Development Radio Co. Announcer, Winton Cotton. Daily, 11 am-11 pm. Sun, 7-10 pm. Pacific. Founded March, 1927.

KPO
San Francisco, Calif. 440.4m-680kc (422.3m-710kc). 5000 watts. Hale Bros. and the Chronicle. Announcer, Curtis Peck. Slogan, "The Voice of San Francisco, The City by the Golden Gate." Daily ex Sun, 6:45-8 am, exercises; 8, music; 9:30-10:30, utility features; 12 n, time, weather. Tues, Wed, Thurs, Fri, 2 pm. Thurs, Fri, 12:30 pm. Daily ex Sun, 4:30-12 mid. Sun, 6:30-9:30 pm. Pacific.

KPOF
Denver, Colo. 296.9m-1010kc (201.6m-1490kc). 500 watts. Pillar of Fire, Inc.

KPPC
Pasadena, Calif. 249.9m-1200kc (315.6m-950kc). 50 watts. Pasadena Presbyterian church. Announcer, Frederick T. Swift, Jr. Wed, 6:45-9 pm. Sun, 9:45 am-12:30 pm. Founded Dec. 25, 1924. Pacific.

KPQ
Seattle, Wash. 230.6m-1300kc. 100 watts. Archie Taft and Louis Wasmer.

KPRC
Houston, Texas. 545.1m-550kc (293.9m-1020kc). 1000 watts. Houston Post-Dispatch. Slogan, "Kotton Port Rail Center." Announcers, Alfred P. Daniel, Ted Hills. Daily ex Sun, 6:45 am, 10:30 am, time; 11, weather, markets; 12 n, entertainment; 3-4 pm, 6-10. Sun, 11 am, 1 pm, 8 pm, 10, services. Founded May 8, 1925. Central.

KPSN
Pasadena, Calif. 315.6m-950kc. 1000 watts. Pasadena Star-News. Announcer, P. C. Pryor. Daily ex Sun, 12 n, music; 12:15, news; 4:30-5:15 pm, concert; 6, news, 6:15-7:45, concert. Sun, 10:30-12:30 am. Installed Nov. 23, 1925. Pacific.

KQV
Pittsburgh, Pa. 270.1m-1110kc. 500 watts. Doubleday-Hill Elec. Co. Announcer, Paul J. Miller. Daily ex Sun, 9-10 am, 1:30-5 pm. Mon, Wed, Fri, 6-9 pm, 11-12. Tues, Thurs, Sat, 6-7:30 pm, 11-12. Sun, 1-2 pm, 5-8. Eastern.

KQW
San Jose, Calif. 296.9m-1010kc. 500 watts. First Baptist church. Daily ex Sun, 1-3 pm, music; 5-5:30, children's hour; 5:30-6, studio program; 6, Aunt Sammy; 6:20-6:30, U. S. D. A.; 6:40, U. S. Farm Radio school; 6:50, Farmers exchange; 7, news, weather, markets; 7:20, farm topics; 7:30, mail bag; 7:40, talk; 7:55, riddles; 8, program. Sun, 10 am, 7:30 pm. Pacific.

KRE
Berkeley, Calif. 199.9m-1500kc (230.6m-1300kc). 100 watts. First Congregational Church of Berkeley. Pacific School of Religion. Daily ex Sat, Sun, 12:30-1 pm. Sun, 11 am. Pacific.

KRGV

Harlingen, Texas. 296.9m-1010kc (236.1m-1270kc). 100 watts. Harlingen Music Co.

KRLD

Dallas, Texas. 288.3m-1040kc (461.3m-650kc), 5000 watts. KRLD, Inc. Announcer, Arthur W. Stowe. Slogan, "Where the Bluebonnets Grow." Daily ex Sun, 11-11:30 am; 12:30-2 pm, 3:30-4, 5-6, 7-8, 9-10, 11-12. Sun, 9:30-10:30 am, 11-12 n, 5-7:30, 9-9:30, 10:30-11:30. Sat, 12 m-3 am. Central. Founded Oct. 30, 1926.

KRMD

Shreveport, La. 220.4m-1360kc. 50 watts. Airphan Radio Shop. Daily ex Sun, 8:30-9:30 am.

KRSC

Seattle, Wash. 267.7m-1120kc (272.6m-1100kc). 50 watts. Radio Sales Corp. Announcer, William J. Calsamalia. Daily ex Sun, 9-10 am, 6-7:30 pm, 9-10:30 pm Mon, Wed, Fri, 3:30-5 pm. Pacific.

KSAC

Manhattan, Kan. 296.9m-1010kc (333.1m-900kc). 500 watts. Kansas State Agricultural College. Announcer, Lisle L. Longsdorf. Daily ex Sat, Sun, 9-9:55 am, 9:55-10:30, 12:35 pm, 6:30-8. Sat, 12:35 pm. Central. Founded Dec. 1, 1924.

KSBA

Shreveport, La. 206.8m-1450 (267.7m-1120kc). 1000 watts. Shreveport Broadcasting Assn. Announcer, W. G. Patterson. Daily ex Sun, 10:15 am, 12-15 pm, 3:15, markets, weather, news; Tues, Wed, Thurs, Fri, 6:30 pm, 8. Mon, 11 pm. Sat, 9 pm. Sun, 11 am, 7:30 pm. Central. Founded March 14, 1922.

KSCJ

Sioux City, Ia. 225.4m-1330kc (243.8m-1230kc). 1000 watts. 1000 6 am-6 pm. The Sioux City Journal. Announcer, C. W. Corkhill. Daily ex Sun, 7 am, 9:45 am, 10:45, 12:15, stock markets, weather; 11:30-12:30 pm, news, music; 2-4 pm, music, educational; 6-7, 8. Sun, 10:30 am, 2 pm, 7:10. Central. Opened April 4, 1927.

KSD

St. Louis, Mo. 545.1m-550kc. 500 watts. Pulitzer Pub Co. Announcer, W. P. Corwin. Daily ex Sun, 9:40 am, 10:40, 11:40, 12:40, 1:40, 3:40. Mon, Tues, Thurs, Fri, 7-11 pm. Wed, 6:30-11 pm. Sat, 7-11 pm. Sun, 2-9:15 pm. Central. Founded June 24, 1922.

KSEI

Pocatello, Idaho. 227.1m-1320kc (333.1m900kc). 250 watts. KSEI Broadcasting Assn. Announcer, W. J. O'Connor. Daily ex Sun, 3-4 pm, 6-8, 9-11. Sun, 9-11 pm. Mountain. Opened Jan., 1925.

KSL

Salt Lake City, Utah. 265.3m-1130kc (302.8m-990kc). 5000 watts. Radio Service Corp. of Utah. Announcers, Roscoe Grover, Lewis Lacey. Daily ex Sun, 11 am, 12 n-1 pm, 7-11. Sun, 12n-11:30 pm. Mountain.

KSMR

Santa Maria, Calif. 249.9m-1200kc (272.6m-1100kc). 100 watts. Santa Maria Valley Railroad Company. Announcer, Sydney C. Peck. Daily ex Sat, Sun, 10:30-1 pm, 5-9:30 pm. Sat, 7:30 pm, markets. Pacific. Founded Dec. 3, 1925.

KSO

Clarinda, Iowa. 217.3m-1380kc (227.1m-1320kc). 1000 watts. Berry Seed Co. Announcer, Joe Faassen. Slogan, "Keep Serving Others." Daily ex Sun, 6:30-8 am, 10:30-11, 11:45-1 pm, 3-4, 6:30-9 pm. Sun, 11-12 n, 5-6 pm. Founded November 2, 1925. Central.

KSOO

Sioux Falls, S. D. 302.8m-990kc (209.7m-1430kc). 1000 watts. 6 am-6 pm. Sioux Falls Broadcast Assn. Announcer, L. M. Austin. Daily ex Sun, 7-8 am, 12-1 pm, 5-6. Central. Founded 1922.

KSTP

St. Paul-Minneapolis, Minn. (tr. Wescott, Minn.). 205.4m-1460kc (220.4m-1360kc). 10000 watts. The National Battery Station. Slogan, "The Call of the North." Daily ex Sun, 7 am, 7:05 am-12 mid. Sun, 3 pm, 6-11. Central. Founded May, 1924.

KTAB

Oakland, Calif. 236.1m-1270kc (280.2m-1070kc). 500 watts. The Associated Broadcasters. Announcers, Lytton Spaulding, R. M. Bitzer. Slogan, "Knowledge, Truth and Beauty." Daily ex Sun, 6:45-1:30 pm, 4-7:30, 8-11. Sun, 9:45-12:30 pm, 1:30-2:30, 7-8, 8-9:15. Pacific. Opened August 1, 1925.

KTAP

San Antonio, Texas. 247.8m-1210kc (228.9m-1310kc). 100 watts. Robert B. Bridge, Alamo Broadcasting Co. Slogan, "Kum to America's Playground." Daily ex Sun, 7-8 am, 11-12, 1-2 pm, 3-4, 6-7, 9-12. Sun, 5-7 pm, 9-12. Central. Founded September 15, 1927.

KTBI

Los Angeles, Calif. 230.6m-1300kc (275.1m-1090kc). 1000 watts. Bible Inst. of Los Angeles. Announcer, H. P. Herdman. Daily ex Sun, 8:30 am, 10 pm. Sun, 10:45-12:30 pm, 3-4, 6-7, 7-10. Pacific. Founded September, 1922.

KTBR

Portland, Ore. 230.6m-1300kc (228.9m-1310kc). 500 watts. M. E. Brown. Announcers, M. E. Brown, Sid Goodwin. Daily ex Sun, 6-7 pm, dinner program, markets. Mon, Tues, Thurs, Sat, 8-9 pm. Mon, 9-12 mid. Wed, 8-9:30 pm, 9:30-12. Fri, 8-10 pm, 10-12, Sun, 10:30 am, 2-4 pm, 7:30-9. Pacific. Opened September 23, 1925.

KTHS

Hot Springs National Park, Ark. 374.8m-800kc (499.7m-600kc). 5000 watts. The Hot Springs Chamber of Commerce. Announcer, G. C. Arnoux. Slogan, "Kum to Hot Springs." Mon, Wed, Thurs, Sat, 12-1 pm, 9-12 mid. Tues, Fri, 12-1 pm, 6-9. Sun, 11-12:30 pm, 6-7:30, 9-10. Installed December 20, 1924. Central.

KTNT

Muscatine, Iowa. 258.5m-1160kc (256.3m-1170kc). 5000 watts. Norman Baker. Slogan, "Dedicated to and the Voice of the Farmer." Announcers, Norman Baker, Mabel Albers, Charles Salisbury, Rene Bellows. Daily ex Sat and Sun, 12:30-1 pm, 2:30-5, 6:30-9. Sun, 12-1 pm, 2:30-4:30. Central. Founded 1924.

KTSA

San Antonio, Texas. 232.4m-1290kc (265.3m-1130kc). 1000 watts. Alamo Broadcasting Co.

KTUE

Houston, Texas. 218.8m-1370kc (212.6m-1410kc). 5 watts. Uhalt Electric. Announcer, Walter Ivanhoe Zabroraski. Daily ex Sun, 7-8:30 am, 2-3 pm, 7-10 pm. Sun, 2-3 pm. Central.

KTW

Seattle, Wash. 234.2m-1280kc (394.5m-760kc). 1000 watts. First Presbyterian church. Announcer, J. D. Ross. Slogan, "Hear Ye, Hear Ye, the Gospel." Sun, 11-12:30 pm, 3-4:30, 7-9:30, church service. Pacific.

KUJ

Longview, Wash. 199.9m-1500kc. 10 watts. Puget Sound Radio Broadcasting Co. Mon, Wed, Fri, 6-9 pm. Sat, 6-12 mid. Pacific.

KUOA

Fayetteville, Ark. 239.9m-1250kc (296.9m-1010kc). 500 watts. University of Arkansas. W. S. Gregson. Daily ex Sun, 12-1 pm. Sun, Mon, 7-9 pm. Thurs, 7-9 pm. Central. Founded 1923.

KUOM

Missoula, Mont. 325.9m-920kc (461.3m-650kc). 500 watts. University of Montana. Mon, Thurs, 8-9:30 pm. Sun, 9:15-10:30 pm. Mountain. Founded 1924.

KUSD

Vermillion, S. D. 336.9m-890kc (483.6m-620kc). 500 watts. University of South Dakota. Announcer, Bill Knight. Slogan, "South Dakota University for South Dakotans." Mon, Wed, Fri, 8-9 pm. Central.

KUT

Austin, Texas. 267.7m-1120kc (232.4m-1290kc). 500 watts. University of Texas. Announcer, J. G. Adams. Mon, Wed, 8 pm. Fri, 8 pm. Founded 1925. Central.

KVI

Tacoma, Wash. 223.7m-1340kc (282.8m-1060kc). 1000 watts. Puget Sound Radio Broadcasting Co. Daily ex Sun, 12-9 pm. Sun, 11 am-12:30 pm, 1-5. Pacific.

KVL

Seattle, Wash. 199.9m-1500kc (272.6m-1100kc). 100 watts. Arthur C. Dailey, Moore Hotel. Mon, Wed, 12-4 pm, 6-11. Fri, 12-4 pm, 6-12. Tues, Thurs, Sat, 12-6 pm. Sun, 7-11 pm. Pacific. Founded July 13, 1926.

KVOO

Tulsa, Okla. 535.4m-560kc (348.6m-860kc). 1000 watts. Southwestern Sales Corp. Announcer Francis Laux. Daily ex Sun, 11:45 am, markets; 12-1 pm, 1:30, 3-4, 6-12. Sun, 9:15 am-2 pm, 6-8-15. Central. Opened January, 1925.

KVOS

Bellingham, Wash. 526m-570kc (209.7m-1430kc). 250 watts. Mt. Baker Station.

KWBS

Portland, Ore. 199.9m-1500kc. 15 watts. Schaeffer Radio Co.

KWCR

Cedar Rapids, Iowa. 228.9m-1310kc (239.9m-1250kc). 100 watts. H. F. Paar. Slogan, "The Voice of Cedar Rapids." Daily ex Sun, 6:30 am, 11:30, 3:45 pm, 4, 4:30, 5, 6, 9, 10. Sun, 4 pm, 9:30. Central. Founded July 29, 1922.

KWEA

Shreveport, La. 218.8m-1370kc (212.6m-1410kc). 100 watts. William Erwin Antony.

KWG

Stockton, Calif. 211.1m-1420kc (344.6m-870kc). 103 watts. Portable Wireless Telephone Co. Announcer, George J. Turner. Slogan, "Voice of the San Joaquin Valley." Daily ex Sun, 8-9 am, 4-5 pm, news, concert, markets; 5-6, 6-7:30, 8-10, concert. Sun, 7:30-9:30, service; 9:30-10:30, organ. Pacific.

KWJJ

Portland, Ore. 199.9m-1500kc (249.9m-1200kc). 50 watts. Wilbur Jerman. Slogan, "The Voice From Broadway." Daily ex Sun, 1-6 pm, 6-8, 8-10:30. Wed, 10:30-12 mid, 12-1. Sun, 12-1 pm. Pacific. Founded July 25, 1925.

KWK

St. Louis, Mo. 222.1m-1350kc (234.2m-1280kc). 1000 watts. Greater St. Louis Broadcasting Co. Announcers, Thomas Patrick Convey, George Wood. Daily ex Sun, 9:30 am-12, shoppers' club; baseball, studio concert, 1:45-11:30 pm. Central.

KWKC

Kansas City, Mo. 218.8m-1370kc (222.1m-1350kc). 100 watts. Wilson Duncan Studios. Announcer, Elmer C. Hodges. Slogan, "Keep Watching Kansas City." Tues, Wed, Thurs, Fri, 7 pm, 9. Central. Founded 1925.

KWKH

Kennonwood, La. 394.5m-760kc. 3500 watts. Henderson Iron Works & Supply Co. Daily ex Sun, Mon, 8:30-12 mid. Sun, 7:30-12 mid. Central. Founded January 8, 1925.

KWLC

Decorah, Iowa. 236.1m-1270kc (247.8m-1210kc). 50 watts. Luther College.

KWSC

Pullman, Wash. 526m-570kc (394.5m-760kc). 500 watts. State College of Washington. Announcer, Harvey Wixson. Mon, Wed, Fri, 7:30-9 pm, music, lectures. Pacific. Founded 1922.

KWTC

Santa Ana, Calif. 199.9m-1500kc (272.6m-1100kc). 100 watts. Dr. John Wesley Hancock. Mon, Thurs, 5-10 pm. Tues, Wed, Fri, 5-7:30 pm. Sat, 5-9 pm. Pacific. Founded November 15, 1926.

KWWG

Brownsville, Texas. 296.9m-1010kc (277.6m-1080kc). 500 watts. Lone Star Broadcast Co., Inc. Slogan, "Good Night, World." Daily ex Sun, 9:30 am, 12 n, weather, markets, news; 4 pm, markets. Mon, Tues, Thurs, Fri, 7:30 pm. Wed, 12 mid. Central.

KXA

Seattle, Wash. 526m-570kc (535.4m-560kc). 500 watts. American Radio Tel. Co. Daily 10 am-11 pm. Sun, 10-1 pm, 5:30-10:30.

KXL

Portland, Ore. 239.9m-1250kc (220.4m-1360kc). 500 watts. KXL Broadcasters. The Portland Telegram. Announcer, A. R. Truitt. Slogan, "The Voice of Portland." Daily ex Sun, 7 am-1 am. Sat, 7 am. Sun, 11:30 pm. Pacific. Founded December 13, 1926.

KXRO

Aberdeen, Wash. 247.8m-1210kc (223.7m-1340kc). 50 watts. KXRO, Inc.

KYA

San Francisco, Calif. 245.8m-1220kc (352.7m-850kc). 1000 watts. Pacific Broadcasting Corp. Announcer, Billy Sherwood. Daily ex Sun, 8 am-12 mid. Sun, 10-1 pm, 7-10. Pacific. Founded December 18, 1926.

KYW

Chicago, Ill. 299.8m-1000kc (526m-570kc). 2500 watts. 5000 after 10 pm. Westinghouse Elec. & Mfg. Co., Herald and Examiner. Announcer, Maurice Wetzel. Daily ex Sun, 2-3:30 pm; 6, Uncle Bob; 6:30-11. Daily ex Sun, 10 am, weather, time; 5:55 pm, time; 9-11, time, weather. Sun, 7:15-7:45 pm, 7:45-8-15, 8:15-8:35, 8:35-9. Central.

KZIB

Manila, P. I. 260m-1153kc. 20 watts. I. Beck, Inc. Daily, 630-8 pm. Wed, 7:30-10:30 pm.

KZM

Hayward, Calif. 218.8m-1370kc (230.6m-1300kc). 100 watts. Western Radio Institute (Hotel Oakland). Announcer, Elbert Cowan. Daily ex Sun, 6:30-7:30 pm. Sun, 8-10 pm. Pacific. Founded June 29, 1921.

KZRQ

Manila, P. I. 413m-726kc. 1000 watts. Radio Corp. of the Philippines.

NAA

Washington, D. C. 434.5m-690kc. 1000 watts. United States Navy Dept. Daily and Sun, 10:05 am, 10:05 pm, weather; 10 am, 10 pm, time. Daily ex Sun, 3:45 pm, weather. Fri, 7:45-8 pm. Eastern.

WAAD

Cincinnati, Ohio. 218.8m-1370kc (230.6m-1300kc). 25 watts. Ohio Mechanics' Institute. Sat, 9:45 pm. Eastern.

WAAF

Chicago, Ill. 319m-940kc (389.4m-770kc). 500 watts. Chicago Daily Drovers Journal. Announcer, Carl Ulrich. Daily ex Sun, 8:45 am, 10:50, 11, 12:50 pm. Daily ex Sun. Sat, 4:30, live stock and weather reports. Central. Founded May 22, 1922.

WAAM

Newark, N. J. 239.9m-1250kc 267.7m-1120kc). 500 watts. I. R. Nelson Company. Announcer, Jack Van Riper. Daily ex Sun, 7-8 am, 11-1:30 pm. Tues, Wed, 6-8 pm, Fri, 8-10 pm. Mon, Thurs, 10-12 mid. Sat, 6-10 pm. Sun, 11 am-12:30 pm, 3:30-6:30. Eastern. Experimental call 2XBA 65.18m. Founded Feb., 1922.

WAAT

Jersey City, N. J. 206.8m-1450kc (245.8m-1220kc). 300 watts. Bremer Broadcasting Corp. Announcer, J. B. Bayley. Slogan, "The Voice at the Gate of the Garden State." Daily ex Sun, 10:30 am, housewives' hour; 6 pm, markets; 6:05, dinner music; 6:40, weather; 6:45, sports; 7, time. Mon, 8-2 am. Tues, 8-9 pm. Thurs, Sat, 8-11 pm. Sun, 8:30-10:10 am, 5-11 pm. Eastern. Founded 1921.

WAAW

Omaha, Neb. 454.3m-660kc (440.9m-680kc). 500 watts. Omaha Grain Exchange. Announcer, James Thompson. Slogan, "Pioneer Market Station of the West." Daily ex Sun, 6 am, 8, 9:30, 9:45, 10:15, 10:45, 11:15, 11:45, 12:15, 1:15, 1:35, 1:40, 2-6 pm. Founded 1921. Central.

WABC

New York, N. Y. 348.6m-860kc (309.1m-970kc). 5000 watts. Atlantic Broadcasting Corp. Daily ex Sun, 1-3 pm, 4-11:30 or 12:30 am. Sun, 10:50-12 n, 4-10:30 pm. Eastern.

WABF

Kingston, Pa. 208.2m-1440kc (205.4m-1460kc). 250 watts. Markle Broadcasting Corp. Announcer, E. L. Jones. Slogan, "The Voice of Wyoming Valley." Daily 12-1:15 pm. Daily ex Sun, 6-10 pm. Eastern.

WABI

Bangor, Me. 249.9m-1200kc (389.4m-770kc). 100 watts. First Universalist church. Announcer, Prof. W. J. Creamer, Jr. Sun, 10:30 am, 7:30-9 pm. Eastern. Founded 1923.

WABY

Philadelphia, Pa. 228.9m-1310kc (247.8m-1210kc). 50 watts. John Magaldi, Jr.

WABZ

New Orleans, La. 249.9m-1200kc (238m-1260kc). 50 watts. The Coliseum Place Baptist church. Announcer, Charles B. Page. Slogan, "The Station With a Message." Thurs, 8-9 pm. Sun, 11-12:15 pm, 7:30-9, church service. Central. Founded January, 1924.

WADC
Akron, Ohio. 223.7m-1340kc (238m-1260kc). 1000 watts. Allen Theater Broadcasting Station. Announcer, George F. Houston. Daily ex Sun, 11-12 noon, 5-6 pm. Daily ex Sun, Sat, 8-11 pm. Sun, 10.30-11:45 am, 12:30-1:30 pm, 2-4 pm, 8-10. Eastern. Founded March, 1925.

WAFD
Detroit, Mich. 211.1m-1420kc (230.6m-1300kc). 100 watts. Albert B. Parfet Co. Announcer, Owen F. Uridge. Daily ex Sat, 6:45 pm, dinner music; 7:15, 7:30, 8. Eastern. Founded Jan., 1925.

WAGM
Royal Oak, Mich. 228.9m-1310kc (225.4m-1330kc). 50 watts. Robert L. Miller. Announcer, Fred Stanton. Slogan, "The Little Station With the Big Reputation." Mon, 6:30 pm-12 mid. Wed, Fri, 6:30-11:30 pm. Founded Oct. 3, 1925. Central.

WAIU
Columbus, Ohio. 468.5m-640kc (282.8m-1060kc). 5000 watts. Tues, Thurs nights, 299.8m-1000kc, 8-10 pm. American Insurance Union. Announcers, C. R. Thompson, Don Hix. Daily ex Sun, 10:30-11 am; services, 11:30-12:30 pm. Daily ex Sat, 3-4 pm, 6-7. Mon, Fri, 7-11 pm. Wed, 9-11 pm. Sun, 2-4 pm, 7:30-10. Eastern. Founded April, 1922.

WALK
Willow Grove, Pa. 199.9m-1500kc (201.2m-1490kc). 50 watts. Albert A. Walker, portable.

WAPI
Auburn, Ala. 263m-1140kc (340.7m-880kc). 5000 watts. Alabama Polytechnic Institute. Announcer, W. A. Young. Daily ex Sun, 12-1, 6:45 pm, baseball, markets, news, weather. Tues, Wed, 9-10 pm. Installed 1922. Central.

WASH
Grand Rapids, Mich. 236.1m-1270kc (256.3m-1170kc). 250 watts. Baxter Laundries, Inc. Announcers, Hugh Hart, "Uncle Jerry," Richard Smith. Daily ex Sat, Sun, 12:30-1:30 pm, 5:30-6. Daily ex Thurs, Sun, 7-8 pm. Sun, 10-11:30 am, 2-4 pm, 7-8:30. Central. Founded March 13, 1925.

WBAA
W. Lafayette, Ind. 214.2m-1400kc (272.6m-1100kc). 500 watts. Purdue University. Announcer, J. W. Stafford. Daily ex Sun, 11:15 am, stocks, markets, weather. Mon, Fri, 7 pm, special program. Central. Founded 1920.

WBAK
Harrisburg, Pa. 267.7m-1120kc (299.8m-1000kc). 500 watts. Pennsylvania State Police. Announcer, A. E. Poorman. Daily ex Sun, 10:30 am, 1:30-4 pm. Mon, Thurs, 7 pm. Eastern. Founded 1919.

WBAL
Baltimore, Md. 282.8m-1060kc (285.5m-1050kc). 5000 watts. Consolidated Gas, Elec. Light & Power Co. Announcer, Stanley W. Barnett. Slogan, "The Station of Good Music." Daily ex Sun, Sat, 4-5 pm, 6:30-10 pm. Sat, 6:30-10 pm. Sun, 6:30-9:15 pm. Eastern. Founded Nov. 1, 1925.

WBAO
Decatur, Il. 267.7m-1120kc. 100 watts. James Millikin University. University activities. Mon, Wed, 7-8 pm. Central. Founded 1922.

WBAP
Fort Worth, Tex. 374.8m-800kc (499.7m-600kc). 5000 watts. Fort Worth Star-Telegram. Announcer, "The Hired Hand." Daily ex Sun, 8, 9, 10, 11, 1 pm, 2, 3, 4, 5, "Port of Missing Men." Mon, Wed, Thurs, Sat, 6-9 pm. Tues, Fri, 9-12 mid. Sun, 7:30-8:30 pm, 10-12. Central. Founded April, 1922.

WBAR
Sisiht, Wis. 270.1m-1110kc. 500 watts. Kopp Radio Co. Slogan, "The Station of Northern Wisconsin." Mon, 9-10 pm. Wed, 8-9 pm. Thurs, 7:30-8:30. Sun, 10-11 pm. Central.

WBAW
Nashville, Tenn. 201.2m-1490kc (239.9m-1250kc). 5000 watts. WBAW Broadcasters. Announcer, Fred Waldrum. Daily ex Sun, 10-11:15 am, 2:30-3:30 pm, 5-8, 9-10. Tues, 11-12 mid. Sun, 9:30-10:50 am; 11-12:30 n, 7-9. Founded Feb. 24, 1924. Central.

WBAX
Wilkes-Barre, Pa. 228.9m-1310kc (249.9m-1200kc). 100 watts. John H. Stenger, Jr. Slogan, "In Wyoming Valley, Home of the Anthracite." Tues, 6-11 pm. Thurs, 6 pm-2 am. Sat, 6-7 pm. Sun, 2-3 pm. Eastern. Founded May, 1922.

WBBC
Brooklyn, N. Y. 214.2m-1400kc (227.1m-1320kc). 500 watts. Brooklyn Broadcasting Corp. Announcer, John M. Hurley. Mon, 10-3 pm, 7-8, 10-12. Tues, 9:30-12 n, 3-7:30, 10:30-12. Wed, 10-3 pm, 6-7, 10-12. Thurs, 10-12 n, 4-6, 7-10. Fri, 10-3, 6-8, 10-12. Sat, 9-10:45 am, 3:30-9 pm. Sun, 9-10 am, 3-8 pm, 10:30-12. Eastern. Founded Aug., 1926.

WBBL
Richmond, Va. 218.8m-1370kc (234.2m-1280kc). 100 watts. Grace Covenant Presbyterian church. Founded Feb., 1924.

WBBM
Chicago, Ill. (Tr. at Glenview.) 389.4m-770kc. 10,000 watts. Atlass Investment Co. Daily ex Sun, Mon, 1-2 pm, 7-11. Mon, 1 pm, 6-7 pm, 7-10. Thurs, 11-12 mid. Sat, 12-2 am. Sun, 12-3 am. Nutty Club. Founded 1922. Central.

WBBR
Rossville, N. Y. 230.6m-1300kc (256.3m-1170kc). 500 watts. Peoples Pulpit Assn. Announcer, Victor F. Schmidt. Mon, Tues, Thurs, Fri, 2-4 pm, 7-9. Wed, 2-4 pm, 6-8. Sun, 9:30-12 n, 2-4 pm, 7-9. Founded Feb., 1924. Eastern.

WBBW
Norfolk, Va. 249.9m-1220kc (236.1m-1270kc). 100 watts. Ruffner Junior High School. Announcer, Lee M. Klinefelter. Slogan, "The School You'd Like to Go To." Mon, 8 pm. Fri, 8-9:30. Eastern. Founded Feb. 26, 1924.

WBBY
Charleston, S. C. 249.9m-1200kc. 75 watts. Washington Light Infantry. Slogan, "Seaport of the Southeast." Sun, 10-11 pm. Eastern.

WBBZ
Ponca City, Okla. 249.9m-1200kc (204m-1470kc). 100 watts. C. L. Carrell.

WBCN
Chicago, Ill. 344.6m-870kc (288.3m-1040kc). 5000 watts. Great Lakes Broadcasting Co. Daily ex Sun, 1-2 pm, 5-6. Mon, 1-2 pm, 5-6, 7-8. Sun, 10:30 am, church; 5-6 pm. Central.

WBET
Medford, Mass. 227.1m-1320kc (288.3m-1040kc). 500 watts. Boston Transcript Co. Announcers, Gerard H. Slattery, Wayne H. Latham, Richard D. Grant. Slogan, "The Boston Evening Transcript—New England's Leading Family Daily." Daily, 6:30-11 pm. Eastern. Opened Feb. 28, 1927.

WBIS
Boston, Mass. 243.8m-1330kc (461.3m-650kc). 500 watts. Boston Information Service. Announcer, Nancy Howe. Daily ex Sun, 8-9:30 am, 2-4 pm. Eastern. Founded Jan. 29, 1927.

WBMH
Detroit, Mich. 228.9m-1310kc (211.1m-1420kc). 100 watts. Braun's Music House. Announcers, Larry Dean, W. S. Burnett, O. F. Gaffert, Jr. Mon, Wed, Thurs, 8-12 mid. Tues, 9-11:30 pm. Fri, 8:30-11:30 pm. Sat, 9-12 mid. Sun, 10-11:30 pm. Eastern. Founded Jan. 11, 1927.

WBMS
Union City, N. J. 206.8m-1450kc (199.9m-1500kc). 100 watts. WBMS Broadcasting Corp. Slogan, "The Voice of Union City." Daily ex Sun, 9-11 am, 5-6 pm. Tues, 8-10 pm. Wed, 6-8 pm. Thurs, 10-12 mid. Fri, 6-8 pm. Sat, 8-12 mid. Eastern.

WBNY
New York, N. Y. 222.1m-1350kc (236.1m-1270kc). 250 watts. Baruchrome Corp. Daily ex Sun, Mon, 6-12 mid. Sun, 2:30 pm, 6. Founded 1925. Eastern.

WBOQ
Richmond Hill, N. Y. 348.6m-860kc (309.1m-970kc). 500 watts. Atlantic Broadcasting Co.

WBOW
Terre Haute, Ind. 208.2m-1440kc. 100 watts. Banks of Wabash Broadcasting Assoc.

WBRC
Birmingham, Ala. 322.4m-930kc (302.8m-1240kc). 500 watts. Birmingham Broadcasting Co. Announcer, Dud Connolly. Daily ex Sun, 1-2 pm. Tues, Fri, 1-3 pm. Daily ex Sun, 7-10:30 pm. Sun, 11 am, 7:45 pm. Central. Founded May 18, 1925.

WBRE
Wilkes-Barre, Pa. 247.8m-1210kc (249.9m-1200kc). 100 watts. Liberty State Bank and Trust Co. Announcer, Louis G. Baltimore. Mon, Fri, 12:30-1:15 pm, 6:30-12. Wed, 12:30-1:15 pm, 6:30-11:30. Sun, 9-12 mid. Eastern.

WBRL
Tilton, N. H. 209.7m-1430kc (232.4m-1290kc). 500 watts. Booth Radio Laboratories.

WBSO
Babson Park, Mass. 384.4m-780kc. 100 watts. Babson's Statistical organization. Announcer, Marshall McCarroll. Daily ex Sun, 4-5 pm. Daily, 12-1 am. Eastern. Founded Jan., 1927.

WBT
Charlotte, N. C. 277.6m-1080kc (258.5m-1160kc) 5000 watts. C. C. Coddington, Inc. Announcer, H. W. Burwell. Daily ex Sun, 12:30 pm. Mon, Sat, 6:30-12 mid. Tues, Wed, Thurs, Fri, 7-12 mid. Sun, 10:55 am, 1 pm, 6-10:15. Eastern.

WBZ
Springfield, Mass. 302.8m-990kc (333.1m-900kc). 15000 watts. Westinghouse Elec. & Mfg. Co. Radio Station of New England. Announcer, Aidan Redmond. Mon, 10 am-11:30 pm. Tues, 10 am-11 pm. Wed, 10 am-11:30 pm. Thurs, 10 am-11:30 pm. Fri, 10-11:30 pm. Sat, 11 am-10:45 pm. Sun, 11 am-11:30 pm. Installed Sept. 19, 1921. Eastern.

WBZA
Boston, Mass. 302.8m-990kc (333.1m-900kc). 500 watts. Westinghouse Elec. & Mfg. Co. Same programs as WBZ.

WCAC
Mansfield, Conn. 225.4m-1330kc (535.4m-560kc) 500 watts. Connecticut Agricultural College. Announcer, Daniel E. Noble. Slogan, "From the Nutmeg State." Mon, Wed, 7-7:30 pm. Sat, 7-8 pm. Eastern. Founded June, 1923.

WCAD
Canton, N. Y. 245.8m-1220kc (243.8m-1230kc). 500 watts. (1000 watts 6 am-6 pm). St. Lawrence University. Announcer, Ward C. Priest. Slogan, "The Voice of the North Country." Daily, 12:30 pm, weather, reports, talks, music, time. Wed, 4:30-6 pm. Eastern. Founded Dec. 7, 1922.

WCAE
Pittsburgh, Pa. 241.8m-1240kc (461.3m-650kc). 500 watts. Gimbel Brothers. Daily ex Sun, 6:45-8 am, exercises, 11:10-12:15, 12:15 pm-1, concert; 4-12 mid. Eastern.

WCAH
Columbus, Ohio. 206.8m-1450kc (234.2m-1280kc). 250 watts. Commercial Radio Service. Daily ex Sun, 12-1 pm. Mon, Wed, 6-7. Daily ex Sun, Sat, 6-10:30 pm. Sat, 6-12 mid. Eastern. Founded April, 1921.

WCAJ
University Place, Nebr. 508.2m-590kc (379.5m-790kc). 500 watts. Nebraska Wesleyan University. Announcer, J. C. Jensen. Daily, 10 am, convocation exercises; 4:30 pm, weather, news. Tues, Fri, 12:30 pm, organ. Sun, 11 am, services; 4 pm, vesper. Founded Oct., 1921. Central.

WCAL
Northfield, Minn. 243.8m-1230kc (285.5m-1050kc). 1000 watts. Dept. of Physics, St. Olaf College. Announcer, Hector Skifter. Slogan, "The College on the Hill." Daily ex Sun, Thurs, 9:45 am. Mon, 7 pm; 8:15. Sun, 8:30-9:30 am; 3-4 pm. Central. Founded, 1922.

WCAM
Camden, N. J. 234.2m-1280kc (223.7m-1340kc). 500 watts. City of Camden. Announcer, J. A. Howell. Mon, Wed, Fri, 7:30-10:30 pm. Eastern. Founded Oct. 26, 1926.

WCAO
Baltimore, Md. 499.7m-600kc (243.8m-1230kc). 250 watts. Monumental Radio, Inc. Announcer, Wm. L. Atkinson. Mon, Wed, Fri, 6-11 pm. Sun, 11 am, service; 3-5, 7:45 pm, service; 9-11 Columbia chain. Eastern. Founded May 17, 1922.

WCAP
Asbury Park, N. J. 234.2m-1280kc (239.9m-1250kc). 500 watts. (1000 watts 6 am-6 pm). Chamber of Commerce. Announcer, Thomas F. Burley, Jr. Mon, Tues, Thurs, Sat, Sun, 10 am-12 pm. Eastern. Founded July 1, 1927.

WCAT
Rapid City, S. D. 249.9m-1200kc (247.8m-1210kc). 100 watts. South Dakota State School of Mines. Announcer, J. O. Kammerman. Daily ex Sun, 9:30 am, 12:30 pm, weather, reports. Thurs, 7:30 pm, concert. Mountain. Founded 1920.

WCAU
Philadelphia, Pa. (tr. Byberry). 256.3m-1170kc (260.7m-1150kc). 5000 watts. Universal Broadcasting Co. Announcer, Stan Lee Broza. Mon, 5:30-11:30 pm. Tues, 5-11:30 pm. Wed, 5:30-12 mid. Thurs, 5:30-12 mid. Fri, 5:30-11 pm. Sat, 6:30-11. Sun, 2-11 pm. Eastern. Founded May, 1922.

WCAX
Burlington, Vt. 249.9m-1200kc (254.1m-1180kc). 100 watts. University of Vermont. Slogan, "The Voice of the Green Mountains." Fri, 7-8 pm. Eastern.

WCAZ
Carthage, Ill. 280.2m-1070kc (249.9m-1200kc). 100 watts. Carthage College. Daily ex Sat, Sun, 11:40-12:15 pm. Mon, 7-8 pm. Central.

WCBA
Allentown, Pa. 199.9m-1500kc (222.1m-1350kc). 100 watts. B. Bryan Musselman. Wed, 8:15-11 pm. Fri, 7:30-10:30 pm. Sat, 10-11 pm, dance music. Sun, 10 am, 5:30 pm, 7, church service. Eastern.

WCBD
Zion, Ill. 258.5m-1160kc (344.6m-870kc). 5000 watts. Wilbur Glenn Voliva. Announcer, J. H. DePew. Slogan, "Where God Rules, Man Prospers." Tues, Thurs, 8-10:30 pm, concert. Wed, 12:30-1 pm, organ. Thurs, 2:30-3:45 pm, service. Sun, 9-10:45 am, Bible school; 2:30-6 pm, church services; 8-10:30 pm. Founded May, 1923. Central.

WCBM
Baltimore, Md. 218.8m-1370kc (225.4m-1330kc). 100 watts. Charles Schwarz. Announcer, Harry J. Dobe. Mon, Wed, Fri, 12-1:30 pm, 6-10. Tues, Thurs, Sat, 6-11:30 pm. Sun, 6-8 pm. Eastern. Founded March 25, 1923.

WCBS
Springfield, Ill. 247.8m-1210kc (209.7m-1430kc). 100 watts. Harold L. Dewing, Charles H. Messter. Slogan, "Home of Abraham Lincoln." Mon, 9-11 pm. Tues, Wed, Thurs, Fri, 8:30-10:30 pm. Sun, 10:45-12 n, 12:30-2 pm, 6-7, 7:30-8. Central. Founded April 8, 1923.

WCCO
Minneapolis-St. Paul, Minn. (Tr. at Anoka.) 370.2m-810kc (405.2m-740kc). 10,000 watts. Washburn-Crosby Co. Announcer, L. J. Seymour. A. J. Snyder, L. S. Drill, A. B. Sheehan, K. W. Husted, F. F. Laws. Slogan, "Service to the Northwest." Daily ex Sun, 7 am, music; 9:30 am, program for day; 9:35, news; 9:45, weather, markets; 10:30, markets; 11:30, markets; 12, music; 1:30, weather, markets; 3, markets; 5:45, livestock. Mon, 6:30 pm, dinner music; 7:30, orchestra; 8:30, WEAF; 9:30, program; 10, weather. Tues, 6-7, 8 pm, New York; 9:30, musicale; 10:30, weather. Wed, 6 pm; 7:30, WEAF; 10, weather; 10:30, dance; 11:30, organ. Thurs, 7 pm, WEAF; 10, weather, markets. Fri, 7, WEAF; 8, WEAF; 9:30, music; 10, weather; 10:05, music. Sat, 6:15 pm, music; 7, WEAF; 10, weather, dance program. Sun, 7:15-10:15 pm. Founded Oct. 1, 1924. Central.

WCDA
New York, N. Y. (tr. at Cliffside Park, N. J.). 222.1m-1300kc (212.6m-1410kc). 250 watts. Italian Educational Broadcasting Co.

WCFL
Chicago, Ill. 483.6m-620kc. 1000 watts. Chicago Federation of Labor. Announcer, Harold O'Halleran. Slogan, "The Voice of Labor." Daily ex Sun, 10-2 pm, 4-12 mid. Sun, 11-1 pm, 2:30-6:30, 7:30-9:30. Central.

WCGU
Coney Island, N. Y. 214.2m-1400kc (218.8m-1370kc). 500 watts. U. S. Broadcast Corp. Daily ex Sun, 1 pm. Wed, Fri, 8 pm. Sun, 11 am. Eastern.

WCLB
Long Beach, N. Y. 199.9m-1500kc. 100 watts. Arthur Faske.

WCLO
Kenosha, Wis. 249.9m-1200kc (227.1m-1320kc). 100 watts. C. W. Whitmore. Announcer, Glenn G. Balcom. Daily ex Tues, Thurs, 11:30 am, 2:30-5:30, 7-12 mid. Founded Aug. 4, 1925. Central.

WCLS
Joliet, Ill. 228.9m-1310kc (215.7m-1390kc). 100 watts. WCLS, Inc. Slogan, "Will County's Largest Store." Wed, Fri, 7-11 pm. Tues, 8-11 am. Sat, Sun, 9-11:30 pm. Sun, 9:30-12:30 pm. Wed, Sat, 11-11:30 am. Central. Founded June, 1925.

WCMA
Culver, Ind. 214.2m-1400kc (260.7m-1150kc). 500 watts. Culver Military Academy. Announcer, C. F. McKinney. Daily ex Sun, 3-4 pm, public service hour. Mon, 8-10:30 pm. Wed, 8-10:30 pm. Fri, 8-10:30 pm. Sun, 11-12:30 pm, chapel service. Founded 1925. Central.

WCOA
Pensacola, Fla. 267.7m-1120kc (249.9m-1200kc). 500 watts. Municipal Broadcasting Station. Announcer, John E. Frenkel. Slogan, "Wonderful City of Advantages." Daily ex Sun, 10:30 am, 12:30 pm. Mon, Wed, Fri, 8 pm. Sun, 12:30 pm, 7:25. Central. Founded Feb. 2, 1926.

WCOC
Columbus, Miss. 340.7m-880kc (230.6m-1300kc). 500 watts. Crystal Oil Co. Announcer, T. C. Billups. Daily, 5-6 pm. Tues, Fri, 8-10 pm. Central. Founded Feb. 26, 1927.

WCOH
Greenville, N. Y. 247.8m-1210kc (211.1m-1420kc). 250 watts. Westchester Broadcasting Corp.

WCRW
Chicago, Ill. 247.8m-1210kc (223.7m-1340kc). 100 watts. Clinton R. White. Announcers, C. R. White, Al John, Miss Josephine. Slogan, "For Your Entertainment." Daily ex Sun, 11:30-1 pm. Daily ex Mon, 5-7:30 pm, 9:30-10:30. Central. Founded May, 1926.

WCSH
Portland, Me. (tr. Cumberland). 319m-940kc (214.2m-1400kc). 500 watts. Congress Square hotel. Slogan, "Sunrise Gateway of America." Announcers, L. T. Pitman, H. C. Wing. Mon, 10-11:30 am, 12-1:30 pm, 3-5:15, 6-10:30. Tues, 9:15-11 am, 11:15-11:45, 12-1:30 pm, 3-5:15, 6-10:30. Wed, 10-11:30 am, 12-12:30 pm, 3-5:15, 6-10:30. Thurs, 9:15-11:30 am, 12-12:30 pm, 3-5:15, 6-10:30. Fri, 10-11:30 pm, 12-12:30 pm, 3-5:15, 6-6:30, 10-11. Sat, 11-11:30 am, 12-12:30 pm, 4-5:15, 6-6:30. Sun, 9:30-12 n, 1:30-3 pm, 5-6. Eastern. Founded June, 1925.

WCSO
Springfield, Oho. 217.3m-1380kc (256.3m-1170kc). 500 watts. Wittenberg College. Announcer, C. Parker Libby. Mon, Wed, Fri, 7-9 pm. Tues, 11-12 n, 6:30-8 pm. Thurs, 7-9 pm. Fri, 4-5 pm. Sat, 2-4:30 pm. Athletic activities also broadcast. Eastern. Founded Dec., 1921.

WCWK
Fort Wayne, Ind. 227.1m-1320kc (214.2m-1400kc). 500 watts. Chester W. Keen. Slogan, "The Home Sweet Home Station." Fri, 7-8 pm. Sat, 8-10 pm. Sun, 11-12 n, 5-5:30 pm, 5:30-6:30, 6:30-7:30 pm. Founded, 1924. Central.

WCX
Detroit, Mich. 399.8m-750kc (440.9m-680kc). 5000 watts. The Detroit Free Press. Announcer, C. D. Tomy. Club, "Red Apple Club." See WJR schedule. Eastern. Founded May, 1922.

WDAE
Tampa, Fla. 483.6m-620kc (267.7m-1120kc). 1000 watts. Tampa Daily Times. Announcer, Bruce Lum. Slogan, "Florida's Most Reliable Station." Daily ex Sun, 11:55 am-2:30 pm, 3-4, 7:30-11:30. Tues, 1:30-4:30 am, Tom Cat Club. Sun, 10:30-12:15 pm, 7:30-9:15. Eastern. Founded 1921.

WDAF
Kansas City, Mo. 491.5m-610kc (370.2m-810kc). 1000 watts. Kansas City Star. Announcer, H. Dean Fitzer. Club, "Nighthawks." Daily ex Sun, 9:30 am, 10:30, 11:30, 12:30, 1:15 pm, grain quotations. Daily ex Sun, 8 am, Bible lesson; 12-1 pm, Aunt Sammy, farm school; 3-4, matinee; 6-7, school of the air; 7-10, musicale; 11:45-1, Nighthawk frolic. Sun, 12-1 pm, 2-3, 4:30-5, 8:15-9:45. Founded June 5, 1922. Central.

WDAG
Amarillo, Tex. 212.6m-1410kc (263m-1140kc). 250 watts. J. Laurence Martin. Daily ex Sun, Fri, 6:30 am, 12:45-1:45 pm, weather, markets, farm; 9-10:30 pm, music. Fri, 8-10 pm. Sun, 9:45-10:45 am, 7:30-9:30 pm. Central. Founded May 16, 1922.

WDAH
El Paso, Tex. 228.9m-1310kc (234.2m-1280kc). 100 watts. Trinity Methodist church. Wed, 7:30-8:30 pm. Sun, 9:30-12 n, 7:30-9 pm. Founded Spring 1924. Mountain.

WDAY
Fargo, N. D. 234.2m-1280kc (545.1m-550kc). 250 watts. 500 watts 6 am-6 pm. WDAY, Inc. Announcer, Earl Reineke. Daily ex Sun, 7-9:30 am, music; 7:30-9:25, news; 10, markets; 11, markets; 11:45-12:30 pm, music; 1:30, markets; 3-4, music; 5:40, news; 6-7:30, entertainment. Mon, Wed, Fri, 7:30-8:15 pm, N. D. Agri. college. Daily ex Sat, Sun, 10:15 am, chapel. Sun, 10:30 am, service; 1-3 pm, service; 4:15-6:15, entertainment. Central. Founded May, 1922.

WDBJ
Roanoke, Va. 322.4m-930kc (230.6m-1300kc). 250 watts. Richardson Wayland Elec. Corp. Announcers, J. W. Johnson, Harold Gray. Slogan, "Roanoke Down in Old Virginia." Daily ex Sun, 12-1 pm, music; 5:30-6, music, news, weather; 6:30-7 pm, organ. Mon, 8-9 pm. Wed, Sat, 9 pm, concert. Sun, 7:45 pm, church; 10-11 pm, organ. Eastern. Founded May, 1924.

WDBO
Orlando, Fla. 483.6m-620kc (288.3m-1040kc). 1000 watts. 500 watts. Orlando Broadcasting Co. Announcer, Harold Danforth. Slogan, "Down Where the Oranges Grow." Mon, 10:30-11:15 am, 12-1 pm, 6:30-10:30. Tues, 1-4 am, 10:30-11:15 am, 12-1:30 pm, 6:30-10. Wed, 10:30-11:15 am, 12-1 pm, 6:30-10:30. Fri, 10:30-11:15 am, 12-1 pm, 6:30-10. Sat, 10:30-1 pm, 6:30-9. Sun, 11 am, 4 pm, 7:30-9. Founded 1921. Eastern.

WDEL
Wilmington, Del. 475.9m-630kc (296.9m-1010kc). 250 watts. WDEL, Inc. Daily ex Sun, 12-1 pm, 6-10. Eastern. Founded 1922.

WDGY
Minneapolis, Minn. 212.6m-1410kc (285.5m-1050kc). 500 watts. Dr. George Young. Daily, 3-6 pm. Wed, Fri, 8:30-10 pm. Central. Founded 1923.

WDOD
Chattanooga, Tenn. 234.2m-1280 kc (243.8m-1230kc). 1000 watts. Chattanooga Radio Co., Inc. Announcer, Frank S. Lane. Daily ex Sun, 12-1:15 pm. Tues, Wed, Fri, 6:45-10 pm. Mon, 6-10 pm. Sat, 6:45-8:30 pm. Sun, 11 am, 6:30 pm, 7:30-9. Sat, 9-10 pm. Founded 1925. Central.

WDRC
New Haven, Conn. 225.4m-1330kc (282.8m-1060kc). 500 watts. Doolittle Radio Corp. Announcer, F. M. Doolittle. Daily ex Sat, Sun, 10-1 pm, 5-6, 6:45-9. Sun, 11 am. Eastern, Founded, Dec., 1922.

WDSU
New Orleans, La. 227.1m-1320kc. 250 watts. Joseph H. Uhalt.

WDWF
Cranston, R. I. 218.8m-1370kc (247.8m-1210kc). 100 watts. Dutee W. Flint, Inc. Slogan, "Quality First." Eastern.

WDZ
Tuscola, Ill. 280.2m-1070kc (277.6m-1080kc). 100 watts. James L. Bush. Daily ex Sun, 9 am, 9:30, 10, 10:30, 11, 11:30, 12 n, 12:30, 1, 1:15, 1:30, 2:45, grain markets, livestock markets. Central. Founded March, 1921.

WEAF
New York, N. Y. (tr. at Bellmore). 454.3m-660kc (491.5m-610kc). 50,000 watts. National Broadcasting Co., Inc. Slogan, "The Voice to the Millions." Daily ex Sun, 6:45-8am, 8-8:45, 11 am-12 mid. Sun, 12n-10:30 pm. Eastern. Founded July 25, 1922.

WEAN
Providence, R. I. 258.5m-1160kc (275.1m-1090kc). 500 watts. The Shepard Stores. Announcer, Chester H. Miller. Slogan, "We Entertain a Nation." Daily ex Sun, 9:45 am-1 pm, women's institute; 4-5 pm, music, reports, weather, concert; 6:30-11:30. Sun, 10:45-11:30 am, 3-5 pm, 6:30-11 pm, church service. Eastern. Founded 1922.

WEAO
Columbus, Ohio. 468.5m-640kc (282.8-1060kc). 750 watts. Ohio State University. Announcer, Robert Coleman. Daily ex Sun, 9:45 am, 11, 12:30 pm, 4. Mon, Wed, Fri, 10 am. Tues, 7 pm. Wed, 7-8:30 pm; Thurs, 7-10:30 pm. Eastern. Founded 1922.

WEAR
Cleveland, Ohio. 280.2m-1070kc (399.8m-750kc). 1000 watts. WTAM-WEAR, Inc. Daily ex Sat, Sun, 11:35 am-4 pm. Sat, 11:35-1:30 pm. Sun, 10:45 am-5:30 pm. Eastern. Opened Jan. 15, 1926.

WEBC
Superior, Wis., Duluth, Minn. 234.2m-1280kc (241.8m-1240kc). 1000 watts. Head-of-the-Lakes Radio Station. Daily ex Sun, 1:15 pm, 5, markets; 6, orchestra. Mon, 8 pm, music. Wed, 8:30 pm. Fri, 9 pm. Sun, 10:40 am, services. Central.

WEBE
Cambridge, Ohio. 247.8m-1210kc (247.8m-1210kc). 10 watts. Roy W. Waller. Slogan, "The Voice of Southeastern Ohio." Daily ex Sun, 12-1 pm. Eastern. Founded July, 1924.

WEBQ
Harrisburg, Ill. 247.8m-1210kc (223.7m-1340kc). 50 watts. Tate Radio Co. Announcer, Dr. H. J. Raley. Slogan, "The Voice from Egypt." Mon, Wed, Fri, 7:30-10 pm. Sun, 11-12 n. Central. Founded Sept. 1, 1923.

WEBR
Buffalo, N. Y. 228.9m-1310kc (241.8m-1240kc). 100 watts. H. H. Howell. Announcer, Francis H. Striker. Slogan, "We Extend Buffalo's Regards." Daily ex Sun, 7:45-8:30 pm. Mon, Wed, Fri, 8:30-11:30 pm. Sat, 9-11 pm. Sun, 12 n, concert; 8-9 pm, church; 10:15-12 mid, organ. Eastern. Founded, Oct. 8, 1924.

WEBW
Beloit, Wis. 499.7m-600kc (258.5m-1160kc). 250 watts. Beloit College. Announcer, Arthur Weimer. Sun, 4:30 pm. Central. Founded Oct. 26, 1924.

WEDC
Chicago, Ill. 247.8m-1210kc (241.8m-1240kc). 100 watts. Emil Denemark Broad. Station. Daily, 6-7:30, 9:30-11:30. Daily ex Sun, 6:30-7:30 pm, Jewish hour. Fri, 6:30-7:30 pm, Bohemian hour. Central.

WEDH
Erie, Pa. 208.2m-1440kc. 30 watts. Erie Dispatch-Herald.

WEEI
Boston, Mass. 508.2m-590kc (508.2m-590kc). 500 watts. Edison Electric Illuminating Company. Announcers, Robert Burlen, Carlton H. Dickerman, Edward Gisburne, Frederick Hawkins. Slogan, "The Friendly Voice." Daily ex Sun, 6:45-8 am, exercises; 8-8:45, musicale; 10-11:15, home service features; 11:15-12, Friendly Maids; 12-12:15, news; 12:15-12:45 pm, Friendly Maids; 12:45-1, market and garden reports; 2-5, varied musical; 5:30-6:45, service features and music; 6:45-7:30, Big Brother Club; 7:30-11, local and New York features from Red Network NBC. Sun, 10:55-12:15, church; 12:15, symphony; 1-4 concert; 4-5:30, Dr. Cadman; 5:30, musical; 6:30, band; 7:20, news; 7:30, symphony concert; 9:15, Atwater-Kent. Eastern. Founded Sept. 29, 1924, succeeding WTAT.

WEHS
Evanston, Ill. 228.9m-1310kc (215.7m-1390kc). 100 watts. Victor C. Carlson. Announcer, Jessie Robinson. Daily ex Mon, 4:45 pm, 5:45, 6:15, 6:30, 7:30. Central. Founded Feb. 1924.

WEMC
Berrien Springs, Mich. 440.9m-680kc (483.6m-620kc). 1000 watts. Emanuel Missionary College. Announcer, Wm. A. Wentworth. Slogan, "The Radio Lighthouse." Daily ex Sat, Sun, 7:30-9 am, 10:10-11. Mon, 10-11 pm. Tues, Thurs, 3-4 pm. Sun, 9 am, 7:30-10 pm. Central. Founded April 1, 1923.

WENR
Chicago, Ill. 344.6m-870kc (288.3m-1040kc). 5000 watts. Great Lakes Radio Broadcasting Co. Slogan, "The Voice of Service." Daily ex Sun, 10-11:30 am; 11:30 am, Mrs. Peterson; 12-1 pm, concert; 2-5, popular request; 6-7, 7-7:30, dinner concert; 10-11:30 am, classical; 9:30-12 mid. Sat, 12 mid- 3 am. Sun, 2-4 pm, 6-7, 9:30-11. Central.

WEPS
Gloucester, Mass. 249.9m-1200kc (296.9m-1010kc). 100 watts. Matheson Radio Co., Inc.

WEVD
Woodhaven, N. Y. 230.6m-1300kc (245.8m-1220kc). 500 watts. Debs Memorial Radio Fund. Daily ex Sun, 1-6 pm. Tues, 9-12 mid. Wed, Thurs, Fri, Sat, 11-12 mid. Sun, 12:30-3 pm. Eastern. Founded Oct. 1, 1927.

WEW
St. Louis, Mo. 394.5m-760kc (352.7m-850kc). 1000 watts. 6 am-6 pm. St. Louis University. Announcer, C. G. Dahm. Daily ex Sun, 9 am, 10, 2, reports. Tues, Thurs, 5 pm, lectures, music. Mon, Wed, Fri, 5, U. S. farm school. Sun, 9:35 am, 11, 2 pm, 5. Founded April 26, 1921. Central.

WFAA
Dallas, Tex. 288.3m-1040kc (545.1m-550kc). 5000 watts. Dallas News and Dallas Journal. Adams Colhoun. Slogan, "Working for All Alike." Daily, 6:30-7:30 am, exercises; 7:30, 9:30, 10:30, 11:30, reports, music; 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, reports, news; 6-10, music. Tues, Sat, 10-12 mid. Sun, 12 n-12 mid. Founded June 26, 1922. Central.

WFAN
Philadelphia, Pa. 491.5m-610kc (223.7m-1340kc). 500 watts. Keystone Broadcasting Co. Hotel Lorraine. Mon, 5-6 pm. Tues, Thurs, 5:30-1 am. Wed, 5-6 pm. Fri, 5-6 pm. Sat, 6-12 mid. Sun, 11 am-4:30 pm, 8-11. Eastern.

WFBC
Knoxville, Tenn. 249.9m-1200kc (234.2m-1280kc). 50 watts. First Baptist church. Sun, 10:45 am; 7:30 pm, services; 4 pm, sacred music. Central. Founded 1925.

WFBE
Cincinnati, O. 249.9m-1200kc (245.8m-1220kc). 100 watts. Hotel Park View. Announcer, Clark Waskom. Daily ex Sun, 12-1 pm. Mon, 5:30 pm, 9, 11, 12:30. Tues, 5:30 pm, 8:30, 9, 12:30. Wed, 6-8:30 pm, 9, 10, 11-12:30. Thurs, 6 pm, 8, 10, 10:30, 11, 12:30. Fri, 5:30 pm, 6:30. Sat, 3-4 pm, 6-8, 9-10, 11, 2:30. Sun, 1-2 pm, 6:30-7:30 pm, 11, 12:30. Central.

WFBG
Altoona, Pa. 228.9m-1310kc (267.7m-1120kc). 100 watts. The Wm. F. Gable Co. Announcer, Roy F. Thompson. Slogan, "The Original Gateway to the West." Daily ex Sun, Mon, 11:45 am; 12 n, 3 pm, 7, 7:30, 8, 8:30, 10. Sun, 10:45 am, 3:30 pm, 7:30. Eastern. Founded Aug. 28, 1924.

WFBJ
Collegeville, Minn. 218.8m-1370kc (272.6m-1100kc). 100 watts. St. John's university. Announcer, Hilary Doerfler. Slogan, "In the Heart of the Landscape Paradise." Thurs, 8-9:30 pm. Fri, 4-5 pm. Central. Founded Oct. 1924.

WFBL
Syracuse, N. Y. 333.1m-900kc (258.5m-1160kc). 750 watts. Onondaga company. Announcer, Charles F. Phillips. Daily ex Sun, 3-4 pm, 6:20-12 mid. Sun, 2-12 mid. Eastern. Opened Nov. 19, 1924.

WFBM
Indianapolis, Ind. (Tr. at Perry Township.) 325.9m-920kc (275.1m-1090kc). 1000 watts. Indianapolis Power and Light Company. Announcer, John Tribby. Slogan, "The Crossroads of America." Daily ex Sun, 3-12 mid. Sun, 9:30 am-8 pm. Central.

WFBR
Baltimore, Md. 243.8m-1230kc. 250 watts. 500 watts 6 am-6 pm. Baltimore Radio Show, Inc. Founded Oct. 1, 1924.

WFCI
Pawtucket, R. I. 218.8m-1370kc (241.8m-1240kc). 100 watts. Frank Crook, Inc. Announcer, H. E. Stafford XYZ. Slogan, "The City of Diversified Industries." Daily, 2-3 pm. Daily 6-8 pm. Eastern. Opened Jan., 1924. Reopened Aug., 1926.

WFDF
Flint, Mich. 228.9m-1310kc (272.6m-1100kc). 100 watts. Frank D. Fallain. Slogan, "The Motor City." Mon, Wed, Fri, 8-11 pm. Eastern. Founded May 25, 1922.

WFI
Philadelphia, Pa. 535.4m-560kc (405.2m-740kc). 500 watts. Strawbridge & Clothier. Announcer, John Vandersloot. Daily ex Sun, 10:15 am, 1 pm, 3, 6:20, 7:30 pm. Daily ex Sun, Mon, 7:30 pm. Tues, 8-11:30 pm, Thurs, Sat, 8-11 pm. Sun, 10:20 am, 7:30, 4:30 pm. Eastern. Founded March 18, 1922.

WFIW
Hopkinsville, Ky. 319m-940kc (260.7m-1150kc). 1000 watts. Acme Mills, Inc. Announcer, D. E. "Plug" Kendrick. Daily ex Sun, 11:45 am-1:15 pm, 5-7. Mon, Wed, Fri, Sat, 8-11:30 pm. Fri, 11:30-1 am. Sun, 9:45 am-12 n. Central. Founded Feb. 12, 1927.

WFJC
Akron, Ohio. 223.7m-1340kc (227.1m-1320kc). 1000 watts. W. F. Jones Broadcasting, Inc. Mon, Wed, Fri, 6-9:30 pm. Tues, Thurs, Sat, 9:30-12 mid. Sun, 3-5 pm, 9-12. Eastern.

WFKD
Philadelphia, Pa. 228.9m-1310kc (247.8m-1210kc). 50 watts. Foulkrod Radio Eng. Co. Tues, Thurs, 6-11 pm. Sat, 6-8 pm. Sun, 10:30-12 n, 2-3:30 pm, 7-9. Eastern.

WFLA
Clearwater, Fla. 333.1m-900kc (516.9m-580kc). 1000 watts. Chamber of Commerce. Announcer, Walter Tison. Daily ex Sun, 7:45-12 mid. Founded Dec. 25, 1925. Eastern.

WGAL

Lancaster, Pa. 228.9m-1310kc (252m-1190kc). 15 watts. Lancaster Elec. Supply & Construction Co. Announcers, J. E. Mathiot, Luther J. Mathiot. Slogan, "World's Gardens at Lancaster." Daily ex Sun, 9-9:15 am, 12-12:15 pm, 5:30-5:45. Tues, Thurs, Sat, 7-10:30 pm. Sun, 11 am. Eastern.

WGBB

Freeport, N. Y. 247.8m-1210kc (245.8m-1220kc). 150 watts. Harry H. Carman. Mon, 7-8 pm. Wed, Fri, 7-11 pm. Sun, 10:40-12:30 pm, 4-5:30. Eastern. Founded Dec. 13, 1924.

WGBC

Memphis, Tenn. 228.9m-1310kc. 15 watts. First Baptist church. Announcer, A. L. Cowles. Sun, 9:30 am, 7:30 pm. Central. Opened 1925.

WGBF

Evansville, Ind. 475.9m-630kc (236.1m-1270kc). 500 watts. The Finke Furniture Co. Announcers, Harold Finke, H. L. Thompson. Slogan, "The Gateway to the South." Daily ex Sun, 7:15 am, 12:10 pm, markets 12:15, weather; 12:20, farm talk; **12:30 music; news. Mon, 7-11:15.** Tues, 1:15 pm, 7, 8, 12 mid. Wed, 2:30 pm, 4:30. Fri, 1:15 pm, 7. Sun 9 am. Central. Founded Oct. 1923.

WGBI

Scranton, Pa. 340.7m-880kc (230.6m-1300kc). 250 watts. Scranton Broadcasters, Inc. Daily ex Sun, 10-12:30 **pm, 6 pm. Sun, 6 pm.** Eastern.

WGBS

New York, N. Y. (tr. at Astoria). 254.1m-1180kc (348.6m-860kc). 500 watts. Gimbel Brothers. Announcer, Dailey Paskman. Daily ex Sun, 9 am, 1:30-**3 pm, 5:30-6:30. Tues,** 7:30-10 pm. Wed, 9 pm. Thurs, 10 pm. Fri, 10 am. Sat, 7:30-9 pm, 11:30. Sun, 9:15 pm. Eastern. Founded Oct. 26, 1924.

WGCM

Gulfport, Miss. 218.8m-1370kc (222.1m-1350kc). 15 watts. Daily, 11:30-12:30 pm. Tues, Fri, 8-10:30 pm. Sun, 3:30-5:30 pm. Gulf Coast Music Co.

WGCP

Newark, N. J. 239.9m-1250kc (267.7m-1120kc). 250 watts. Paramount Broadcasting & Artists Service, Inc. Announcers, Bradford Browne, Irving Porter. Daily ex Sun, 3:30-6 pm. Mon thru Fri, 6-8 pm. Tues, Sat, 10-12 mid. Wed, Thurs, 8-10 pm. Sun, 12 n-3:30 pm. Eastern. Founded Mar., 1922.

WGES

Chicago, Ill. 220.4m-1360kc (241.8m-1240kc). 500 watts. Guyons Paradise Ballroom. Announcer, Fred L. Jeske. Mon, 7:30-9:30 pm. Tues, 8:30-11 pm. Wed, Thurs, 7:30-9:30 pm, 11:30-12:30. Fri, 7:30-9:30 pm, 11-2 am. Sat, 7:30-9:30 pm, 11:30-1 am. Sun, 10:15-11:30 am, 11:40-1 pm, 3-5, 7:30-9:30, 11:30-1. Founded Aug. 1920. Central.

WGHP

Mt. Clemens, Mich. 245.8m-1220kc (277.6m-1080kc). 750 watts. George Harrison Phelps, Inc. Announcers, Corley W. Kirby, Robert Childe. Daily ex Sun, Sat, 1:15-3 pm. Mon, Wed, Fri, 6-10:30 pm. Tues, 6-11:30 pm. Thurs, 6-10 pm. Sun, 3-5 pm, 8-10:30. Fri, 8-11:30 pm. Eastern. Founded Oct. 10, 1925.

WGN

Chicago, Ill. (tr. at Elgin). 416.4m-720kc. 15,000 watts. Chicago Tribune. Annuoncers, Quin Ryan, Frank Dahm, J. R. Tyson, Tommy Coates, George Pidot, John Griggs. Daily ex Sun, 9-12 n, women's programs; 12:20 pm, children's story period; 12:40, luncheon program; 2:30, women's club; 3, baseball; 5, readings; 6, stocks; 6:10, Punch and Judy; 6:35, ensemble; 6:50, Almanack; 7-12, music. Sun, 12 n, comics; 1-6:50 pm, afternoon program; 6:50-12 mid, midnight program. Central.

WGR

Buffalo, N. Y. 545.1m-550kc (302.8m-990kc). 750 watts. Federal Radio Corp. Senior announcer, Kenneth Fickett. Daily ex Sun, 6:45-8 am, 10:45-11, 11:15-11:30, 11:45-12 n, 12, stocks; 4-4:30 pm. Tues, Thurs, 8-11 pm. Mon, Wed, Fri, 8-12 mid. Sun, 10:45-12 n, 3-4 pm, 6-7, 9:15-9:45. Eastern. Founded May 21, 1922.

WGST

Atlanta, Ga. 336.9m-890kc (270.1m-1110kc). 500 watts. Georgia School of Technology. Announcer, Walter W. Merkle. Slogan, "The Southern Technical School with a National Reputation." Mon, 9:30-10:30 pm. Thurs, 7-8 pm. Central. Founded January, 1924.

WGWB

Milwaukee, Wis. 267.7m-1120kc (270.1m-1110kc). 250 watts. Evening Wisconsin Co., Slogan, "Make Milwaukee Mightier." Daily ex Sun, Sat, 10:30-12:30 pm. Mon, 8-10:30 pm. Wed, 8-9 pm. Fri, 9-10:30 pm. Sun, 10-11 am, 6-7 pm. Central.

WGY

Schenectady, N. Y. 379.5m-790kc. 50,000 watts. General Electric Company. Announcer, Kolin Hager. Slogan, "Good Evening to You All." Daily ex Sun, 6:45-8 am, exercises; 8:30, talk; 11:15, talk; 11:55, time; 12:01 pm, weather; 12:02, produce; 12:06, weather; 2 pm, music; 2:30, orchestra; 6, stocks; 6:30, orchestra. Mon, 6:30-11 pm. Tues, 6:30-11:30 am. Wed, 6:30-12 pm. Thurs, 6:30-12:30 am. Fri, 6:30-11:30 pm. Sat, 6:30-12 mid. Sun, 10:30-12n, 3:30-10:45 pm. Short wave, Mon, Tues, Thurs, Sat, 2XAF, 31.4m. Wed, Fri, Sun, 2XAD, 21.96. Founded 1922. Television, Tues, Thurs, Fri, 1:30-2 pm; Sun, 10:15-10:30 am.

WHA

Madison, Wis. 526m-570kc (333.1m-900kc). 750 watts. Univ. of Wis. Mon, Wed, Sat, 7:30-9:30 pm. Central. Founded 1920.

WHAD

Milwaukee, Wis. 267.7m-1120kc (270.1m-1110kc). 500 watts. Marquette University. Cy Foster, Harry Friedman. Mon, Tues, Wed, Thurs, Fri, 3:30-4 pm, 7:30-8. Fri, 4:30-5 pm, 8-9:30. Sun, 4:30-5 pm. Central. Founded Oct., 1921.

WHAM

Rochester, N. Y. 260.7m-1150kc (280.2m-1070kc). 5000 watts. Stromberg-Carlson Tel. Mfg. Co. Announcers, F. H. Warren, F. W. Reynolds, W. Fay, L. C. Stark, Frank Kelly. Slogan, "This Is Rochester—Where Quality Dominates." Daily ex Sun, 9-11 am, 6-11. Tues, 2:30-4 pm. Sun, 10:30-12n, 2-11 pm. Eastern. Founded July 11, 1922.

WHAP

New York, N. Y. 230.6m-1300kc (236.1m-1270kc). 500 watts. Defenders of Truth Society, Inc. Announcer, Franklin Ford. Mon, Thurs, 6-9 pm. Wed, 9-11:30 pm. Sat, 9-11:30 pm. Sun, 8-10 pm. Eastern. Founded May, 1925.

WHAS

Louisville, Ky. 293.9m-1020kc (322.4m-930kc). 5000 watts. Courier-Journal and Louisville Times Co. Daily ex Sun, 3-5 pm, 7-9:30. Sun, 10 am, service; 2-3, 4-30-5:30, 6:20-8:15, 8:15-9:15. Founded July, 1922. Central.

WHAZ

Troy, N. Y. 230.6m-1300kc (305.9m-980kc). 500 watts. Rensselaer Polytechnic Inst. Announcer, Rutherford Hayner. Slogan, "Transcontinental and International Broadcasting Station Located at the Oldest College of Science and Engineering in America." Club, R. P. I. students. Mon, 8-12 mid. Tues, 12 mid-1 am. Founded June 22. Eastern.

WHB

Kansas City, Mo. 315.6m-950kc (340.7m-880kc). 1000 watts. Sweeney Auto & Electrical School. Announcer, John T. Schilling. Slogan, "Heart of America." Daily ex Sun, 8:25 am, 9:20, 10:25, 11:20, 1:25 pm, 3, markets, weather; Daily ex Sun, 8:30 am, 12:30 pm, 5, Get Acquainted Club. Daily ex Sun, 2 pm, ladies' hour; 7, music. Sun, 8:30 am, 11:15, organ. Central. Founded April, 1922.

WHBC

Canton, Ohio. 249.9m-1200kc (236.1m-1270kc). 10 watts. St. John's Catholic Church. Slogan, "Ignorance Is Our Greatest Foe." Sun, 1:30-2 pm. Central. Founded Feb., 1925.

WHBD

Bellefontaine, Ohio. 218.8m-1370kc (222.1m-1350kc). 100 watts. First Presbyterian church. Sun, 11 am, 7:30 pm. Eastern. Founded Feb., 1925.

WHBF

Rock Island, Ill. 247.8m-1210kc (222.1m-1350kc). 100 watts. Beardsley Specialty company. Announcer, C. L. Beardsley. Slogan, "Where Historic Blackhawk Fought." Daily ex Sun, 12-3 pm. Mon, Wed, 9-11 pm. Sat, 3-5 pm. Central. Founded Feb., 1925.

WHBL

Sheboygan, Wis. 204m-1470kc. 100 watts; 500 watts 6 am-6 pm. C. L. Carroll. (Portable.) Founded 1925.

WHBP

Johnstown, Pa. 228.9m-1310kc. 100 watts. Johnstown Automobile Co. Announcer, J. C. Tully. Slogan, "The Voice of the Friendly City." Daily ex Sun, 1:15 pm. Tues, 5 pm. Fri, 5 pm. Sun, 8:15 pm. Eastern.

WHBQ

Memphis, Tenn. 218.8m-1370kc (232.4m-1290kc). 100 watts. Broadcasting Station WHBQ, Inc. Founded March, 1925.

WHBU

Anderson, Ind. 247.8m-1210kc. (220.4m-1360kc). 100 watts. Citizen's Bank. Announcer, A. L. McKee. Slogan, "Radio Voice of Anderson."

WHBW

Philadelphia, Pa. 199.9m-1500kc (220.4m-1360kc). 100 watts. D. R. Kienzle. Tues, Fri, 7 pm-12:15 am. Sun, 7:30-10:30 pm. Eastern.

WHBY

West De Pere, Wis. 249.9m-1200kc. 50 watts. St. Norbert's College. Green Bay-De Pere Broadcasting Station. Daily, 12:15-10 pm. Daily, 6-7:20 pm, markets, time, weather. Sun, 10-11 am, services. Central. Founded Jan., 1925.

WHDI

Minneapolis, Minn. 212.6m-1410kc (245.8m-1220kc). 500 watts. Wm. Hood Dunwoody Industrial Institute. Announcers, M. R. Bass, A. P. Upton. Slogan, "Northwest Leading Trade School." Mon, 8-9 pm. Wed, 8:30 pm. Fri, 9-10 pm. Daily ex Sun, 6:30-9:30 am, time. Central. Founded May 22, 1922.

WHEC

Rochester, N. Y. 208.2m-1440kc (254.1m-1180kc). 250 watts; 500 watts, 6 am-6 pm. Hickson Electric company, Inc. Slogan, "The All Day Broadcasting Station." Daily ex Sun, 7 am-9 pm. Sun, 10:30-12 n, 4:30-5:30 pm, 7:30-10 pm. Eastern. Founded Jan., 1924.

WHFC

Chicago, Ill. 228.9m-1310kc (215.7m-1390kc). 100 watts. Goodson & Wilson, Inc. Daily ex Mon, 8-12 mid. Central.

WHK

Cleveland, Ohio. 215.7m-1390kc (265.3m-1130kc). 500 watts. 1000 watts 6 am-6 pm. Radio Air Service Corp. Slogan, "Cleveland's Pioneer Broadcasting Station." Daily ex Sat. Sun, 9:30 am-1 pm. Tues, Wed, 5:50-12 mid. Thurs, Fri, 3:30-4 pm, 5:50-1 am. Sat, 10:15-1:30 pm, 5:50-1 am. Sun, 10-12 n, 2-3 pm, 6-11, 12-2 am. Eastern. Founded 1921.

WHN

New York, N. Y. 296.9m-1010kc (394.5m-760kc). 250 watts. Loew's State Broadcasting Station. Announcers, N. T. G., Perry Charles. Slogan, "The Voice of the Great White Way." Daily ex Sun, 1-2 pm, 6-12:30 am. Sat, 12-11 pm. Sun, 9-11 am, 12:30-3 pm, 5-7:30, 9:45-12 mid. Eastern. Founded March, 1922.

WHO

Des Moines, Ia. 285.5m-1050kc (535.4m-560kc). 5000 watts. Bankers Life Co. Announcer, N. Dean Cole. Daily ex Sun, 8-9 am, 9:45, Aunt Sammy; 10, 10:30-12 n, 12:15-1:15, 2:15-4:30, 6:30-12. Sun, 11 am, 2-5 pm, 6:30-9:30. Central. Founded 1924.

WHPP

Englewood, N. J. 211.1m-1420kc (206.8m-1450kc). 10 watts. William Elster.

WHT

Chicago, Ill. (tr. at Deerfield). 202.6m-1480kc (305.9m-980kc). 5000 watts. Radiophone Broadcasting Corp. Announcer, Pat Barnes. Slogan, "Write Home Tonight." Daily and Sun, 10 am-2:30 pm, 6-7 pm. Tues, Wed, 8:30-10 pm. Thurs, Fri, Sat, 8:30-10 pm, 11-12. Sun, 10-2 pm, 6-7, 8:30-10 pm. Central. Founded April 25, 1925.

WIAD

Philadelphia, Pa. 228.9m-1310kc (288.3m-1040kc). 100 watts. Howard R. Miller. Slogan, "The Voice From the Birthplace of Liberty." Tues, Thurs, Fri, 1:45 pm-12 mid. Eastern. Founded June, 1922.

WIAS

Ottumwa, Ia. 535.4m-560kc (322.4m-930kc). 100 watts. Poling Electric Co. Announcer, Bruce E. Pirtle. Daily ex Sun, Tues, 12-1 pm, 2:30-3:30, 5-6. Central. Founded June 12, 1922.

WIBA

Madison, Wis. 247.8m-1210kc (239.9m-1250kc). 100 watts. The Capital Times Strand theater. Announcer, Kenneth F. Schmitt. Slogan, "Four Lakes City." Mon, 8-11 pm. Wed, 7-9 pm. Fri, 6:15-7 pm. Sun, 12-1 pm. Central. Founded June, 1924.

WIBG

Elkins Park, Pa. 322.4m-930kc (440.9m-680kc). 50 watts. St. Paul's Protestant Episcopal church. Announcer, W. Le Roy Anspach. Sun, 10:55 am, 3:55 pm. Eastern. Founded 1925.

WIBM

Jackson, Mich. 218.8m-1370kc (201.2m-1490kc). 100 watts. C. L. Carroll. (Portable.)

WIBO

Chicago, Ill. (tr. at Des Plaines). 202.6m-1480kc (305.9m-980kc). 5000 watts. Nelson Brothers Bond and Mtg. Co. Announcers, Walter Preston, "Stu" Dawson. Daily, 2:30-6 pm. Daily ex Mon, 7-8:30, 10-11 pm. Sun, 8:45-10 am. Sun, Tues, Wed, 11-1 am. Central. Founded May 20, 1925.

WIBR

Steubenville, Ohio. 249.9m-1200kc. 50 watts. Thurman A. Owings. Announcer, Robert Merryman. Slogan, "Where Investments Bring Results." Founded Jan., 1925. Eastern.

WIBS

Elizabeth, N. J. 206.8m-1450kc (204m-1470kc). 250 watts. New Jersey Broadcasting Corp. Announcer, Capt. H. J. Lepper. Mon, Wed, Fri, 3-8 pm, 10:30-12:30 am. Tues, Thurs, 9-11 am, 3-7:30 pm. Sat, 2-4 pm, 6-11. Sun, 10:30-12 n, 5:30-7:30 pm. Founded June, 1925.

WIBU

Poynette, Wis. 228.9m-1310kc (217.3m-1380kc). 100 watts. The Electric Farm. Daily ex Sun, 12-1 pm. Mon, 8-12 mid. Wed, 2-3 pm. Sun, 2-4 pm. Central. Founded July 10, 1925.

WIBW

Topeka, Kan. 204m-1470kc. 100 watts. C. L. Carroll. Founded 1926. Announcer, E. G. Cook. Daily ex Sun, 10:30 am, 12:15, 5:30, 8:30. Sun, 12:15 pm, 6:15. Central.

WIBX

Utica, N. Y. 228.9m-1310kc (238m-1260kc). 100 watts. WIBX Inc. Daily ex Sun, 7 am-6:30 pm. Daily ex Sun, Wed, 6:30-10 pm. Sun, 10:30-12 n, 2-4 pm, 8-10. Eastern. Founded 1923.

WIBZ

Montgomery, Ala. 199.9m-1500kc (230.6m-1300kc). 15 watts. A. D. Trum.

WICC

Easton, Conn. 209.7m-1430kc (265.3m-1130kc). 500 watts. The Bridgeport Broadcasting Station, Inc. Announcers, A. Withstanley, Bud Barnes, J. MacPherson. Slogan, "The Industrial Capitol of Connecticut." Daily ex Sun, 9-11 am, 12-1 pm, 5-11. Sun, 10:50 am-12:30 pm, 2-5, 7:30-9:30. Eastern. Founded Oct., 1925.

WIL

St. Louis, Mo. 222.1m-1350kc (258.5m-1160kc). 1000 watts. Missouri Broadcasting Co. Announcers, "Bill" Ellsworth, L. A. Benson. Daily and Sun, 9:30-11:30 am, 2:45-5 pm. Daily ex Wed, 8-11 pm. Central. Founded Sept., 1922.

WINR

Bay Shore, N. Y. 211.1m-1420kc. 150 watts. Radiotel Mfg. Co.

WIOD

Miami Beach, Fla. 241.8m-1240kc (247.8m-1210kc). 1000 watts. Isle of Dreams Broadcasting Co. Announcer, Jesse H. Jay. Slogan, "Wonderful Isle of Dreams."

WIP

Philadelphia, Pa. 491.5m-610kc (348.6m-860kc). 500 watts. Gimbel Bros. Announcer, E. A. Davies. Slogan, "Watch Its Progress." Daily ex Sun, 1-1:30 pm, 3-4:30, 6:30-7:30. Tues, Thurs, Sat, 10-10:30 am. Tues, 10 pm. Wed, 8-9 pm. Thurs, 8-10 pm. Sat, 9-11:30 pm. Sun, 10:45-12 n, alternate Sun 9 pm and 7:45 pm. Eastern. Founded Nov., 1921.

WISN

Milwaukee, Wis. 267.7m-1120kc (270.1m-1110kc). 250 watts. Evening Wisconsin Co. Managed by Wisconsin News. Slogan, "In the Land of the Sky-blue Waters." Daily ex Sun, Sat, 1:30 pm, request number; 2:15, newspaper features; 2:30, orchestra; 5:15, Peter Rabbit; 6:15, organ; 8, dance music; Mon, Fri, 10 pm. Sun, 3:30 pm, Bible class; 7:30, service. Central. Founded Sept. 21, 1922.

WJAD

Waco, Tex. 241.8m-1240kc (333.1m-900kc). 1000 watts. Frank P. Jackson. Daily ex Sun, 9:30-10:30 am, 11:30-12:30 pm, 6-7:30. Sun, 1-2 pm, 6:30-7:30. Central. Founded July 22, 1922.

WJAG

Norfolk, Nebr. 508.2m-590kc (285.5m-1050kc). 500 watts. 500 watts 7 am-7 pm. Norfolk Daily News. Announcer, Karl Stefan. Slogan, "The World's Greatest Country Daily and Home of Printer's Devil." Daily ex Sun, 12:15 pm, 4 pm, 6:30-7:30 pm, orchestra. Sun, 3 pm. Central. Founded 1922.

WJAK

Kokomo, Ind. 228.9m-1310kc (234.2m-1280kc). 50 watts. Kokomo Tribune. Daily ex Sun, 10 am, organ; 11:45 am, chapel. Mon, 7:30 pm, music. Wed, Thurs, 5:30 pm, concert. Fri, 7:30 pm. Sat, 7:30 pm. Founded September, 1921. Central.

WJAM

Waterloo, Iowa. 249.9m-1200kc (239.9m-1250kc). 100 watts. Waterloo Broadcasting Co. Daily ex Sun, 9 am, 9:40, 12:30, 1:20, markets. Mon, Wed, Fri, 7-9 pm. Tues, Thurs, Sat, 9-11 pm. Central. Founded July 29, 1922.

WJAR

Providence, R. I. 340.7m-880kc (483.6m-620kc). 250 watts. The Outlet Co. Announcers, J. A. Reilly, John T. Boyle. Slogan, "The Southern Gateway of New England." Daily ex Sun, 1:05-2 pm. Mon, Tues, Sat, 10:45-11:30 am, music. Wed, Thurs, Fri, 10-11:30 am. Mon, 7:15-10:30 pm. Tues, 6:45-10:30 pm. Wed, 8-10:30 pm. Thurs, 7:25-10:30 pm. Fri, 8:20-10 pm. Sat, 8-9:30 pm. Sun, 2-4 pm, 6-9:15. Eastern. Founded Sept. 6, 1922.

WJAS

Pittsburgh, Pa. 232.4m-1290kc (270.1m-1110kc). 500 watts. Pittsburgh Radio Supply House. Pickering's Studio. Announcer, Howdy Clark. Slogan, "World's Jolliest Aerial Station." Daily ex Sun, 10 am-1:30 pm. Mon, Wed, Fri, 9-11 pm. Tues, Thurs, 7:30-11 pm. Sat, 7-11 pm. Sun, 11 am, 2-5 pm, 9-11. Eastern. Founded Aug. 4, 1922.

WJAX

Jacksonville, Fla. 263m-1140kc (340.7m-880kc). 1000 watts. City of Jacksonville. Daily ex Sun, 11:55-12:05 pm. Daily ex Sun, Wed, 7:30-11 pm. Sun, 11 am, 6:30-7:30 pm, 8-9. Wed, 6:45-9:30 pm. Eastern. Founded Nov. 26, 1925.

WJAY

Ceveland, Ohio. 215.7m-1390kc (227.1m-1320kc). 500 watts. Cleveland Radio Broadcasting Corp. Announcer, Johnny Mack. Slogan, "On the Hollenden." Daily ex Sun, 10 am, 3-5 pm, 6-12 mid. Sun, 12 n-3 pm, 5-6, 6-9. Eastern. Founded Jan. 7, 1927.

WJAZ

Mt. Prospect, Ill. 202.6m-1480kc (263m-1140kc). 5000 watts. Zenith Radio Corp. Announcer, George G. Smith. Daily ex Sun, Mon, Thurs, 7-8 pm, 9-11. Thurs, 9-12 mid. Sun, 7:30-9:30 pm. Founded 1922. Central.

WJBB

Sarasota, Fla. 218.8m-1370kc (238m-1260kc). 100 watts. Financial Journal. Announcer, Jack Dadswell. Daily ex Sun, 11:30-2 pm, 4:30-6, 6-7, 9-12. Eastern. Founded 1920.

WJBC

La Salle, Ill. 249.9m-1200kc (227.1m-1320kc). 100 watts. Hummer Furniture Co. Announcer, LeRoy Stremlau. Slogan, "Better Home Station." Daily ex Sun, 7:30-8 am, 9-9:30, 12:30-1:30 pm, 6-7, 7-8. Wed, 8-9, Sun, 10-11:30 am. Founded May 4, 1925. Central.

WJBI

Red Bank, N. J. 247.8m-1210kc (263m-1140kc). 100 watts. Robert S. Johnson. Founded Sept. 15, 1925.

WJBK

Ypsilanti, Mich. 218.8m-1370kc (220.4m-1360kc). 50 watts. Ernest Goodwin. Announcer, H. T. Augustus. Mon, 9-11 pm. Thurs, 10-12 mid. Sun, 10-11:20 am, 7:30-8:30 pm. Eastern. Founded Oct. 27, 1925.

WJBL

Decatur, Ill. 249.9m-1200kc (212.6m-1410kc). 100 watts. William Gushard Dry Goods Co. Announcer, W. H. Wiley. Mon, 9-10:30 p. m. Wed, 9-11 pm. Sat, 9-11:30 pm. Sun, 10:45-12:15 pm. Central. Founded Sept. 24, 1925.

WJBO

New Orleans, La. 218.8m-1370kc (263m-1140kc). 100 watts. Valdemar Jensen. Mon, Wed, Thurs, Sat, 6:30-7:30 pm. Tues, Fri, 6:30-11 pm. Sun, 3-5 pm, 5-6, 6-7:30. Central. Founded 1922.

WJBT

Chicago, Ill. 389.4m-770kc. 500-5000 watts. J. S. Boyd, Inc. Announcer, Don Hastings. Daily ex Sun, 11:05 am, 3:30 pm, 5. Mon, 10-11 pm. Tues, 11 pm-11 am. Wed, Fri, Sat, 11 pm. Thurs, 11-12 mid. Sun, 10:30-12 n, 2:30-12 mid. Central. Founded 1926.

WJBU

Lewisburg, Pa. 247.8m-1210kc (214.2m-1400kc). 100 watts. Bucknell University. Announcer, John Weber. Slogan, "In the Heart of the Keystone State." Thurs, 8 pm. Eastern. Founded 1925.

WJBW

New Orleans, La. 249.9m-1200kc (238m-1260kc). 30 watts. C. Carlson, Jr.

WJBY

Gadsden, Ala. 247.8m-1210kc (234.2m-1280kc). 50 watts. Gadsden Elec. Refrigeration Co. Slogan, "The Choice of the Majority." Announcer, Joe McCormack. Daily, 3-4 pm, 8-9. Central.

WJJD

Chicago, Ill. (tr. at Mooseheart). 483.6m-620kc (365.6m-820kc). 1000 watts. 5000 watts 6 am-6 pm. Loyal Order of Moose station. Palmer House, Herald-Examiner. Announcer, Gene Rouse. Slogan, "The Call of the Moose." Daily ex Sun, 12 n, 2 pm, 4, 5:45, 8-9. Mon, Tues, Wed, 11-12 mid. Thurs, Fri, 11-1 am. Sat, 8-11 pm. Sun, 7:30-10:30 am, 1 pm, 2, 6:30, 9-10:15. Central.

WJKS

Gary, Ind. 220.4m-1360kc (232.4m-1290kc). 500 watts. Thomas J. Johnson and Frances Kennedy Radio Corp. Announcer, Scotty Weakley. Mon, Wed, Sat, 11 am-2 pm, 7-9, 11-2 am. Tues, Thurs, Fri, 11 am-2 pm, 7-9, 11-12. Sun, 3:30-5 pm, 7-9, 11-12. Central. Founded Aug. 16, 1927.

WJR

Detroit, Mich. (tr. at Pontiac.) 399.8m-750kc (440.9m-680kc). 5000 watts. 8xA 0, 32 m. WJR, Inc. Slogan, "The Good Will Station." Announcers, Leo Fitzpatrick, John F. Patt, Neal Tomy, John B. Eccles, Gordon Higham, John K. Harper. Daily, 9 am-12 mid. Eastern. Founded Aug., 1925.

WJZ

New York, N. Y. (tr. at Bound Brook.) 394.5m-760kc (454.3m-660kc). 30,000 watts. R. C. A. Managed by National Broadcasting Co. Announcers, Milton J. Cross, Marley Sherris, Norman Sweetser, Curt Peterson. Daily ex Sun, 10-11 am, 12:30-12 mid. Sun, 9-10 am, 1-10:45 pm. Founded

WKAQ

San Juan, Porto Rico. 516.9m-580kc (322.4m-930kc). 500 watts. Radio Corporation of Porto Rico. Announcer, Joaquin Agusty. Slogan, "The Island of Enchantment, Where the World's Best Coffee Grows." Wed, 7-9 pm. Fri, 8:30-9:30 pm. Eastern. Founded Dec. 3, 1922.

WKAR

East Lansing, Mich. 288.3m-1040kc (277.6m-1080kc). 500 watts. 1000 watts 7 am-7 pm. Michigan State College. Announcer, Keith Himebaugh. Daily ex Sun, 12-12:30 pm, weather, markets, agricultural topics. Eastern. Founded 1922.

WKAV

Laconia, N. H. 228.9m-1310kc (223.7m-1340kc). 50 watts. Laconia Radio club. Fri, 7:30 pm. Sun, 11 am, 5 pm. Eastern. Founded Oct. 1, 1922.

WKBB

Joliet, Ill. 228.9m-1310kc (215.7m-1390kc). 100 watts. Sanders Brothers. Mon, 7-9 pm. Tues, Thurs, 8-12 mid. Mon, 8-10 pm. Sun, 3-5 pm. Central.

WKBC

Birmingham, Ala. 228.9m-1310kc (218.8m-1370kc). 10 watts. H. W. Ansley. Mon, Wed, Thur, 6-8:30 pm. Sat, 9-10 pm. Central. Founded June, 1926.

WKBE

Webster, Mass. 249.9m-1200kc (228.9m-1310kc). 100 watts. K. & B. Electric Co. Tues, Thurs, 8-10 pm. Sat, 2-4 pm. Eastern. Founded Feb. 27, 1925.

WKBF

Indianapolis, Ind. 214.2m-1400kc (252m-1190kc). 250 watts. Noble B. Watson. Announcer, Carl Watson. Daily ex Sun, 10 am, 10:30, 10:40, 5 pm, 7, 7:10. Daily ex Sun, 12 n. Mon, 7:30 pm, 8:30, 9. Tues, 8:30-10:30 pm. Thurs, 7:30-10 pm. Fri, 7:30, 8-9:30 pm. Sun, 10:45 am, 3 pm, 7:30. Founded Oct., 1925. Central.

WKBH

La Crosse, Wis. 217.3m-1380kc (230.6m-1300kc). 500 watts. Callaway Music Co. Announcer, Arthur J. Hecht. Daily ex Sun, 8 am, 10, Aunt Sammy; 12 n, weather, U. S. Farm talks; 6, 6:15. Mon, 8:30 pm. Wed, Sat, 9 pm. Fri, 7:15 pm. Sun, 10:30 am, 6:30 pm. Central. Founded 1924.

WKBI

Chicago, Ill. 228.9m-1310kc (215.7m-1390kc). 50 watts. Fred L. Schoenwolf. Daily, 2-4 pm. Daily ex Sun, 7:30-9:30 pm. Sun, 12:30 am-3 am. Central. Founded August, 1926.

WKBN

Youngstown, Ohio. 209.7m-1430kc (214.2m-1400kc). 500 watts. Radio Electric Service Co. Announcers, Arthur Brock, Warren P. Williamson, Jr. Daily ex Sun, 7:30 am, exercises. Tues, 5:45 pm. Thurs, Sat, 6 pm. Eastern. Founded Sept., 1926.

WKBO

Jersey City, N. J. 206.8m-1450kc (218.8m-1370kc). 250 watts. Camith Corp. Announcers, H. F. Bidwell, Donald Fischer. Mon, 12-1 pm, 6-9. Tues, 12-1 pm, 6-8. Wed, 12-6 pm. Thurs, 10-1 pm, 6-8. Fri, 10-1 pm, 9-12 mid. Sat, 12 n-3 pm. Sun, 2-6 pm. Eastern. Founded Sept. 11, 1926.

WKBP

Battle Creek, Mich. 211.1m-1420kc (212.6m-1410kc). 50 watts. Battle Creek Enquirer and News.

WKBQ

New York, N. Y. 222.1m-1350kc (218.8m-1370kc). 250 watts. Standard Cahill Co., Inc. Announcer, Allan Cahill. Mon, 9-12 n. Tues, 9-12 n, 1-5 pm, 9-12. Wed, 9-12 mid. Thurs, 1-3 pm, 8-12. Fri, 3-6 pm. Sat, 3-8 pm. Sun, 8-12 mid. Eastern. Founded Sept., 1926.

WKBS

Galesburg, Ill. 228.9m-1310kc (217.3m-1380kc). 100 watts. Permil N. Nelson. Announcer, Paul W. Palmquist. Slogan, "The Voice of Galesburg." Daily ex Sat, Sun, 12:30-1:30 pm, 2:30-4. Sat, 12:30-1 pm. Mon, Fri, 7-11 pm. Tues, 7-9 pm, 10-11. Wed, 5:30-6 pm, 6:30-11. Thurs, 6:30-9 pm, 10-11. Sun, 1-3 pm. Central. Founded Oct., 1926.

WKBT

New Orleans, La. 211.1m-1420kc (252m-1190kc). 50 watts. First Baptist church. Announcer, W. H. Green. Slogan, "We Kast Bible Truth." Sun, 10:45 am, 7:20 pm, service. Central. Founded Feb., 1924.

WKBV

Brookville, Ind. 218.8m-1370kc. 100 watts. Knox Battery & Electric Co. Wed, 7:30-9 pm. Fri, 7-9 pm. Sun, 7-9 pm. Central.

WKBW

Amherst, N. Y. 204m-1470kc (217.3m-1380kc). 5000 watts. Churchill Evangelistic Assn., Inc. Daily ex Sun, 3-4 pm, 6:30-10. Sun, 9:30 am, 10:30, 3 pm, 7-9, 10:15-12 mid. Eastern. Founded 1926.

WKBZ

Ludington, Mich. 199.9m-1500kc. 15 watts. The Toggery. Daily ex Sun, 10-11 am, 12-1 pm. Mon, 8-10 pm. Sun, 10:30-12 n, 7-9. Central. Founded Nov. 23, 1926.

WKEN

Buffalo, N. Y. 204m-1470kc. 750 watts. WKEN, Inc. Announcers, Walter L. Amidon, Carl E. Welsher. Daily ex Sun, 11:45 am. Mon, Thurs, 6-12:30 am. Tues, 8-12 mid. Sat, 6:30 pm. Sun, 9:30 am, 11, 2:30-3:30 pm, 7:30. Eastern. Founded Fall 1925.

WKJC

Lancaster, Pa. 228.9m-1310kc (252m-1190kc). 50 watts. Kirk Johnson & Co. Announcers, M. W. Gehman, L. H. Bailey. Daily ex Sun, 11-12 n. Mon, Wed, Fri, 6-10 pm. Sun, 10:45-12 n, 7:30-8:30. Eastern. Founded Nov., 1921.

WKRC

Cincinnati, Ohio. 545.1m-550kc (245.8m-1220kc). 500 watts. Kodel Elec. & Mfg. Co. Mon, Wed, 6-7 pm, 9-11. Tues, 9-12 mid. Thurs, 11-12 mid. Fri, 9-11 pm. Sat, 11-12 mid. Sun, 11-12 n, 3-5 pm, 7-8, 9-11, 11:30-1. Eastern. Founded May, 1924.

WKY

Oklahoma City, Okla. 333.1m-900kc (288.3m-1040kc). 150 watts. WKY Radiophone Co. Daily, 10-11 am, 6-7:30 pm. Mon, Wed, Fri, 9-11 pm. Central.

WLAC

Nashville, Tenn. 201.2m-1490kc (225.4m-1330kc). 5000 watts. Life and Casualty. Announcer, Walter N. Campbell. Daily ex Sun, 6:30-10 am, 12:25-1:10 pm. Sun, 3:30-5 pm, 6-7, 9-10:30. Mon, Tues, Wed, Thurs, Sat, 3:30-5 pm, 6-11. Central. Opened Nov. 24, 1926.

WLAP

Louisville, Ky. 249.9m-1200kc (267.7m-1120kc). 30 watts. 100 watts 6 am-6 pm. Virginia av. Baptist Church. Sun, 10:45 am, 7:30-8:45 pm. Central. Founded, 1922.

WLB-WGMS

Minneapolis, Minn. 243.8m-1230kc (245.8m-1220kc). 1000 watts. U. of Minnesota. Announcer, Gordon C. Harris. Mon, 12:30-1 pm. Tues, 6-7 pm, 8-9. Wed, 6:15-7 pm, 7-8. Fri, 12:30-1 pm, 4-5. Central. Opened Oct. 3, 1927.

WLBF

Kansas City, Mo. 249.9m-1200kc (209.7m-1430kc). 100 watts. Everett L. Dillard. Slogan, "Where Listeners Become Friends." Daily ex Sun, 9-12 n, 2-4 pm, 7-10:30. Central. Founded Nov. 13, 1926.

WLBG

Petersburg, Va. 249.9m-12:00kc (214.2m-1400kc). 100 watts. R. A. Gamble.

WLBH

Farmingdale, N. Y. 211.1m-1420kc (232.4m-1290kc). 30 watts. Jos. J. Lombardi. Announcer, H. J. Martin. Daily, 10-12. Mon, Fri, 8-11 pm. Eastern.

WLBL

Stevens Point, Wis. 333.1m-900 kc. 1000 watts. 2000 watts 6 am-6 pm. Wisconsin Dept. of Markets. Slogan, "Wisconsin, Land of Beautiful Lakes." Daily ex Sun, 8 am, 9, 10, 11, 12 n, weather, markets; 1 pm; news. Thurs, Sat, 8-10 pm. Central.

WLBO

Galesburg, Ill. 228.9m-1310kc (217.3m-1380kc). 100 watts. Frederick A. Trebbe, Jr. Tues, Thurs, Sat, 9-10 pm. Central. Founded Jan. 16, 1927.

WLBV

Mansfield, Ohio. 247.8m-1210kc (206.8m-1450kc). 100 watts. Mansfield Broadcasting Association. John F. Weimer. Daily ex Sun, 6-7 pm. Mon, 9-11 pm. Wed, 9-11 pm. Sat, 9-12 mid. Sun, 10:30-11:30 am, 9-10 pm. Central. Founded Jan. 1, 1927.

WLBW

Oil City, Pa. 238m-1260kc (272.6m-1100kc). 500 watts. Petroleum Telephone Co. Announcers, Frank Proudfoot, Cyril King. Daily ex Sun, 12:15-1:15 pm, 3-4, 5:15. Mon, 12-2:30 am. Thurs, 10-12 mid. Sun, 3:30-5 pm. Eastern. Founded 1926.

WLBX

Long Island, N. Y. 199.9m-1500kc (204m-1470kc). 100 watts. John N. Brahy.

WLBZ

Foxcroft, Me. 526m-570kc (208.2m-1440kc). 250 watts. Thompson L. Guernsey.

WLCI

Ithaca, N. Y. 247.8m-1210kc. 50 watts. Lutheran Assn. of Ithaca. Announcer, Robert F. Schuetz. Slogan, "The Church at the Gate of the Campus." Sun, 10:15 am, 7:15 pm. Eastern. Founded 1926.

WLEX

Lexington, Mass. 211.1m-1420kc (230.7m-1300kc). 50 watts. Lexington Air Station. Announcers, Gerald Harrison, Carl S. Wheeler, Paul Morgan. Daily ex Sat, 7:45-10:30 pm. Eastern. Founded Oct. 1926.

WLIB

Chicago, Ill. (Tr. at Elgin.) 416.4m-720kc. 1500 watts. Liberty Magazine. Announcers, Quinn Ryan, Tommy Coates. See WGN. Central. Founded 1925.

WLIT

Philadelphia, Pa. 535.4m-560kc (405.2m-740kc). 500 watts. Lit Bros. Mon, Wed, Fri, 12-2 pm, music, 2-3, 4:30, music; 5:30, stories; 7:30-mid. Tues, Thurs, 11 am. Tues, Thurs, Sat, 12 n, 2 pm, 4:30, 5:30, 7:30. Eastern. Founded Mar. 18, 1923.

WLOE

Chelsea, Mass. 199.9m-1500kc (211.1m-1420kc). 100 watts. William S. Pote. Daily ex Sun, 12-1:45 pm, 8-12. Eastern.

WLS

Chicago, Ill. (tr. at Crete.) 344.6m-870kc. 5000 watts. Sears, Roebuck & Co. Slogan, "World's Largest Store." Daily ex Sun, 9-1:30 pm, half hour markets; 12-1 pm, farm program; 2:30-3:30, homemakers hour. Mon, 4:30-10 pm. Wed, Fri, 4:30-12 mid. Sat, 4:30-1 am. Tues, Thurs, 4:30-8 pm. Sun, 10:45-12:15 pm. U. of C. services; 12:15-1:30 pm, concert; 1:30-2:30, Cross Roads; 6-8, Little Brown church. Central. Founded April 6, 1924.

WLSI

Providence, R. I. 218.8m-1370kc (247.8m-1210kc). 100 watts. Lincoln Studios, Inc. Announcer, Armande J. Lopez. Mon, 6:45 pm. Tues, 6:30 pm. Wed, 7 pm, 9. Thurs, 6:30. Fri, 7 pm. Sat, 6:30 pm. Sun, 6:30 pm. Eastern. Founded Jan. 1925.

WLTH

Brooklyn, N. Y. 214.2m-1400kc (256.3m-1170kc). 250 watts. Voice of Brooklyn, Inc. Mon, 10 am, 5-6 pm, 9-11. Tues, Wed, Thurs, 4-7 pm, 9-12. Fri, 5-7 pm, 11-1 am. Sat, 4-6 pm, 9-12 mid. Sun, 1-2 pm, 5-6, 9-11. Eastern.

WLW

Cincinnati, Ohio. (tr. at Harrison). 428.6m-700kc. 5000 watts. 50,000, 8XAL. 52.02-5764kc. 250 watts. The Crosley Radio Corp. Daily ex Sat, Sun, 8 am, exercises; 10, woman's hour; 11:15, markets; 11:55, time; 12 n, weather, musicale; 1:30, 3:30, markets; 12 n-2 pm, 4, program; 6:45, markets. Sat, 10 am, woman's hour; 11:15, markets; 11:55, time; 12 n, weather; 12:45, markets; 2:30-3:30, musicale; 6:45, markets; 6-12. Sun, 9:30 am, 11, 2-11:30 pm. Eastern. Founded 1919.

WLWL

New York, N. Y. (tr. at Kearney.) 272.6m-1100kc (370.2m-810kc). 5000 watts. The Paulist League. Announcer, Bartholomew Sheehan. Slogan, "For God and Country." Mon, Tues, Wed, Thurs, Fri, Sat, 6-8 pm. Eastern.

WMAC

Cazenovia, N. Y. (tr. at Cazenovia). 208.2m-1440kc (225.4m-1330kc). 500 watts. O. B. Meredith. Announcer, C. R. Jones. Thurs, 12 n, farm program; 8 pm, popular studio. Founded 1922. Eastern.

WMAF

South Dartmouth, Mass. 227.1m-1320kc (428.3m-700kc). 500 watts. Round Hills Radio Corp.

WMAK

Buffalo, N. Y. (tr. at Martinsville). 333.1m-900kc 545.1m-550kc). 750 watts (tr. Tonawanda). WMAK Broadcasting System, Inc. Announcers, William Fay, Robert Steigl, Robert Young. Daily ex Sat. Sun, 11 am-12 mid. Sat, 6:30-12 mid. Sun, 3-11 pm. Eastern. Founded Sept. 22, 1922.

WMAL

Washington, D. C. 475.9m-630kc (241.8m-1240kc). 250 watts. M. A. Leese Radio Co. Daily 6:30 pm. Eastern.

WMAN

Columbus, Ohio. 247.8m-1210kc (234.2m-1280kc). 50 watts. First Baptist church. Announcer, John Bohannan. Sun, 10:30-11:45 am, 7:30-8:45 pm. Eastern. Founded Sept. 1922.

WMAQ

Chicago, Ill. 447.5m-670kc. 5000 watts. The Chicago Daily News. Announcers, Bill Hay, George Simons. Daily ex Sun, 6 am-1 am. Sun, 1-2 pm, 4-6, 7-10. Central. Founded April 13, 1922.

WMAY

St. Louis, Mo. 249.9m-1200kc (234.2m-1280kc). 100 watts. Kings-highway Presbyterian churches. Announcer, Don O'Neil. Slogan, "May Every By-Way Hear Kings-highway." Sun, 11 am, 8 pm. Central.

WMAZ

Macon, Ga. 336.9m-890kc (270.1m-1110kc). 500 watts. Mercer University. Announcer, E. K. Cargill. Tues, Wed, Thurs, 8-9:15 pm. Fri, 11-12:15 am. Eastern. Founded 1925.

WMBC

Detroit, Mich. 211.1m-1420kc (243.8m-1230kc). 100 watts. Michigan Broadcasting Co. Daily, 5-10 pm. Sat, 10-12 mid. Eastern. Founded 1925.

WMBD

Peoria Heights, Ill. 208.2m-1440kc (205.4m-1460kc). 500 watts. Peoria Heights Radio Laboratory. Daily ex Thurs, musicale. Sun, service.

WMBF

Miami Beach, Fla. 241.8m-1240kc (384.4m-780kc). 1000 watts. Fleetwood Hotel. Announcer, Paul Whitehurst. Daily 6:30-7 pm, 9:30-11 pm. Eastern. Founded, 1924.

WMBG

Richmond, Va. 247.8m-1210kc (220.4m-1360kc). 100 watts. Havens and Martin. Slogan, "Richmond's Daylight Station." Announcer, Wm. K. Sealey, Jr. Daily ex Sun, 3-4 pm, 6-9. Sun, 11-12:30 pm, 8-9:30. Eastern.

WMBH

Joplin, Mo. 247.8m-1210kc (204m-1470kc). 100 watts. Edwin Aber. Announcer, E. D. Aber. Mon, Tues, Wed, Thurs, 12:15-1 pm, 5:30-7:30, 8:30-10.30. Fri, 12:30-1:15 pm, 5:30-7:30. Sat, 12:30-1:15 pm, 5:30-7:30, 8:30-10:30. Sun, 10:50-12 n, 6, 7:30. Central.

WMBI

Chicago, Ill. 258.5m-1160kc (263m-1140kc). 5000 watts. Moody Bible Institute. Slogan, "The West Point of Christian Service." Announcer, Wendell P. Loveless. Daily ex Sun, 7-7:40 am, 10:30-11:30, 12:30-1:30 pm, 3:30-4:30. Tues, Thurs, Sat, 4:03-5 pm. Mon, Tues, Wed, Fri, Sat, 8-9 pm. Thurs, 7-9 pm. Sun, 3:30-7 pm. Central. Founded July 28, 1926.

WMBL

Lakeland, Fla. 228.9m-1310kc. 100 watts. Benford's Radio Studios. Daily ex Sun, 10:30-1:30 pm, 7:30-9, 9-10, 10-11. Sun, 11-12 n, 7:30-8:30. Eastern.

WMBM

Memphis, Tenn. 199.9m-1500kc (209.7m-1430kc). 10 watts. Seventh Day Adventist Church.

WMBO

Auburn, N. Y. 218.8m-1370kc (220.4m-1360kc). 100 watts. Radio Service Laboratories.

WMBQ

Brooklyn, N. Y. 199.9m-1500kc (204m-1470kc). 100 watts. Paul J. Gollhofer.

WMBR

Tampa, Fla. 247.8m-1210kc (252m-1190kc). 100 watts. F. J. Reynolds. Daily ex Sun, 1-2 pm, 2-3, 7-8, 8-9, 10-11. Eastern.

WMBS

Lemoyne, Pa. 209.7m-1430kc (234.2m-1280kc). 250 watts. Mack's Battery Co. Announcer, W. S. McCachren. Slogan, "The Voice of the Susquehanna." Daily ex Sun, 11:30 am, musicale; 12 n, organ; 6, time; 6-11:30 pm, music. Sat, 11:30-3 am, Knut Kracker Klub frolic. Sun, 8:30 am-9 pm. Eastern. Founded March 1, 1924.

WMC

Memphis, Tenn. 384.4m-780kc (516.9m-580kc). 5000 watts. The Commercial Appeal. Announcer, Francis S. Chamberlin. Slogan, "Station WMC, Memphis." "Down in Dixie." Daily ex Sun, 12 n, Mon, 7-10 pm, N.B.C.; Tues, 9:50 am, 7 pm, N.B.C.; 7:30, music. Sun, 11 am, services; 5:30, concert; 6:20, N.B.C.; 8, N.B.C.; 9:15, N.B.C. Founded Jan. 20, 1923. Central.

WMCA

New York, N. Y. (tr. at Hoboken). 526m-570kc (370.2m-810kc). 500 watts. Hotel McAlpin. Announcer, Snedden Weir. Slogan, "Where the Searchlight Flashes and the White Way Begins." Daily ex Sun, 9 am, 9 am, 10:45, 12 n, 1-6 pm, 8-12 mid. Thurs, Sat, 12-1 am. Sun, 10:30 am, 11, 12:15, 1 pm, 2, 3, 3:30, 6-8, 9:15-1:30. Eastern.

WMES

Boston, Mass. 199.9m-1500kc (211.1m-1420kc). 50 watts. Mass. Educational Society. Announcer, Walter Atkinson. Mon, Thurs, 7:45-10 pm. Sun, 10:45-12 n, 1:55-2:30 pm, 7:45-9. Eastern. Founded Aug. 1, 1927.

WMPC

Lapeer, Mich. 228.9m-1310kc (234.2m-1280kc). 30 watts. First Methodist Protestant Church. Daily ex Sat, Sun, 9-10 am. Daily ex Sat, 12-1 pm, 4-5:30. Daily ex Thurs, Sat, 7:30-10 pm. Sun, 10:30-12 n, 12-1 pm, 4-5:30, 7:30-12. Central. Founded Dec. 6, 1926.

WMRJ

Jamaica, N. Y. 211.1m-1420kc (206.8m-1450kc). 10 watts. Peter J. Prinz. Tues, Thurs, 8-11:30 pm. Tues, Thurs, 7:30-12 mid. Sat, 12-2:30 am. Sun, 12-5:30 pm. Eastern. Opened July 9, 1926.

WMSG

New York, N. Y. 222.1m-1350kc (236.1m-1270kc). 250 watts. Madison Square Garden. Announcer, Horace E. Beaver. Mon, 9-12 mid. Tues, 6-11 pm. Wed, Sat, 3-6 pm. Thurs, 9 pm-3 am. Fri, 6-9 pm. Eastern.

WNAC

Boston, Mass. 243.8m-1230kc (461.3m-650kc). 500 watts. The Shepard Stores. Announcers, Ben Hadfield, E. Lewis Dunham, Joseph Lopez, Jean Sargent. Daily ex Sun, 7:45 am-12 mid. Sun, 10:45 am-5:30 pm; 6:30-11. Eastern. Founded July 31, 1922.

WNAD

Norman, Okla. 516.9m-580kc (239.9m-1250kc). 500 watts. University of Oklahoma. Announcer, Bill Cram. Mon, Wed, Thurs, 7:15-9:45 pm. Tues, Fri, 12:15-1 pm. Sat, 2-5 pm. Central. Founded Jan. 5, 1925.

WNAT

Philadelphia, Pa. 228.9m-1310kc (288.3m-1040kc). 100 watts. Lennig Bros. Co. Daily ex Sun, 9-10:30 am. Wed, 7:30 pm. Sat, 8 pm. Eastern. Founded 1921.

WNAX

Yankton, S. D. 336.9m-890kc (302.8m-990kc). 500 watts. Gurney Seed & Nursery Co. Daily ex Sun, 6 am-6 pm. Sun, 9:30-12 n, 1:30-6 pm. Central. Founded 1921.

WNBF

Endicott, N. Y. 199.9m-1500kc (206.8m-1450kc). 50 watts. Howitt-Wood Radio Co. Thurs, 7-10 pm. Sun, 1-3 pm. 7:30-10. Eastern.

WNBH

New Bedford, Mass. 206.8m-1450kc (260.7m-1150kc). 250 watts. New Bedford Hotel. Announcer, I. Vermilya. Mon, 6-10:30 pm. Tues, Thurs, 7-8 pm. Wed, 6-10 pm. Fri, 6-10:30 pm. Sun, 11-12:15 pm, 7:30-9 pm. Eastern. Founded 1923.

WNBJ

Knoxville, Tenn. 228.9m-1310kc (206.8m-1450kc). 50 watts. Lonsdale Baptist church. Thurs, 7:30 pm. Sun, 9:45 am, 10:45, 5-6 pm, 7. Central.

WNBO

Washington, Pa. 249.9m-1200kc (211.1m-1420kc). 15 watts. John Brownlee Spriggs. Slogan, "Where the Hills of Penn Greet the Western Lea." Daily ex Sun, 2-4 pm, 9-11 pm. Sun, 11 am, 7 pm, services. Eastern.

WNBQ

Rochester, N. Y. 199.9m-1500kc (205.4m-1460kc). 15 watts. Gordon P. Brown.

WNBR

Memphis, Tenn. 209.7m-1430kc (228.9m-1310kc). 500 watts. Popular Radio Shop. Announcer, Mrs. John Ulrich. Daily ex Sun, 6:30 pm. Sun, 2:30 pm. Central. Opened Feb. 28, 1927.

WNBW

Carbondale, Pa. 249.9m-1200kc (199.9m-1500kc). 5 watts. Home Cut Glass and China Co.

WNBX

Springfield, Vt. 249.9m-1200kc (241.8m-1240kc). 10 watts. First Congregational Church Corp.

WNBZ

Saranac Lake, N. Y. 232.4m-1290kc. 10 watts. Smith and Mace. Daily 10 am-12 n. Eastern.

WNEW

Newport News, Va. 228.9m-1310kc (209.7m-1430kc). 100 watts. Virginia Broadcasting Co., Inc.

WNJ

Newark, N. J. 206.8m-1450kc (267.7m-1120kc). 250 watts. Radio Investment Co., Inc. Daily ex Sat, Sun, 10 am, 1:30-3:30 pm. Mon, Tues, 6-8 pm. Wed, Fri, 10-12 mid. Thurs, 6-8 pm. Sun, 6:30-12 mid. Eastern.

WNOX

Knoxville, Tenn. 535.4m-560kc (265.3m-1130kc). 1000 watts. Sterchi Bros. Daily ex Sun, 12-1 pm. Mon, Wed, 7-10 pm. Fri, 7-11 pm. Sat, 12:30 am. Central. Founded 1921.

WNRC

Greensboro, N. C. 208.2m-1440kc (223.7m-1340kc). 500 watts. Wayne M. Nelson. Mon, Wed, Fri, 12:30-1:30 pm, 6:45-9. Tues, 7-10 pm. Thurs, 7-11 pm. Sun, 11:15 am, 8 pm, services; 9, spirituals. Eastern. Founded March 24, 1926.

WNYC

New York, N. Y. 526m-570kc. 500 watts. New York Municipal Radio Station. Slogan, "Municipal Broadcasting Station of the City of New York." Mon, 5:45-10:30 pm. Tues, 6-10:30 pm. Wed, 5-10:30 pm. Thurs, 6:50-10 pm. Fri, 6-10:45 pm. Sat, 6:50-10:30 pm. Eastern. Founded July 8, 1924.

WOAI

San Antonio, Texas. 252m-1190kc (280.2m-1070kc). 5000 watts. Southern Equip Co. (Evening News-Express). Announcer, J. G. Cummings. Slogan, "The Winter Playground of America, Where the Sunshine Spends the Winter." Daily ex Sun, 9:30 am, weather, markets, news; 12:30 pm, 2:30, 3:30, music; 4:30, 5:45, markets, news, sports. Mon, 7:30-8 pm, N.B.C. Tues, 6:30-7 pm, N.B.C.; 8-8:30, N.B.C.; 9:30-10:30, music. Wed, 7-8 pm, N.B.C. Thurs, 5:45-6:45 pm, organ; 8-9, N.B.C.; 9-9:30, music. Fri, 6-6:30 pm, N.B.C.; 7:30-8, N.B.C.; 9-10, music. Sat, 1:30-2:30 pm, N.B.C.; 8:20-9, N.B.C. Sun, 11 am, 7:30 pm. Central. Founded summer 1922.

WOAN

Lawrenceburg, Tenn. 499.7m-600kc (239.9m-1250kc). 500 watts. Church of the Nazarene and Vaughn School of Music. Announcer, James D. Vaughan. Sun, 11-12 n, 7:30-8:30 pm. Central.

WOAX

Trenton, N. J. 234.2m-1280kc (239.9m-1250kc). 500 watts. F. J. Wolff. Slogan, "Trenton Makes; the World Takes." Daily ex Sun, 12-1:30 pm, 9-10. Mon, Wed, Fri, 7:30-10 pm. Sun, 6:30-8:30 pm. Eastern. Founded March 2, 1923.

WOBT

Union City, Tenn. 228.9m-1310kc (205.4m-1460kc). 15 watts. Tittsworth Radio Music Shop. Daily ex Sun, 9:30-10:30 am, 4-5 pm, 8-10. Sun, 4-5 pm. Eastern.

WOBU

Charleston, W. Va. 516.9m-580kc (267.7m-1120kc). 250 watts. Charleston Radio Broadcasting Corp. Announcer, Wally Fredericks. Daily, 7:15-9:30 pm. Eastern.

WOC

Davenport, Iowa. 309.1m-970kc (374.8m-800kc). 5000 watts. The Palmer School of Chiropractic. Announcers, Peter MacArthur, Edgar Twamley, Pat Flanagan. Slogan, "Where the West Begins and in the State Where the Tall Corn Grows." Daily ex Sun, 10 am, markets; 12, program; 12:57, time; 1 pm, weather; 5:30, news; 5:45, chimes; 6, music. Mon, 6-11 pm. Tues, 6:30-12 mid. Wed, 7-12 mid. Thurs, 6:30-12 mid. Fri, 7-11 pm. Sat, 6:30-8:20 pm. Sun, 8:30-10 am, 10:45-12 n, church; 1 pm, music; 7-10:15. Founded May, 1922.

WOCL

Jamestown, N. Y. 247.8m-1210kc (223.7m-1340kc). 25 watts. A. E. Newton. Announcer, Bob Page. Tues, Fri, 6:30-7 pm. Sun, 10:30 am, 7-9 pm. Eastern.

WODA

Paterson, N. J. 239.9m-1250kc (293.9m-1020kc). 1000 watts. O'Dea Temple of Music. Slogan, "A Voice From the Silk City." Daily ex Sun, 9-10 am, 12-2 pm. Mon, 5:30-9 pm. Tues, 4:30-6 pm, 9-11. Wed, 5:30-9 pm, 11-12. Thurs, 4:30-6 pm, 9-12. Fri, 5:30-9 pm, 11-12. Sat, 4:30-6 pm, 9-12. Sun, 9 am, 7 pm. Founded April 13, 1925. Eastern.

WOI

Ames, Iowa. 285.5m-1050kc (265.3m-1130kc). 5000 watts. Iowa State College. Announcer, A. G. Woolfries. Daily ex Sun, 6:30 am, 6:40, 7:45, 8:30, 9:30, 10:30, 12:10 pm, 12:15, 12:30, 12:40, 12:45, 1, 1:15, 1:30, 9:30. Mon, Thurs, 8 pm. Tues, Thurs, Fri, 10 am. Founded April, 1922. Central.

WOKO

Peekskill, N. Y. 208.2m-1440kc (215.7m-1390kc). 500 watts. Hudson Valley Broadcasting Co. Daily, 10-11 am, 6-8 pm. Sat, 9-11 pm. Sun, 11 am, 12:30 pm, 3:30. Eastern. Founded March, 1924.

WOMT

Manitowoc, Wis. 222.1m-1350kc. 100 watts. The Mikadow theater. Announcer, F. M. Kadon. Daily ex Sun, 11:50 am-1:10 pm, 5:45-7. Mon, 10:30-1:30 am. Central. Founded July, 1926.

WOO

Philadelphia, Pa. 199.9m-1500kc (348.6m-860kc). 100 watts. John Wanamaker. Daily ex Sun, 11 am, organ; 11:30, weather; 11:55 am, time, weather; 12 n, organ; 4:40, weather; 4:45, organ recital; 5, music. Mon, Fri, 7:30 pm, dinner music; 7:55 talk; 10:02, music; 10:30, musicale. Wed, Thurs, 7:30 pm. Sun, 2:30 pm, 6, 7:30. Eastern. Founded August, 1922.

WOOD

Grand Rapids, Mich. 236.1m-1270kc (260.7m-1150kc). 500 watts. Walter B. Stiles, Inc. Mon, Tues, Wed, Thurs, Fri, 9-11 pm. Sun, 9-10 pm. Central.

WOQ
Kansas City, Mo. 491.5m-610kc (340.7m-880kc). 1000 watts. Unity School of Christianity. Announcer, Rex G. Bettis. Daily ex Sun, 11-11:30 am. Daily ex Sun, Sat, 6-7 pm. Mon, 9-10 pm. Wed, Fri, 8-9 pm. Sat, 10-11 pm. Sun, 11-12:30 am, 2:30-3 pm, 7:45-9 pm, 9:30-10. Central. Founded 1921.

WOR
Newark, N. J. (tr. at Kearney). 422.3m-710kc (422.3m-710kc). 5000 watts. L. Bamberger & Co. Announcers, John B. Gambling, Louis Reid, Gregory Abbott, Meredith Page, C. M. Bosworth, William S. Lynch. Daily ex Sun, 6:45-8 am, 10-2 pm, 2:30-4 pm, 6-12. Sun, 3-5:30 pm, 7:30-11. Founded 1922. Eastern.

WORD
Batavia, Ill. 202.6m-1480kc (252m-1190kc). 5000 watts. Peoples Pulpit association. Announcer, J. P. Holmes. Slogan, "Watchtower Station WORD." Daily ex Sun, 10-11 am, 6-8 pm. Sun, 10-12 n, 2-4 pm, 6-7:40. Central. Founded December, 1924.

WOS
Jefferson City, Mo. 475.9m-630kc (422.3m-710kc). 500 watts. Missouri State Marketing Bureau. Announcer, Jack Heiny. Slogan, "Watch Our State." Daily ex Sun, 9 am, 10, 10:30, 11, 12 n, 1 pm, 2, markets, stocks, weather. Mon, Tues, Wed, Thurs, Fri, 7 pm, markets, baseball; 7:15, news. Fri, 4 pm, children's hour. Mon, Wed, 8 pm. Fri, 8:15 pm. Central. Founded 1922.

WOV
New York, N. Y. 265.3m-1130kc (293.3m-1020kc). 1000 watts. International Broadcasting Corp.

WOW
Omaha, Neb. 508.2m-590kc. 1000 watts. Woodmen of the World. Announcer, Lester Palmer. Slogan, "Where the West Is at Its Best." Daily ex Sun, 8:15 am, 8:55, 10:30, 12:30 pm, 1:45, 3:15, 5, markets, 6-11. Daily ex Sun, Sat, 12:45 pm. Sun, 9-10:45 am, 1-4:30 pm, 6-8:13, 9:15. Founded April 2, 1923. Central.

WOWO
Fort Wayne, Ind. 258.5m-1160kc (228.9m-1310kc). 5000 watts, 6-6 pm. 2500 watts after 6 pm. Main Auto Supply Co. Announcers, Al Becker, Don Cruse. Daily ex Sat, Sun, 10:30-12 n, home news, farm flashes. Daily ex Sun, 12-1:30 pm, music. Mon, 6:15-11:30 pm. Tues, 8-10 pm. Wed, 7-11 pm. Thurs, Fri, 7-11 pm. Fri, 4-5 pm. Sat, 6 pm. Sun, 4-5 pm, service; 8-10. Central. Founded April, 1925.

WPAP
Palisade, N. J. 296.9m-1010kc (394.5m-760kc). 250 watts. Palisade Amusement Park. Announcer, Perry Charles. Mon, Wed, Sat, 8 pm. Tues, Fri, 8:30 pm. Thurs, 9 pm. Eastern.

WPCC
Chicago, Ill. 220.4m-1360kc (223.7m-1340kc). 500 watts. North Shore Congregational church. Announcer, Ralph E. Briggs. Wed, 7:30-830 pm. Fri, 7:30-9:30 pm. Sun, 11-12:30 pm, 3:30-5:30, 8-9:30. Central. Founded July, 1924.

WPCH
Hoboken, N. J. 370.2m-810kc (325.9m-920kc). 500 watts. Concourse Radio Corp. Mon, 7-12 mid. Tues, 4-7 pm. Wed, 6-9 pm. Thurs, 4-12 mid. Sat, 4-7 pm, 9-2 am. Sun, 6:30-12 mid. Eastern.

WPG
Atlantic City, N. J. 272.6m-1100kc. 5000 watts. Municipality of Atlantic City. Slogan, "World's Playgrounds." Daily ex Sun, 1 pm; 6:45-12:30 am. Sun, 3:15 pm, 4:15 pm, 5:15, 9:15, 10:30. Eastern. Founded Jan. 3, 1924.

WPRC
Harrisburg, Pa. 249.9m-1200kc (209.7m-1430kc). 100 watts. Wilson Printing & Radio Co. Mon, Wed, Fri, 6-7 pm. Sun, 7:30-10:30 pm. Eastern. Opened Sept. 30, 1925.

WPSC
State College, Pa. 243.8m-1230kc (299.8m-1000kc). 500 watts. Pa. State College. Announcers, D. M. Cresswell, D. D. Henry. Slogan, "The Voice of the Nittany Lion." Tues, Wed, 6:30-7:30 pm. Sat, 2 pm, Sun, 11 am. Eastern. Founded Nov., 1921.

WPSW
Philadelphia, Pa. 199.9m-1500kc (206.8m-1450kc). 50 watts. Philadelphia School of Wireless Telegraphy. Slogan, "First Wireless School in America." Wed, Fri, 7 pm. Eastern. Founded 1908.

WPTF
Raleigh, N. C. 277.6m-1080kc (545.1m-550kc). 5000 watts. Durham Life Ins. Co. Announcer, George L. Sutherland. Slogan, "We Protect the Family." Daily ex Sun, 11:30-2 pm, 6-12. Sun, 11 am, 7:30. Mon, Wed, Fri, 6-8 pm. Sun, 11 am, 7:30 pm. Eastern. Founded Oct. 1, 1927.

WQAM
Miami, Fla. 241.8m-1240kc (384.4m-780kc). 750 watts. Electrical Equip. Co. Announcer, Frederick W. Mizer. Slogan, "The Most Southern Broadcasting Station in the U. S." Daily ex Sun, 11-12:30 pm, 3-5 pm, 7-9:30. Sun, 9-12 n, 7-9:30 pm. Eastern. Founded Feb. 1, 1922.

WQAN
Scranton, Pa. 340.7m-880kc (230.6m-1300kc). 250 watts. Scranton Times. Announcer, T. V. Nealon. Slogan, "The Voice of the Anthracite." Daily ex Sun, 12:30-1 pm, 4:30-5, news, reports, sports, music. Tues, Fri, 8 pm, entertainment. Sat, 6:30-7:15 pm, dance music. Sun, 4-5 pm. Eastern. Opened Jan. 8, 1923.

WQAO
Palisade, N. J. 296.9m-1010kc (394.5m-760kc). 250 watts. Calvary Baptist church. Announcer, G. R. Windham. Slogan, "The First Church Owned and Operated Broadcasting Station in the World." Wed, 7:30 pm, church service. Sun, 11:15 am, 3 pm, 7:30, church service. Founded 1922. Eastern.

WQBC
Utica, Miss. 247.8m-1210kc (215.7m-1390kc). 100 watts. Utica Chamber of Commerce, Inc. Daily ex Sun, 7 am-7 pm. Central.

WQBJ
Clarksburg, W. Va. 249.9m-1200kc (239.9m-1250kc). 65 watts. John Raikes.

WQBZ
Weirton, W. Va. 249.9m-1200kc (249.9m-1200kc). 60 watts. J. H. Thompson.

WRAF
La Porte, Ind. 249.9m-1200kc (208.2m-1440kc). 100 watts. Radio Club, Inc. Announcer, Charles Middleton. Slogan, "The Voice of the Maple City." Daily ex Sun, 12-1 pm, 7-9. Sun, 10:15-11:45 am. Founded April, 1923. Central.

WRAK
Erie, Pa. 218.8m-1370kc. 30 watts. Economy Light Company. Announcer, H. E. Flath. Slogan, "The Gateway to Cloverland." Mon, Fri, 8:30 pm. Eastern. Founded 1924.

WRAW
Reading, Pa. 228.9m-1310kc (238m-1260kc). 100 watts. Avenue Radio & Elec. Shop. Slogan, "The Schuylkill Valley Echo." Announcer, C. M. Chafey. Daily ex Sun, 7:30-9 am. Tues, 9-11 pm. Thurs, 8-12 mid. Sun, 11 am, 3-4, 7:30. Eastern. Founded June 5, 1923.

WRAX
Philadelphia, Pa. 208.2m-1440kc (212.6m-1410kc). 250 watts. Berachah Church, Inc. Announcers, Walter S. Smalley, Herbert Hogg. Tues, Thurs, 7:30-9:30 pm. Sun, 11:15-12:15 pm, 4-5, 9-10. Eastern. Founded 1923.

WRBC
Valparaiso, Ind. (241.8m-1240kc (238m-1260kc). 500 watts. Immanuel Lutheran church. Announcer, Gerhard Schutes. Slogan, "World Redeemed by Christ." Mon, 7:30 pm. Sun, 7:30 pm, church service. Central. Founded March, 1924.

WRBH
Manchester, N. H. 500 watts. N. H. Broadcasting Corp.

WRBI
Tifton, Ga. 228.9m-1310kc (222.1m-1350kc). 100 watts. Kent's Furniture and Music Store.

WRBJ
Hattiesburg, Miss. 199.9m-1500kc (249.9m-1200kc). 10 watts. Woodruff Furn. Co. Daily ex Sun, 12-1 pm. Mon, Wed, Fri, 8-11 pm. Central.

WRBL
Columbus, Ga. 249.9m-1200kc (256.3m-1170kc). 50 watts. Roy E. Martin.

WRBQ
Greenville, Miss. 249.9m-1200kc (275.1m-1090kc). 100 watts. J. Pat Scully.

WRBT
Wilmington, N. C. 218.8m-1370kc (232.4m-1320kc). 50 watts. Wilmington Radio Assn.

WRBU
Gastonia, N. C. 247.8m-1210kc. 50 watts. A. J. Kirby Music Co.

WRBW
Columbia, S. C. 228.9m-1310kc. 50 watts. Paul S. Pearce.

WRBX
Roanoke, Va. 322.4m-930kc. 250 watts. Richmond Development Corp.

WRC
Washington, D. C. 315.6m-950kc (468.5m-640kc). 500 watts. Radio Corp of America. Announcer, John B. Daniel. Slogan, "The Voice of the Capitol." Daily ex Sun, 6:45 am-1 pm, 1-2, 6-11. Sun, 11 am-9:30 pm. Eastern.

WREC
Memphis, Tenn. 499.7m-600kc (249.9m-1200kc). 500 watts. 4XA, 62.125m. 5000 watts. WREC, Inc. Announcer, Hoyt B. Wooten. Daily ex Sun, 7-8 pm. Sun, 3-5:30 pm. Central. Founded Sept., 1923.

WREN
Lawrence, Kan. 296.9m-1010kc (254.1m-1180kc). 500 watts. Jenny Wren. Announcers, Vernon H. Smith, Ernest Pontius. Daily ex Sun, 6:30-8 am, 5-6 pm. Mon, Fri, 6-8 pm. Wed, 6:30-8:30 pm. Sat, 6-8:30 pm. Sun, 8-8:30 am, 8:30-10, 2-3 pm, 3-4, 6:15-6:45, 6:45-8:15. Sun, 8-9:30 pm. Central. Founded February, 1927.

WRHF
Washington, D. C. 236.1m-1270kc (322.4m-930kc). 150 watts. American Broadcasting Company. Daily ex Sun, 7:30-8:30 am, 10-12 n, 5-7. Sun, 5:30-7 pm. Founded 1924. Eastern.

WRHM
Minneapolis, Minn. 243.8m-1230kc (260.7m-1150kc). 1000 watts. Rosedale Hospital, Inc. Announcer, Troy S. Miller. Daily ex Sun, 9-10:30 am, 12-1 pm, 5-6, 6-7. Mon, Wed, Fri, 8-10 pm. Thurs, 10-12 mid. Sat, 6-11 pm. Sun, 9:15 am, 11, 7:45 pm. Central.

WRJN
Racine, Wis. 249.9m-1200kc (247.8m-1210kc). 50 watts. Racine Broadcasting Corp. Announcers, H. J. Newcomb, Dick Mann. Daily ex Sun, 12-1 pm, 7:30-8. Mon, Wed, Fri, 8 pm. Central. Founded Dec. 1, 1926.

WRK
Hamilton, Ohio. 211.1m-1420kc (205.4m-1460kc). 100 watts. S. W. Doran. Mon, Wed, Fri, 1-2 pm, 6:45-10. Tues, Thurs, 1-2 pm, 6:45-2 am. Sat, 1-2 pm, 2:30-5, 6:45-2:50 am, 10:30. Eastern. Founded 1919.

WRM
Urbana, Ill. 483.6m-620kc (272.6m-1100kc). 500 watts. University of Illinois. Announcer, J. C. Bayles. Daily ex Sun, 5-6 pm, 7-8 pm, musicale. Sun, 3:45-5 pm. Central. Founded 1922.

WRNY
New York, N. Y. (tr. at Coytesville, N. J.). 296.9m-1010kc (325.9m-920kc). 500 watts. Short wave 2XAL (30.90m-9700kc). Experimenter Pub. Co. Daily ex Sun, 11-1 pm, 2-4, 7-11 pm. Sun, 11 am, 1-6:30 pm. Eastern. Founded June 12, 1925.

WRR
Dallas, Tex. 252m-1190kc (461.3m-650kc). 5000 watts. City of Dallas. Announcer, John Thorwald. Slogan, "City of Achievements." Daily ex Wed, 11:30-12:30 pm, 6-7, 8-9, 10-11. Sun, 11-12 n, 7:30-9 pm, 9:30-10:30. Central.

WRUF
Gainesville, Fla. 204m-1470kc (202.6m-1480kc). 5000 watts. University of Florida. Not on air.

WRVA
Richmond, Va. 270.1m-1110kc (254.1m-1180kc). 1000 watts. Larus & Bro., Co., Inc. Slogan, "Down Where the South Begins." Announcer, J. Robert Beadles. Daily ex Sat, Sun, 12-1:30 pm. Mon, Wed, Thurs, Fri, 7-12 mid. Sun, 11-12 n, 8-9. Eastern. Opened Nov. 2, 1925.

WSAI
Cincinnati, Ohio (tr. at Mason). 428.3m-700kc (361.2m-830kc). 5000 watts. Crosley Radio Corp. Daily ex Sun, 10:15-11 am. Daily ex Sun, Sat, 12-12:45, 2-4 pm, 5:30-11. Sat, 12-1:30 pm, 3-3:30, 5:45-12 mid. Sun, 8-11 am, 1-10 pm.

WSAJ
Grove City, Pa. 228.9m-1310kc (223.7m-1340kc). 100 watts. Grove City College. William L. Harman, activities. Irregular schedule. Founded April, 1920.

WSAN
Allentown, Pa. 199.9m-1500kc (222.1m-1350kc). 100 watts. Allentown Call Pub. Co. Announcer, Charles Walp. Tues, Thurs, 8:15 pm. Eastern.

WSAR
Fall River, Mass. 206.8m-1450kc (212.6m-1410kc). 250 watts. Doughty & Welch Elec. Co., Inc. Announcer, Barton G. Albert. Daily, 12-1 pm, 5:30-6:30. Founded January, 1923. Eastern.

WSAZ
Huntington, W. Va. 516.9m-580kc (249.9m-1200kc). 250 watts. McKellar Elec. Co. Announcer, F. B. Smith. Daily ex Sun, 10-4 pm, 5:30-10:30. Sun, 10-12:30 pm, 6:30-9. Eastern. Founded Jan., 1927.

WSB
Atlanta, Ga. 405.2m-740kc (475.9m-630kc). 1000 watts. Atlanta Journal. Announcer, Lambdin Kay. Slogan, "The Voice of the South." Daily ex Sun, 10 am, homemakers' half hour; 12-1 pm, music, weather; 1, farm service; 2:30, reports; 8-9 concert; 10:45-12, concert. Mon, 5:30 pm, WJZ. Tues, 7 pm, WEAF. Wed, 6:15 pm, health talk; 7, WJZ. Sat, 6 pm, S. S. lesson. Sun, 9:30 am, 10:54, 5 pm, 6:15, WEAF; 8:15, music. Central.

WSBC
Chicago, Ill. 247.8m-1210kc (232.4m-1290kc). 100 watts. World Battery Co. Daily ex Sun, 9-11 am, 2-3:30 pm, 5-7, 9-11. Tues, Thurs, Fri, 12-1 am. Sun, 9-11 am, 2-3:30 pm, 5-7, 9-11. Central.

WSBT
South Bend, Ind. 325.9m-920kc (399.8m-750kc). 500 watts. South Bend Tribune. Announcer, C. G. Livengood. Daily ex Sun, 6-7 pm. Mon, 9:30-11:30 pm. Thurs, 9-11:30 pm. Fri, 10-12 mid. Founded April, 1922. Central.

WSEA
Portsmouth, Va. 384.4m-780kc (263m-1140kc). 500 watts. Radio Corp. of Virginia. Founded January 7, 1927.

WSGH-WSDA
Brooklyn, N. Y. 214.2m-1400kc (227.1m-1320kc). 500 watts. Amateur Radio Specialty Co. Announcer, Irwin R. Wolfe. Daily ex Sun, 4 pm, 12 mid. Sun, 12:30-3 pm. Eastern. Opened November 3, 1926.

WSIX
Springfield, Tenn. 247.8m-1210kc (249.9m-1200kc). 150 watts. 638 Tire and Vulc. Co. Announcer, George H. Lawrence. Daily ex Sun, 12:30-1:30 pm, 6-7. Sun, 11 am. Central. Founded Jan. 7, 1927.

WSKC
Bay City, Mich. 212.6m-1410kc (272.6m-1100kc). 500 watts. World's Star Knitting Co. Announcer, S. F. Northcott. Slogan, "Where the Summer Trails Begin." Daily ex Sun, 12-1 pm, Hardy hour of music. Tues, Thurs, Sat, 9-11 pm. Sat, 12-2 am. Sun, 11 am. Eastern. Founded June 15, 1925.

WSM
Nashville, Tenn. 461.3m-650kc (336.9m-890kc). 5000 watts. National Life and Accident Insurance Co. Announcers, George Hay, Jack Keefe, Harry Stone. Daily ex Sun, Sat, 12 n, 12:30 pm, 1-1:30. Mon, 5-11 pm. Tues, Wed, 5-11 pm. Thurs, 6-11 pm. Fri, 7-8:30 pm. Sat, 7-12 mid. Sun, alt 11 am, 7:15 pm, services, 3-4:30, 6-7:15 pm. Founded October 5, 1925. Central.

WSMB
New Orleans, La. 227.1m-1320kc (296.9m-1010kc). 750 watts. Saenger Theaters, Inc., and The Maison Blanche Co. Announcer, C. R. Randell. Daily ex Sun, 12:30-1:30 pm, 6-7. Mon, Wed, Thurs, Sat, 8:30-10:30 pm. Founded April 21, 1925. Central.

WSMD
Salisbury, Md. 228.9m-1310kc (265.3m-1130kc). 100 watts. Tom F. Little. Announcer, Wm. M. Johnson, Jr. Fri, 6-7 pm. Eastern. Opened Jan., 1923.

WSMK
Dayton, Ohio. 526m-570kc (296.9m-1010kc). 200 watts. S. M. Krohn, Jr. Slogan, "The Home of Aviation." Daily ex Sun, Thurs, 9-10 am, woman's hour; 12-1 pm, 6-11. Thurs, 9 am, 12 pm, 6, 11-3 am. Sun, 10:30-12 n, 7-9 pm. Central.

WSPD
Toledo, Ohio. 206.8m-1450kc (239.9m-1250kc). 250 watts. The Toledo Broadcasting Co. Announcer, Karl Beinke. Slogan, "The Gateway to the Sea." Daily, 9:30 am-10:30 pm. Wed, Sat, 10:30-12 mid. Sun, 9 pm. Eastern.

WSRO
Middletown, Ohio. 211.1m-1420kc (236m-1270kc). 100 watts. Middletown Broadcasting Co. Announcer, Harry W. Fahrlander. Tues, Fri, 10:30-11 am, 8-10 pm. Sun, 2-4 pm. Central. Founded 1923.

WSSH
Boston, Mass. 211.1m-1420kc (288.3m-1040kc). 100 watts. Tremont Temple Baptist church. Announcer, Raymond B. Meader. Fri, 7:30-9 pm. Sun, 10 am, 6:30 pm. Eastern. Founded June 8, 1924.

WSUI
Iowa City, Iowa. 309.1m-970kc (475.9m-630kc). 500 watts. Univ. of Iowa. Announcer, Carl Menzer. Daily ex Sun, 9 am, 10:30. Daily ex Sat, Sun, 12:25 pm, 5 pm, 6. Mon, 7 pm, 9, 11. Wed, 7 pm. Mon, 4 pm, 12 mid. Sat, 7:30 pm. Sun, 9:30 pm. Founded February 12, 1924. Central.

WSUN
St. Petersburg, Fla. 333.1m-900kc (516.9m-580kc), 1000 watts. City of St. Petersburg. Announcer, J. Dudley Saumenig. Slogan, "The Sunshine City." Tues, Thurs, Sat, 12-1 pm, 7-12. Eastern. Founded November 1, 1927.

WSVS
Buffalo, N. Y. 218.8m-1370kc (204m-1470kc). 50 watts. Seneca Vocational School. David Warnhoff, announcer. Slogan, "Watch Seneca Vocational School." Mon, 9:30-10 am. Tues, 9:30-10 am. Wed, 9:30-10 am, 8-9:30 pm. Thurs, 9:30-10 am. Fri, 9:30-10 am, 8-9:30 pm. Eastern. Founded November 9, 1925.

WSYR
Syracuse, N. Y. 545.1m-550kc (293.9m-1020kc). 500 watts. Clive B. Meredith. Slogan, "Voice of Central New York." Daily ex Sun, Thurs, 6:20-10:30 pm. Sun, 6:20-9:15 pm. Eastern. Founded 1922.

WTAD
Quincy, Ill. 208.2m-1440kc (236.1m-1270kc). 250 watts. 500 watts 6 am-7 pm. Illinois Stock Medicine Broadcasting Corporation. Slogan, "The Voice of Agriculture." Daily ex Sun, 11:30-12:30 pm. Central. Founded December 29, 1926.

WTAG
Worcester, Mass. 516.9m-580kc. 250 watts. Worcester Telegram Gazette. Announcer, Chester Gaylord. Slogan, "The Voice From the Heart of the Commonwealth." Daily ex Sun, Sat, 10:30 am, 11:15, 12 n, 12:30, 12:35, 1 pm, 6:30, 7, 7:30, 8, 8:30, 9, 10, 11. Sat, 12:30, 1 pm, 6:40. Sun, 3, 4, 5:30, 7:20-9:16 pm. Eastern. Founded May 1, 1924.

WTAM
Cleveland, Ohio. 280.2m-1070kc (399.8m-750kc). 3500 watts. 5000 watts 6 am-6 pm. Willard Storage Battery Co. Announcer, J. E. Richards. Slogan, "The Voice From the Storage Battery." Mon, Tues, 11:15 am, 6-7 pm, 8-12. Wed, 11 am, 6-7 pm, 8-12. Thurs, 6-7 pm, 8-10 pm. Fri, 11 am, 6-7:30 pm, 8-11. Sat, 11:15 am, 6-11 pm. Sun, 1:55 pm, 6-12 mid. Founded Sept. 26, 1923. Eastern.

WTAQ
Eau Claire, Wis. 225.4m-1330kc (254.1m-1180kc). 1000 watts. Gillette Rubber Co. Announcer, C. S. Van Gorden. Slogan, "The Voice of the Wilderness."

WTAR-WPOR
Norfolk, Va. 384.4m-780kc (236.1m-1270kc). 500 watts. Reliance Electric Co. Announcer, Blayne R. Butcher. Slogan, "Down in Old Virginia." Daily ex Sun, 11:30-12:30 pm, 12:30-1:30 pm, organ; 4-4:30, popular program; 4:30-5:30, 6-6:30, 6:30-10, 10-11. Sun, 2-3 pm, 4:15-5:45, 5:45, 7-9. Eastern. Founded September 21, 1923.

WTAS
Chicago, Ill. 416.4m-720kc (275.1m-1090kc). 15,000 watts. Illinois Broadcasting Corp.

WTAW
College Station, Tex. 267.7m-1120kc (483.6m-620kc). 500 watts. Agricultural and Mechanical College of Texas. Daily ex Sun, Sat, 12:10 pm. Wed, Fri, 7 pm. Founded 1922. Central.

WTAX
Streator, Ill. 247.8m-1210kc. 50 watts. Williams Hardware Co., Radio Division. Mon, 8-10 pm. Thurs, 9-10:30 pm.

WTAZ
Chesterfield Hills, Va. 247.8m-1210kc (220.4m-1360kc). 15 watts. W. Reynolds, Jr., and T. J. McQuire.

WTFI
Toccoa, Ga. 206.8m-1450kc (209.7m-1430kc). 500 watts. Toccoa Falls Institute. Announcer, Kelly Barnes. Tues, Thurs, 7-8 pm. Sun, 9-10 pm. Eastern. Founded October 4, 1927.

WTHS
Atlanta, Ga. 228.9m-1310kc (227.1m-1320kc). 20 watts. Atlanta Technological H. S.

WTIC
Hartford, Conn. 282.8m-1060kc (535.4m-560kc). 5000 watts. The Travelers Insurance Company. Slogan, "The Insurance City." Daily, 6:20-11 pm. Sun, 3-9:15 pm. Founded February 10, 1925. Eastern.

WTMJ
Milwaukee, Wis. (Tr. at Brookfield.) 526m-570kc (293.9m-1020kc). 1000 watts. Milwaukee Journal. Announcers, Neale Bakke, Larry Teich. Slogan, "Voice of Wisconsin, Land of Lakes." Mon, Tues, Wed, Thurs, Fri, 10-2 pm, 3-12 mid. Sat, 10-2 pm, 3-11. Sun, 8:30-10:45 pm. Central. Founded July 25, 1927.

WWAE
Hammond, Ind. 249.9m-1200kc. 100 watts. Dr. Geo. F. Courier.

WWJ
Detroit, Mich. 365.6m-820kc (352.7m-850kc). 1000 watts. The Detroit News. Announcers, E. L. Tyson, F. P. Wallace, Fred W. Jencks. Daily ex Sun, 9:30 am, tonights dinner; 9:50, woman's hour; 10:30, weather; 11:15, N.B.C.; 11:55, time; 12 n, orchestra; 12:40, farm flashes; 1, organ; 3, program; 4, weather; 5, orchestra; 5:45, markets; 6, organ; 6:30, dinner music; 7, news; 7:15, evening program. Sun, 10:30 am, services; 2 pm, program; 7:20-10:15, N.B.C. Eastern. Founded August, 1920.

WWL
New Orleans, La. 352.7m-850kc (245.8m-1220kc). 500 watts. Loyola Univ. Announcer, O. L. Abell. Mon, Fri, 7-8 pm. Tues, 8-10 pm. Sat, 8-10:30 pm. Central. Founded March 31, 1922.

WWNC
Asheville, N. C. 526m-570kc (296.9m-1010kc). 1000 watts. Asheville Chamber of Commerce. Announcer, J. Dale Stentz. Daily ex Sun, 1 pm, 2, 7-8. Tues, 7-10:30 pm. Thurs, 6:30-12 mid. Sun, 11 am-4 pm, 7:30 pm. Eastern. Founded February 21, 1927.

WWRL
Woodside, N. Y. 199.9m-1500kc. 100 watts. W. H. Reuman. Founded August 15, 1926.

WWVA
Wheeling, W. Va. 293.9m-1020kc (516.9m-580kc). 5000 watts. West Va. Broadcasting Corp. Daily ex Sun, 7 am, 8, 11, 12, 2 pm, 6. Mon, 7-11 pm. Wed, 7-10:30 pm. Sat, 11-1 am. Sun, 10:30 am, 1 pm, 3, 7:30. Eastern. Founded December 6, 1926.

CANADA, CUBA, MEXICO

Canada

CFAC
Calgary, Alta., Can. 434.5m-690kc. 500 watts. Calgary Herald. Announcer, Fred Carleton. Daily ex Sun, 11:30-12:15 pm, 1:15 pm, weather, markets. Mon, 3:30-4:30 pm, 9:30-10:30. Tues, 7-9 pm. Wed, 3:30-4:30 pm, 7:45-8:45. Thurs, 9 pm, 9:30-10:30, 12. Fri, 3:30-4:30 pm, 8:30. Sun, 11 am, 7 pm, service.

CFBO
St. John, N. B. 336.9m-890kc. 50 watts. Imperial theater.

CFCA
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Toronto Star. Announcer, Gordon W. McClain. Daily ex Sun, 12 n, 5:45, 6:20, weather, stocks. Mon, 6:30-8 pm. Wed, 6:30-12 mid. Thurs, 6:30-9 pm, 10:30-12 mid. Sat, 6:30-10 pm. Sun, 11 am, 7 pm, 8:15. Eastern. Founded March, 1922.

CFCF
Montreal, P. Q., Can. 410.7m-730kc. 1650 watts. Canadian Marconi Co. Announcer, W. Dundas, French announcer, B. C. Belanger. Daily ex Sun, 12:35-1:40 pm. Mon, Fri, 11-12:30 pm, 7-12 mid. Tues, Sat, 4:45-6 pm. Eastern.

CFCH
Iroquois Falls, Ont. 499.7m-600kc. 250 watts. Abitibi Power and Paper Co., Ltd.

CFCN
Calgary, Alta., Can. 434.5m-690kc. 1800 watts. W. W. Grant, Ltd. Slogan, "Voice of the Prairies." Tues, 9-10 pm. Wed, 9-10 pm, 11-12. Thurs, 7:45-8:45 pm. Fri, 9-10 pm. Sun, 11 am, 7:15 pm, services, 3 pm. Mountain.

CFCO
Chatham, Ont. 247.8m-1210kc. 25 watts. Western Ontario "Better Radio" Club.

CFCT
Victoria, B. C., Can. 475.9m-630kc. 500 watts. The Victoria Broadcasting Assn. Sun, 11-12:15 am, 7:30-9:15 pm. Daily, 8-8:30 am, 6-7:30 pm. Mon, 11-12 mid. Wed, 7:30-9:30 pm. Fri, 7:30-9:30. Thurs, 10:30-12 mid. Pacific. On air March, 1924.

CFCY
Charlottetown, P. E. I. 312.3m-960kc. 100 watts. Island Radio Co. Daily, 12-1 pm, 4-6. Wed, Thurs, 7-8 pm. Sun, 11 am, 7 pm.

CFJC
Kamloops, B. C. 267.7m-1120kc. 15 watts. N. S. Dalgleish and Sons, Weller and Weller. Mon, Fri, 5:30-6:30 pm. Wed, 8 pm. Pacific.

CFLC
Prescott, Ont. 296.9m-1010kc. 50 watts. Radio Association of Prescott. Tues, Wed, Thurs, Sat, 7-7:30 pm. Fri, 7-10:30 pm. Sun, 3-4:30 pm, 7-8. Eastern.

CFMC
Kingston, Ont., Can. 267.7m-1120kc. 20 watts. Monarch Battery Mfg. Co., Ltd.

CFNB
Fredericton, N. B. 247.8m-1210kc. 100 watts. James S. Neill & Sons, Ltd. Daily 9 am, news, weather, talk, 7 pm, stock markets, music. Sun, 11 am, 7 pm, services; 2:30-3:30 pm, musicale. Atlantic.

CFQC
Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. The Electric Shop, Ltd. Announcer, Stan Clifton. Slogan, "The Hub City of the West Where No. 1 Northern Hard Wheat Grows." Daily ex Sun, 9-10 am, 1-2 pm, markets, reports, music. Mon, 7-10 pm. Wed, 7:30-10 pm. Thurs, Fri, 9-10 pm. Sun, 11 am, 7 pm, church service. Mountain.

CFRB
Toronto, Ont. 312.3m-960kc. 1000 watts. Standard Radio Mfg. Corp., Ltd. Announcer, Charles Shearer. Slogan, "Just Plug In, Then Tune In." Daily ex Sat, Sun, 12 n, 1 pm, 6, stocks; 5:45. Tues, Fri, 6-8 pm. Wed, Thurs, 8-12 mid. Sun, 11 am, 3 pm, 7. Eastern.

CFRC
Kingston, Ont., Can. 267.7m-1120kc. 500 watts. Queen's University. Announcer, H. J. D. Minter. Inc. Oct., 1923.

CHCA
Calgary, Alta. 434.5m-690kc. 250 watts. The Albertan Pub. Co. Ltd.

CHCK
Charlottetown, P. E. I. 312.3m-960kc. 30 watts. W. E. Burke.

CHCS
Hamilton, Ont., Can. 340.7m-880kc. 10 watts. Hamilton Spectator.

CHCT
Red Deer, Alta. 356.9m-840kc. 2000 watts. Messrs. G. F. Tull and Ardern, Ltd. Daily ex Sun, 8:30-10:30 am; 12 n, markets.

CHGS
Summerside, P. E. I. 267.7m-1120kc. 25 watts. R. T. Holman, Ltd. Daily ex Sun, 12 n. Sun, 11 am, 7 pm. Atlantic.

CHLS
Vancouver, B. C. 410.7m-730kc. 50 watts. W. G. Hassell.

CHMA
Edmonton, Alta. 516.9m-580kc. 250 watts. Christian & Missionary Alliance. Sun, 11 am, 1:15 pm, 2:15, 2:30, 5, 5:30, 5:45, 10:30. Tues, Thurs, 6:15-6:45 pm. Sat, 6 pm. Mountain.

CHML
Mount Hamilton, Ont., Can. 340.7m-880kc. 50 watts. Maple Leaf Radio Co., Ltd. Mon, Wed, Fri, 6-8 pm. Tues, Thurs, 12-1 pm. Sat, 8-9 pm. Eastern.

CHNC
Toronto, Can. 516.9m-580kc. 500 watts. Toronto Radio Research society.

CHNS
Halifax, N. S. 322.4m-930kc. 500 watts. Herald, Ltd. Atlantic. Founded May 12, 1926.

CHRC
Quebec, Que. 340.7m-880kc. 5 watts. E. Fontaine.

CHWC
Ragina, Sask., Can. 312.3m-960kc. 15 watts. R. H. Williams & Sons, Ltd. Daily ex Sun, 12-1 pm, 5-6. Wed, Sat, 8-10 pm. Mountain.

CHWK
Chilliwack, B. C. Can. 247.8m-1210kc. 5 watts. Chilliwack Broadcasting Co., Ltd. Daily ex Sun, 12-1 pm. Tues, Thurs, Sat, 6-7 pm. Fri, 8-9 pm.

CJBC
Toronto, Ont. 516.9m-580kc. 500 watts. Baptist Church.

CJBR
Regina, Sask. 312.3m-960kc. 500 watts. Saskatchewan Co-operative Wheat Producers, Ltd. Thurs, 7:30-9 pm.

CJCA
Edmonton, Alta., Can. 516.9m-580kc. 500 watts. Edmonton Journal, Ltd. Announcer, R. A. Rice. Slogan: "The Sunniest Spot in Sunny Alberta." Daily ex Sun, 11-2 pm. Mon, 7-8 pm, 11:15-12:15 am, CNRE. Tues, 3-5 pm, 7-8, 8:30-10:30. Wed, 3:30-4:30 pm, 5:30-7, 7-1. Thurs, 7-8 pm. Fri, 3:30-5 pm, 7-10:30, 10:30-11:30, CNRE. Sat, 3:30-5:30 pm, 7-8, 8:30-12. First Sun, 11-1 pm, 4:30-5:30, 9-12. Other Suns, 4:30-5:30 pm, 7-9:30. Mountain.

CJCJ
Calgary, Alta. 434.5m-690kc. 250 watts. Radio Service & Repair Shop.

CJCR
Red Deer, Alta., Can. 356.9m-840kc. 1000 watts. The North American Collieries, Ltd.

CJGC
London, Ont., Can. 329.5m-910kc. 500 watts. London Free Press. Mon, Tues, Wed, Thurs, Fri, 1-2 pm, 6:45-9. Sun, 11 am, 2-3 pm, 7. Eastern.

CJGX
Yorkton, Sask. 475.9m-630kc. 500 watts. The Winnipeg Grain Exchange. Daily ex Sun, 8:30 am, 10:30, 12:45 pm, 7:15. Tues, Fri, 8:30-10 pm. Central.

CJHS
Saskatoon, Sask. 329.5m-910kc. 250 watts. Radio Service, Ltd.

CJOC
South Lethbridge, Alta. 267.7m-1120kc. 50 watts. J. E. Palmer.

CJOR
Sea Island, B. C. 291.1m-1030kc. 50 watts. G. C. Chandler.

CJRM
Moose Jaw, Sask. 296.9m-1010kc. 500 watts. James Richardson & Sons, Ltd. Daily ex Sun, 8:30-10:35 am, 11:55-2:30 pm, weather, markets. Mon, Wed, Fri, 6:30 pm. Sat, 10-12 mid. Sun, 9:30 am, 1:30 pm. Mountain.

CJRW
Fleming, Sask. 296.9m-1010kc. 500 watts. Jas. Richardson & Sons, Ltd.

CJSC
Toronto, Can. 516.9m-580kc. 500 watts. The Evening Telegram.

CKAC
Montreal, Que., Can. 410.7m-730kc. 1200 watts. La Presse. Announcer, Arthur Dupont. Mon, Fri, 1:45 pm, 4:15, weather, stocks; Tues, 11 am, music, stocks; 11:15, cooking school; 11:45, news, time; 12 n, music, 4:15 pm, weather; 7, markets. Tues, Thurs, Sat, 7:15-11:30 pm. Thurs, 11 am, 11:15, 12 n, 4:45. Eastern.

CKCD
Vancouver, B. C., Can. 410.7m-730kc. 50 watts. Vancouver Daily Province. Announcer, W. G. Hassell. Slogan, "Canada's Western Gateway." Mon, Sat, 8:30-10:30 pm. Tues, Wed, 8:30-9:30 pm. Thurs, 8:30-9 pm. Fri, 8:30-8:50 pm. Sat, 8:30-10:30 pm. Wed, 2:30-3:30 pm. Pacific.

CKCI
Quebec, Que. 340.7m-880kc. 22½ wtts. Le Soleil, Ltd.

CKCK
Regina, Sask., Can. 312.3m-960kc. 500 watts. Leader Pub. Co. Announcer, A. W. Hooper. "The Queen City of the West," Mon, Tues, Thurs, Fri, 9:45-10:30 am, 1-1:45 pm, 8-10. Wed, Sat, 9:45-10:30 am, 1-1:45 pm. Sun, 9-10 pm. Mountain.

CKCL
Toronto, Can. 356.9m-840kc. 500 watts. The Dominion Battery Co., Ltd. Daily ex Sun, 12:45-1:45 pm. Daily ex Sat, Sun, 10:30 am, 10:58, time; 7 am, 7:20, 7:40, exercises. Mon, 12:30 pm, markets; 3-4:30 pm. Tues, 3-4:30 pm, 6:40-1. Wed, 12:30 pm, 3-4:30 pm. Thurs, 2:30-4:30 pm. Alternate, 7-8 pm. Fri, 11 am, 12:30 pm, markets; 3-4:30 pm. Sat, 7-8 pm. Sun, 3-5 pm. Eastern. Founded May 5, 1925.

CKCO
Ottawa, Ont., Can. 434-5m-690kc. 100 watts, Dr. G. M. Geldert (Ottawa Radio Assn.). Announcer, Dr. O. K. Gibson. Slogans, "Ottawa's Radio Voice," "The Community Voice of Canada's Capital." Tues, 8-10 pm. Sun, 7 pm, services; 9, sacred concert. Eastern. Founded March, 1924.

CKCR
St. George, Ont., Can. 296.9m-1010kc. 50 watts. John Patterson.

CKCV
Quebec, P. Q. 340.7m-880kc. 100 watts. G. A. Vandry.

CKFC
Vancouver, B. C., Can. 410.7m-730kc. 50 watts. St. Andrews United Church.

CKGW
Toronto, Ont., Can. 312.3m-960kc. 5000 watts. Gooderman & Worts, Ltd.

CKLC
Fed Deer, Alta. 356.9m-840kc. 2000 watts. Alberta Pacific Grain Co., Ltd. Daily ex Sat, Sun, 7:45 pm, news, markets, weather, 8, program. Mon, Wed, Fri, 3 pm. Sun, 11 am, 7:30 pm, service, 5 organ. Mountain.

CKMC
Cobalt, Ont. 247.8m-1210kc. 15 watts. R. L. MacAdam.

CKMO
Vancouver, B. C. 410.7m-730kc. 50 watts. Sprott-Shaw Radio.

CKNC
Toronto, Ont., Can. 516.9m-580kc. 500 watts. Eveready Battery Station. Announcer, Ed. J. Stafford. Daily ex Sat, Sun, 2 pm. Mon, Thurs, Sat, 6-12 mid. Eastern. Founded May 2, 1924.

CKOC
Hamilton, Ont., Can. 340.7m-880kc. 100 watts. Wentworth, Radio Supply Co., Ltd. Announcer, L. Moore. Slogan, "The Voice of Hamilton." Mon, Wed, Fri, 11 am, 12:15 pm, 1. Tues, Thurs, 4:30 pm, 5:30-7:30. Sat, 12-1 pm, 5:30-8. Eastern.

CKOW
Searboro Station, Ont. 356.9m-840kc. 500 watts. Nestle's Food Co. of Canada.

CKPC
Preston, Ont. 247.8m-1210kc. 25 watts. Wallace Russ. Announcer, Jas. Newell. Mon, Fri, 8-11 pm. Sun, 11-12:30 pm, 3-4:30. Eastern.

CKPR
Midland, Ont. 267.7m-1120kc. 50 watts. Midland Broadcasting Station. E. O. Swan. Slogan, "Voice of Canada's Northland." Daily ex Sun, 12:25 am, 6:25, stocks, news, weather. Mon, Wed, Fri, 12:30-1 pm. Tues, Thurs, Sat, 2:30-4 pm, 6:30-7, 8-10, 12-1 am. Sat, 10:45-11, 1:15. Sun, 10:45 am-7 pm. Eastern.

CKSH
St. Hyacinthe, P. Q. 296.9m-1010kc. 50 watts. Temporarily using 296.9m-1010kc. 50 watts. City of St. Hyacinthe.

CKUA
Edmonton, Alta. 516.9m-580kc. 500 watts. U. of Alberta. Announcer, Harold P. Brown. Mon, 5:45, dinner music; 6:30, children; 8, program; 8:20, colleges; 8:45, lecture; 9, feature. Thurs, 3 pm, homemakers' hour; 8:30, farmers. Mountain.

CKWX
Vancouver, B. C. 410.7m-730kc. 100 watts. Sparks Company. Announcer, H. W. Paulson. Daily ex Sun, 11-12 n, 4:30-5:30 pm, 6-7:30. Wed, 9:30-12 mid. Thurs, 11-12 mid. Fri, 9-10:30 pm. Sat, 11:30-1 am. Pacific.

CKY
Winnipeg, Man., Can. 384.4m-780kc. 500 watts. Manitoba Tel System. Announcer, F. E. Rutland. Slogan, "Manitoba's Own Station." Daily ex Sun, 10:30-12 n, 4:30-7:30 pm. Tues, Wed, 7:30-8:30 pm. Wed, 9:30-12 mid. Thurs, 10:30-12 mid. Fri, 9-10:30 pm. Sat, 11:30-12 mid. Sun, 5:30-6:30 pm, 9-12. Central.

CNRA
Moncton, N. B., Can. 475.9m-630kc. 500 watts. Canadian National Railways. Announcer, W. V. George. Slogan, "Voice of the Maritimes." Daily ex Sun, 2:30-4 pm. Tues, Fri, 9 pm. Atlantic. Started Nov. 8, 1924.

CNRC
Calgary, Alta., Can. 434.5m-690kc. 500 watts. Canadian National Railways. Mon, Thurs, 9:30-10:30 pm. Mountain.

CNRE
Edmonton, Alta, Can. 516.9m-580kc. 500 watts. Canadian National Railways. Mon, 10:30-12 mid. Fri, 10:30-12 mid. Mountain.

CNRM
Montreal, Que., Can. 410.7m-730kc. 1,000-1,650 watts. Canadian National Railways. Announcers, J. S. McArthur, J. T. Carlyle, T. A. Marion. Thurs, 8:30 pm. Eastern.

CNRO
Ottawa, Can. 434.5m-690kc. 500 watts. Canadian National Railways. Announcer, A. W. Ryan. Daily ex Sun, 2:57-3 pm, time; 3-4:30, music. Mon, Thurs, 7:15-11 pm. Eastern. On the air Feb. 27, 1924.

CNRQ
Quebec City, Can. 340.7m-880kc. 50 watts. C. N. R. Thurs, 7:15-12 mid. Eastern.

CNRR
Regina, Sask., Can. 312.3m-960kc. 500 watts. Canadian National Railways. Tues, 8-10 pm. Mountain.

CNRS
Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. Canadian National Railways. Daily, 2:30-3:30 pm. Mountain.

CNRT
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Canadian National Railways. Thurs, 7:30-11:05 pm. Eastern. First broadcast May 16, 1924.

CNRV
Vancouver, Can. 291.1m-1030kc. 500 watts. Canadian National Railways. Announcer, G. A. Wright. Daily ex Sat, Sun, 10-11 am. Mon, Wed, 10-11 pm. Tues, 9-12:45 am. Thurs, 10-11 pm. Fri, 9-11 pm. Pacific.

CNRW
Winnipeg, Man., Can. 384.4m-780kc. 500 watts. Canadian National Railways. Announcer, R. H. Roberts. Mon, Tues, 6:30 pm. Wed, 10 pm. Thurs, Fri, 6:30 pm. Sun, 9 pm. Central.

Cuba

PWX
Havana, Cuba. 400m-750kc. 500 watts. Cuban Telephone Co. International Tel. and Teleg. Corp. Wed, Sun, 8:30 pm, music. Eastern.

2CT
Havana, Cuba. 350m-855kc. 50 watts. Casimiro Pujadas.

2FG
Hershey, Cuba. 200m-999.4kc. 20 watts. Alberto A. Ferrera.

2GF
Havana, Cuba. 192m-1540kc. 5 watts. Francisco Williams.

2HP
Havana, Cuba. 205m-1460kc. 200 watts. Cristina W. Vda. Crucet.

2JF

2JT
Havana, Cuba. 46m-650kc. 5 watts. Jose A. Terry.

2JL
Havana, Cuba. 294m-1020kc. 5 watts. Jose Leiro.

2MA
Havana, Cuba. 305m-980kc. 50 watts. Modesto Alvarez.

2MF
Madruga, Cuba. 100m-299kc. Moises Fernandez.

2MG
Havana, Cuba. 284m-1055kc. 20 watts. Manuel y Guillermo Salas Music Store. Announcer, Roger Morales. Daily 3-4 pm, music. One day each week, 8-11 pm. Eastern.

2MK
Havana, Cuba. 85m-349kc. 100 watts. R. V. Waters.

2MU
Havana, Cuba. 265m-1330kc. 10 watts. Ulpiano Muniz.

2OK
Havana, Cuba. 360m-833kc. 100 watts. Mario Garcia Velez.

2OL
Havana, Cuba. 257m-1170kc. 100 watts. Oscar Collado.

2RK
Havana, Cuba. 315m-950kc. 100 watts. Raoul Karman. Casa De La Porte.

2TW
Havana, Cuba. 270m-1110kc. 20 watts. Roberto E. Ramirez.

2UF
Havana, Cuba. 355m-844kc. 20 watts. Roberto E. Ramirez.

2XA
Havana, Cuba. 230m-1300kc. Lecuona Music Co.

2XX
Havana, Cuba. 225m-1333kc. 5 watts. Antonio A. Ginard.

5DW
Matanzas, Cuba. 270m-1110kc. 100 watts. Ramon Sarria Calderon.

5EV
Colon, Cuba. 360m-833kc. 5 watts. Leopoldo V. Figueroa. Sun, 9-11 pm. Eastern.

6BY
Cienfuegos, Cuba. 260m-1153kc. 200 watts. Jose Ganduxe.

6EV
Caibarien, Cuba. 250m-1200kc. 50 watts. Maria Josefa Alvarez. Daily, 10:30 pm.

6HS
S. La Grande, Cuba. 200m-1500kc. 10 watts. Santiago Ventura.

6KC
Cienfuegos, Cuba. 240m-1250kc. 10 watts. Carlos Hernandez.

6KP
Sancti Spiritus, Cuba. 195m-1540kc. 20 watts. Antonio Galguera.

6KW
Tuinucu, Cuba. 340m-880kc. 100 watts. Frank H. Jones. Slogan, "If You Hear the Koo of the Cuckoo You Are in Tune With Tuinucu." Daily 11:30-12:15 am. Eastern.

6LO
Caibarien, Cuba. 325m-920kc. 250 watts. Manuel A. Alvarez.

6RG
Santa Clara, Cuba. 200m-1500kc. 20 watts. Rafael Garcia Perez.

6XJ
Tuinucu, Cuba. 278m-1080kc. 100 watts. Frank H. Jones.

6YR
Camaguey, Cuba. 200m-1500kc. 20 watts. Diege Iborra.

7AZ
Camaguey, Cuba. 225m-1333kc. 10 watts. Pedro Nogueras.

Mexico

CYA
Mexico City, Mex. 265m-1130kc. 500 watts. Mon, Fri, 6:45-8 pm. Sun, 4-6 pm. Partido Liberal Avanzado. Mexican.

CYB
Mexico City, Mex. 270m-1110kc. 500 watts. El Buen, Tono. Tues, Thurs, Sat, 7:30-9 pm, concert. Mexican.

CYF
Oaxaca, Oax., Mex. 270m-1110kc. Federico Zorrilla. "The Voice from South of Mexico." Tues, Thurs, 7-8 pm. Sun, 8:30-10 pm. Mexican.

CYG
Mexico City, Mex. 300m-1000kc. 1000 watts. Secretara de Guerra y Marina.

CYH
Monterey, Mexico. 311m-964kc. 1000 watts. Tarnava & Cia. Slogan, "The Industrial Center of the Mexican Republic." Daily ex Sun, 7:55-8:10 pm. Wed, Sat, 8:30-10 pm. Thurs, 8:30-9:30. Sun, 8:30-10 pm. Mexican.

CYJ
Mexico City, Mex. 410m-730kc. 1000 watts. General Electric Co. Daily ex Sun, 8 pm. Mountain.

CYL
Mexico City, Mex. 480m-625kc. 500 watts. La Casa del Radio. Announcer, George Marron. Slogan, "The Land of Eternal Summer." Daily ex Sun, 1:30-2 pm, weather, financial reports, music. Tues, Fri, 8-9:30 pm. Sun, 8-9:30 pm, church. Mexican.

CYR
Mazatlan, Sin., Mex. Rosseter y Cia.

CYX
Mexico City, Mex. 333m-900kc. 500 watts. Excelsior & Revista de Revistas. Announcer, Rafael Hermandez dez Dominguez. Slogan, "Land of the Aztecs." Mon, 8-9:30 pm. Mexican.

CYZ
Mexico City, Mex. 400m-750kc. Liga Central Mexicana de Radio. Mexican.

CZA
Mexico City, Mex. 70-500-1070 meters. Aviation Dept., War Ministry. Announcer, Ricardo S. Bravo. Daily, 12:30-1 pm, time, weather, news; 6:30-7:30, time, markets, music. Mexican.

Latest Official Wave Lengths

Effective 3 A. M. November 11, 1928

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
199.9	1,500	50	KFBL	Everett, Wash.
		100	KFCR	Santa Barbara, Calif.
		100	KFQU	Holy City, Calif.
		100	KFUP	Denver, Colo.
		100	KFWO	Avalon, Calif.
		50	KFXJ	Edgewater, Colo.
		100	KFYO	Breckenridge, Tex.
		100	KGDR	San Antonio, Tex.
		15	KGHI	Little Rock, Ark.
		50	KGHX	Richmond, Tex.
		100	KGKB	Goldthwaite, Tex.
		50	KGTT	San Francisco, Calif.
		15	KPJM	Prescott, Ariz.
		100	KRE	Berkeley, Calif.
		10	KUJ	Longview, Wash.
		100	KVL	Seattle, Wash.
		15	KWBS	Portland, Ore.
		50	KWJJ	Portland, Ore.
		100	KWTC	Santa Ana, Calif.
		50	WALK	Willow Grove, Pa.
		100	WCBA	Allentown, Pa.
		100	WCLB	Long Beach, Calif.
		100	WHBW	Philadelphia, Pa.
		15	WIBZ	Montgomery, Ala.
		100	WKBV	Brookville, Ind.
		50	WKBZ	Ludington, Mich.
		100	WLBX	Long Island, N. Y.
		100	WLOE	Chelsea, Mass.
		100	WMBA	Newport, R. I.
		10	WMBM	Memphis, Tenn.
		100	WMBQ	Brooklyn, N. Y.
		50	WMES	Boston, Mass.
		50	WNBF	Endicott, N. Y.
		15	WNBQ	Rochester, N. Y.
		100	WOO	Philadelphia, Pa.
		50	WPSW	Philadelphia, Pa.
		10	WRBJ	Hattiesburg, Miss.
		100	WSAN	Allentown, Pa.
		100	WWRL	Woodside, N. Y.
201.6	1,490	5,000	WBAW	Nashville, Tenn.
		5,000	WLAC	Nashville, Tenn.
202.6	1,480	5,000	WIBO	Chicago, Ill.
		5,000	WHT	Deerfield, Ill.
		5,000	WJAZ	Chicago, Ill.
		5,000	WORD	Chicago, Ill.
204	1,470	5,000	KFJF	Oklahoma City, Okla.
		5,000	KGA	Spokane, Wash.
		5,000	WKBW	Buffalo, N. Y.
		750	WKEN	Buffalo, N. Y.
		5,000	WRUF	Gainesville, Fla.
205.4	1,460	10,000	KSTP	St. Paul, Minn.
		10,000	WTFF	Mt. Vernon Hills, Va.
206.8	1,450	1,000	KSBA	Shreveport, La.
		250	WAAT	Jersey City, N. J.
		100	WBMS	Union City, N. J.
		250	WCAH	Columbus, Ohio.
		250	WIBS	Elizabeth, N. J.
		250	WKBO	Jersey City, N. J.
		250	WNBH	N. Bedford, Mass.
		250	WNJ	Newark, N. J.
		250	WSAR	Fall River, Mass.
		250	WSPD	Toledo, Ohio.
		500	WTFI	Toccoa, Ga.
208.2	1,440	250	WABF	Kingston, Pa.
		250	WABO	Rochester, N. Y.
		250	WHEC	Rochester, N. Y.
		500	WMAC	Cazenovia, N. Y.
		500	WMBD	Peoria Heights, Ill.
		500	WNRC	Greensboro, N. C.
		500	WOKO	Peekskill, N. Y.
		250	WRAX	Philadelphia, Pa.
		250	WRNY	New York, N. Y.
		500	WTAD	Quincy, Ill.
209.7	1,430	500	WBRL	Tilton, N. H.
		500	WGBC	Memphis, Tenn.
		500	WICC	Easton, Conn.
		500	WKBN	Youngstown, Ohio.
		250	WMBS	Lemoyne, Pa.
		500	WNBR	Memphis, Tenn.
211.1	1,420	50	KFIF	Portland, Ore.
		100	KFIZ	Fond du Lac, Wis.
		1,000	KFQW	Seattle, Wash.
		50	KFXD	Jerome, Idaho.
		100	KFXY	Flagstaff, Ariz.
		50	KGCN	Concordia, Kan.
		100	KGFF	Alva, Okla.
		100	KGFJ	Los Angeles, Calif.
		50	KGFW	Ravenna, Neb.
		100	KGGM	Albuquerque, N. M.
		5	KGHD	Missoula, Mont.
		50	KGY	Lacey, Wash.
		15	KKP	Seattle, Wash.
		100	KLS	Oakland, Calif.
		50	KMED	Medford, Ore.
		100	KOCW	Chickasha, Okla.
		100	KORE	Eugene, Ore.
		100	KWG	Stockton, Calif.
		100	WAFD	Detroit, Mich.
		30	WEDH	Erie, Pa.
		10	WHPP	New York, N. Y.
		50	WKBP	Battle Creek, Mich.
		50	WKBT	New Orleans, La.
		30	WLBH	Farmingdale, N. Y.
		50	WLEX	Lexington, Mass.
		100	WMBC	Detroit, Mich.
		10	WMRJ	Jamaica, N. Y.
		100	WRK	Hamilton, Ohio.
		100	WSRO	Middletown, Ohio.
		100	WSSH	Boston, Mass.
212.6	1,410	500	KFEQ	St. Joseph, Mo.
		500	KFLV	Rockford, Ill.
		1,000	KGRS	Amarillo, Tex.
		1,000	WDAG	Amarillo, Tex.
		500	WDGY	Minneapolis, Minn.
		500	WHDI	Minneapolis, Minn.
		500	WSKC	Bay City, Mich.
214.2	1,400	500	WBAA	Lafayette, Ind.
		500	WBBC	Brooklyn, N. Y.
		500	WCMA	Culver, Ind.
		500	WCGU	Coney Island, N. Y.
		500	WKBF	Indianapolis, Ind.
		250	WLTH	Brooklyn, N. Y.
		500	WSDA	Brooklyn, N. Y.
		500	WSGH	Brooklyn, N. Y.
215.7	1,390	1,000	KFUM	Colorado Springs, Colo.
		500	KOW	Denver, Colo.
		500	WHK	Cleveland, Ohio.
		500	WJAY	Cleveland, Ohio.
217.3	1,380	500	KQV	Pittsburgh, Pa.
		1,000	KSO	Clarinda, Iowa.
		500	WCSO	Springfield, Ohio.
		1,000	WHBL	Sheboygan, Wis.
		1,000	WKBH	LaCrosse, Wis.
218.8	1,370	100	KFEC	Portland, Ore.
		10	KFEY	Kellogg, Idaho.
		50	KFJI	Astoria, Ore.
		100	KFJZ	Ft. Worth, Tex.
		15	KFPL	Dublin, Tex.
		100	KGAR	Tucson, Ariz.
		100	KGCI	San Antonio, Tex.
		10	KGCX	Vida, Mont.
		100	KGER	Long Beach, Calif.
		50	KGFG	Oklahoma City, Okla.
		50	KGGH	Cedar Grove, La.
		50	KGHG	McGehee, Ark.
		100	KGJF	Little Rock, Ark.
		100	KGKL	Georgetown, Tex.
		100	KGKO	Wichita Falls, Tex.
		100	KJBS	San Francisco, Calif.
		5	KTUE	Houston, Tex.
		100	KWEA	Shreveport, La.
		100	KWKC	Kansas City, Mo.
		100	KZM	Hayward, Calif.
		25	WAAD	Cincinnati, Ohio.
		100	WBBL	Richmond, Va.
		100	WCBM	Baltimore, Md.
		100	WDWF	Baltimore, Md.
		100	WFBJ	Collegeville, Minn.
		100	WFCI	Pawtucket, R. I.
		15	WGCM	Gulfport, Miss.
		100	WHBD	Bellefontaine, Ohio.
		100	WHBQ	Memphis, Tenn.
		100	WIBM	Jackson, Mich.
		100	WJBB	Sarasota, Fla.
		50	WJBK	Ypsilanti, Mich.
		100	WJBO	New Orleans, La.
		100	WLSI	Cranston, R. I.
		100	WMBO	Auburn, N. Y.
		50	WRAK	Erie, Pa.
		50	WRBT	Wilmington, N. C.
		50	WSVS	Buffalo, N. Y.
220.4	1,360	500	WGES	Chicago, Ill.
		500	WJKS	Gary, Ind.
		500	WPCC	Chicago, Ill.
222.1	1,350	1,000	KWK	St. Louis, Mo.
		250	WBNY	New York, N. Y.
		250	WCDA	New York, N. Y.
		1,000	WIL	St. Louis, Mo.
		250	WKBQ	New York, N. Y.
		250	WMSG	New York, N. Y.
223.7	1,340	50	KEPW	Sulphur Springs, Ark.
		250	KGB	San Diego, Calif.
		500	KMO	Tacoma, Wash.
		1,000	KVI	Tacoma, Wash.
		1,000	WADC	Akron, Ohio.
		500	WFJC	Akron, Ohio.
225.4	1,330	1,000	KSCJ	Sioux City, Iowa.
		500	WCAC	Mansfield, Conn.
		500	WDRC	New Haven, Conn.
		1,000	WTAQ	Eau Claire, Wis.
227.1	1,320	250	KGHB	Honolulu, Hawaii.
		250	KGHF	Pueblo, Colo.
		250	KSEI	Pocatello, Idaho.
		500	WBET	Boston, Mass.
		500	WCWK	Ft. Wayne, Ind.
		500	WMAF	S. Dartmouth, Mass.
		750	WSMB	New Orleans, La.
228.9	1,310	100	KFBK	Sacramento, Calif.
		100	KFCB	Phoenix, Ariz.
		10	KFGQ	Boone, Iowa.
		10	KFIU	Juneau, Alaska.
		100	KFJY	Ft. Dodge, Iowa.
		15	KFPM	Greenville, Tex.
		50	KFUR	Ogden, Utah
		50	KFXR	Oklahoma City, Okla.
		100	KGEZ	Kalispell, Mont.
		15	KGFI	San Angelo, Tex.
		100	KGRC	San Antonio, Tex.
		100	KWCR	Cedar Rapids, Iowa.
		50	WABY	Philadelphia, Pa.
		50	WAGM	Royal Oak, Mich.
		100	WSMD	Salisbury, Md.
		100	WBMH	Detroit, Mich.
		100	WBOW	Terre Haute, Ind.
		100	WBRE	Wilkesbarre, Pa.
		100	WCLS	Joliet, Ill.
		100	WDAH	El Paso, Tex.
		100	WEBR	Buffalo, N. Y.
		100	WEHS	Evanston, Ill.
		50	WEKD	Frankford, Pa.
		100	WFBG	Altoona, Pa.
		100	WFDF	Flint, Mich.
		15	WGAL	Lancaster, Pa.
		100	WHBP	Johnstown, Pa.
		100	WHFC	Chicago, Ill.
		100	WIAD	Philadelphia, Pa.
		100	WIBU	Poynette, Wis.
		100	WIBX	Utica, N. Y.
		50	WJAK	Kokomo, Ind.
		50	WKAV	Laconia, N. H.
		100	WKBB	Joliet, Ill.
		10	WKBC	Birmingham, Ala.
		50	WKBI	Chicago, Ill.
		100	WKBS	Galesburg, Ill.
228.9	1,310	50	WKJC	Lancaster, Pa.
		50	WLBC	Muncie, Ind.
		100	WLBO	Galesburg, Ill.
		100	WMBL	Lakeland, Fla.
		30	WMPC	Lapeer, Mich.
		100	WNAT	Philadelphia, Pa.
		50	WNBJ	Knoxville, Tenn.
		100	WNEW	Newport News, Va.
		15	WOBT	Union City, Tenn.
		100	WRAW	Reading, Pa.
		20	WRBI	Tifton, Ga.
		15	WRBW	Columbia, S. C.
		100	WSAJ	Grove City, Pa.
		100	WSMD	Salisbury, Md.
		100	WTHS	Atlanta, Ga.
230.6	1,300	500	KFH	Wichita, Kan.
		500	KFJR	Portland, Ore.
		1,000	KGEF	Los Angeles, Calif.
		1,000	KTBI	Los Angeles, Calif.
		500	KTBR	Portland, Ore.
		1,000	WBBR	Rossville, N. Y.
		500	WEVD	Woodhaven, N. Y.
		1,000	WHAP	New York, N. Y.
		500	WHAZ	Troy, N. Y.
		1,000	WIBW	Topeka, Kan.
232.4	1,290	500	KFUL	Galveston, Tex.
		50	KLCN	Blytheville, Ark.
		1,000	KTSA	San Antonio, Tex.
		500	WJAS	Pittsburgh, Pa.
		10	WNBZ	Saranac Lake, N. Y.
234.2	1,280	1,000	KFOA	Seattle, Wash.
		1,000	KTW	Seattle, Wash.
		500	WCAM	Camden, N. J.
		500	WCAP	Asbury Park, N. J.
		1,000	WDAY	Fargo, N. D.
		1,000	WDOD	Chattanooga, Tenn.
		1,000	WEBC	Superior, Wis.
		500	WOAX	Trenton, N. J.
236.1	1,270	50	KGCA	Decorah, Iowa.
		500	KLX	Oakland, Calif.
		500	KTAB	Oakland, Calif.
		50	KWLC	Decorah, Iowa.
		250	WASH	Grand Rapids, Mich.
		1,000	WDSU	New Orleans, La.
		500	WOOD	Grand Rapids, Mich.
		150	WRHF	Washington, D. C.
238	1,260	1,000	KOIL	Council Bluffs, Iowa
		500	WLBW	Oil City, Pa.
239.9	1,250	500	KFJK	Beverly Hills, Calif.
		1,000	KFON	Long Beach, Calif.
		1,000	KLRA	Little Rock, Ark.
		1,000	KOAC	Corvallis, Ore.
		1,000	KUOA	Fayetteville, Ark.
		500	KXL	Portland, Ore.
		500	WAAM	Newark, N. J.
		250	WGCP	Newark, N. J.
		1,000	WODA	Paterson, N. J.
241.8	1,240	1,000	KFQB	Ft. Worth, Tex.
		500	WCAE	Pittsburgh, Pa.
		1,000	WIOD	Miami Beach, Fla.
		1,000	WJAD	Waco, Tex.
		750	WQAM	Miami, Fla.
		500	WRBC	Valparaiso, Ind.
243.8	1,230	1,000	KDYL	Salt Lake City, Utah.
		1,000	KFAU	Boise, Idaho.
		1,000	KFMX	Northfield, Minn.
		500	WBIS	Boston, Mass.
		1,000	WCAL	Northfield, Minn.
		1,000	WLB	Minneapolis, Minn.
		500	WNAC	Boston, Mass.
		500	WPSC	State College, Pa.
		1,000	WRHM	Fridley, Minn.
245.6	1,220	100	KFIO	Spokane, Wash.
		1,000	KYA	San Francisco, Calif.
		500	WCAD	Canton, N. Y.
		750	WGHP	Detroit, Mich.
247.8	1,210	100	KDLR	Devils Lake, Wis.
		50	KFKZ	Kirksville, Mo.
		100	KFLX	Galveston, Fla.
		100	KFOR	Lincoln, Neb.
		100	KFPY	Spokane, Wash.
		50	KFVS	Cape Girardeau, Mo
		100	KGBX	St. Joseph, Mo.
		50	KGCB	Enid, Okla.
		100	KGCR	Brookings, S. D.
		15	KGDA	Dell Rapids, S. D.
		10	KGDP	Pueblo, Colo.
		50	KGFL	Raton, N. M.
		100	KPCB	Seattle, Wash.
		100	KPQ	Seattle, Wash.
		100	KTAP	San Antonio, Tex.
		50	KXRO	Aberdeen, Wash.
		100	WBAX	Wilkes-Barre, Pa
		100	WCBS	Springfield, Ill.
		100	WCOH	Greenville, N. Y.
		100	WCRW	Chicago, Ill.
		10	WEBE	Cambridge, Ohio.
		500	WEBQ	Harrisburg, Ill.
		100	WEDC	Chicago, Ill.
		100	WGBB	Freeport, N. Y.
		100	WHBF	Rock Island, Ill.
		100	WHBU	Anderson, Ind.
		100	WIBA	Madison, Wis.
		100	WINR	Bayshore, N. Y.
		100	WJBI	Red Bank, N. J.
		100	WJBU	Lewisburg, Pa.
		50	WJBY	Gadsden, Ala.
		100	WLBV	Mansfield, Ohio.
		50	WLCI	Ithaca, N. Y.
		50	WMAN	Columbus, Ohio.
		100	WMBG	Richmond, Va.
		25	WOCL	Jamestown, N. Y.
		100	WMBH	Joplin, Mo.
		100	WMBR	Tampa, Fla.

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
247.8	1,210	100	WOMT	Manitowoc, Wis.
		100	WQBC	Utica, Miss.
		50	WRBU	Gastonia, N. C.
		100	WSBC	Chicago, Ill.
		100	WSIX	Springfield, Tenn.
		50	WTAX	Streator, Ill.
		15	WTAZ	Richmond, Va.
249.9	1,200	100	KFBB	Havre, Mont.
		50	KFDX	Shreveport, La.
		50	KFHA	Gunnison, Colo.
		100	KFJB	Marshalltown, Iowa.
		100	KFWC	Ontario, Calif.
		100	KFWF	St. Louis, Mo.
		100	KGCU	Mandan, N. D.
		50	KGDE	Barrett, Minn.
		15	KGDY	Oldham, S. D.
		50	KGEK	Yuma, Colo.
		100	KGEN	El Centro, Calif.
		100	KGEW	Ft. Morgan, Colo.
		50	KGFK	Hallock, Minn.
		100	KMJ	Fresno, Calif.
		50	KPPC	Pasadena, Calif.
		50	KRMD	Shreveport, La.
		100	KSMR	Santa Maria, Calif.
		100	WABI	Bangor, Maine.
		50	WABZ	New Orleans, La.
		100	WBBW	Norfolk, Va.
		75	WBBY	Charleston, S. C.
		100	WBBZ	Ponca City, Okla.
		100	WCAT	Rapids City, S. D.
		100	WCAX	Burlington, Vt.
		100	WCLO	Kenosha, Wis.
		100	WEPS	Gloucester, Mass.
		100	WFBE	Cincinnati, Ohio.
		50	WFBC	Knoxville, Tenn.
		10	WHBC	Canton, Ohio.
		50	WHBY	West Depere, Wis.
		50	WIBR	Steubenville, Ohio.
		100	WJAM	Waterloo, Iowa.
		100	WJBC	LaSalle, Ill.
		100	WJBL	Decatur, Ill.
		50	WJBW	New Orleans, La.
		100	WKBE	Webster, Mass.
		30	WLAP	Louisville, Ky.
		100	WLBF	Kansas City, Kan.
		100	WLBG	Petersburg Va.
		100	WMAY	St. Louis, Mo.
		15	WNBO	Washington, Pa.
		5	WNBW	Carbondale, Pa.
		10	WNBX	Springfield, Vt.
		100	WPRC	Harrisburg, Pa.
		65	WQBJ	Clarkesburg, W. Va.
		60	WQBZ	Weirton, W. Va.
		100	WRAF	La Port, Ind.
		50	WRBL	Columbus, Ga.
		100	WRBQ	Greenville, Miss.
		100	WRJN	Racine, Wis.
		100	WWAE	Hammond, Ind.
252	1,190	5,000	WOAI	San Antonio, Tex.
		5,000	WRR	Dallas, Tex.
254.1	1,180	5,000	KEX	Portland, Ore.
		5,000	KOB	State College, N. M.
		500	WGBS	New York, N. Y.
256.3	1,170	5,000	WCAU	Philadelphia, Pa.
258.5	1,160	5,000	KTNT	Muscatine, Iowa.
		5,000	WCBD	Zion, Ill.
		500	WEAN	Providence, R. I.
		5,000	WMBI	Chicago, Ill.
		5,000	WOWO	Ft. Wayne, Ind.
260.7	1,150	50	KGDM	Stockton, Calif.
		5,000	WHAM	Rochester, N. Y.
263	1,140	5,000	WAPI	Auburn, Ala.
		1,000	WJAX	Jacksonville, Fla.
265.3	1,130	5,000	KSL	Salt Lake City, Utah
		5,000	KFKB	Milford, Kans.
		1,000	WOV	New York, N. Y.
267.7	1 120	250	KFEL	Denver, Colo.
		250	KFXF	Denver, Colo.
		50	KRSC	Seattle, Wash.
		500	KMIC	Inglewood, Calif.
		500	KFSG	Los Angeles, Calif.
		500	KUT	Austin, Tex.
		500	WBAK	Harrisburg, Pa.
		100	WBAO	Decatur, Ill.
		500	WCOA	Pensacola, Fla.
		250	WFBR	Baltimore, Md.
		250	WHAD	Milwaukee, Wis.
		250	WISN	Milwaukee, Wis.
		500	WTAW	College Station, Tex.
270.1	1,110	5,000	WRVA	Richmond, Va.
272.6	1,100	5,000	WPG	Atlantic City, N. J.
		5,000	WLWL	New York, N. Y.
275.1	1,090	5,000	KMOX	St. Louis, Mo.
277.6	1,080	5,000	WBT	Charlotte, N. C.
		5,000	WPTF	Raleigh, N. C.
280.2	1,070	100	WCAZ	Carthage, Ill.
		1,000	WEAR	Cleveland, Ohio
		100	WDZ	Tuscola, Ill.
		3,500	WTAM	Cleveland, Ohio
282.8	1,060	5,000	WBAL	Baltimore, Md.
		5,000	WTIC	Hartford, Conn.
285.5	1,050	5,000	KNX	Los Angeles, Calif.
		5,000	WHO	Des Moines, Ia.
		5,000	WOI	Ames, Ia.
288.3	1,040	5,000	KRLD	Dallas, Tex.
		5,000	WFAA	Dallas, Tex.
		500	WKAR	E. Lansing, Mich.
293.9	1,020	5,000	WHAS	Louisville, Ky.
		5,000	WWVA	Wheeling, W. Va.
296.9	1,010	500	KFKA	Greeley, Colo.
		500	KPOF	Denver, Colo.
		500	KQW	San Jose, Calif.
		500	KRGV	Harlington, Tex.
		500	KSAC	Manhattan, Kan.
		500	KFKU	Lawrence, Kan.
		500	KWWG	Brownsville, Tex.
		250	WHN	New York, N. Y.
		250	WPAP	New York, N. Y.
		250	WQAO	New York, N. Y.
		500	WREN	Lawrence, Kan.
		250	WRNY	New York, N. Y.
299.8	1,000	5,000	KYW	Chicago, Ill.
		5,000	KFKX	Chicago, Ill.
		250	KGFH	Glendale, Calif.
302.8	990	15,000	WBZ	Springfield, Mass.
		500	WBZA	Boston, Mass.
		1,000	KSOO	Sioux Falls, S. D.
305.9	980	50,000	KDKA	Pittsburgh, Pa.
309.1	970	5,000	KJR	Seattle, Wash.
		5,000	WOC	Davenport, Ia.
		500	WSUI	Iowa City, Ia.
315.6	950	1,000	KFWB	Hollywood, Calif.
		500	KGHL	Billings, Mont.
		1,000	KLDS	Independence, Mo.
		1,000	KMBC	Independence, Mo.
		1,000	KPSN	Pasadena, Calif.
		1,000	WHB	Kansas City, Mo.
		500	WRC	Washington, D. C.
319	940	500	KGU	Honolulu, H. T.
		1,000	KOIN	Portland, Ore.
		500	WAAF	Chicago, Ill.
		500	WCSH	Portland, Maine.
		1,000	WFIW	Hopkinsville, Ky.
322.4	930	500	KFWI	San Francisco, Calif.
		500	KFWM	Oakland, Calif.
		500	KGBZ	York, Neb.
		500	KMA	Shenandoah, Iowa.
		500	WBRC	Birmingham, Ala.
		250	WDBJ	Roanoke, Va.
		50	WIBG	Elkins Park, Pa.
		250	WRBX	Roanoke, Va.
325.9	920	1,000	KHQ	Spokane, Wash.
		500	KUOM	Missoula, Mont.
		1,000	WFBM	Indianapolis, Ind.
		500	WSBT	South Bend, Ind.
333.1	900	100	KFQD	Anchorage, Alaska.
		1,000	KHJ	Los Angeles, Calif.
		750	WFBL	Syracuse, N. Y.
		1,000	WFLA	Clearwater, Fla.
		1,000	WKY	Oklahoma City, Okla.
		1,000	WLBL	Stevens Point, Wis.
		750	WMAK	Buffalo, N. Y.
		1,000	WSUN	St. Petersburg, Fla.
336.9	890	500	KFNF	Shenandoah, Iowa.
		500	KUSD	Vermillion, S. D.
		500	WGST	Atlanta, Ga.
		250	WJAR	Providence, R. I.
		500	WMAZ	Macon, Ga.
		500	WNAX	Yankton, S. D.
340.7	880	500	WCOC	Columbus, Miss.
		250	WGBI	Scranton, Pa.
		250	WQAN	Scranton, Pa.
344.6	870	5,000	WENR	Chicago, Ill.
		5,000	WLS	Chicago, Ill.
348.6	860	5,000	WABC	New York, N. Y.
		5,000	WBOQ	New York, N. Y.
352.7	850	5,000	KWKH	Kennonwood, La.
		5,000	WWL	New Orleans, La.
		250	KFQZ	Hollywood, Calif.
361.2	830	12,500	KOA	Denver, Colo.
365.6	820	1,000	WWJ	Detroit, Mich.
370.2	810	10,000	WCCO	Minneapolis, Minn.
		500	WPCH	Hoboken, N. Y.
374.8	800	5,000	KTHS	Hot Springs, Ark.
		5,000	WBAP	Fort Worth, Tex.
379.5	790	10,000	KGO	Oakland, Calif.
		50,000	WGY	Schenectady, N. Y.
384.4	780	500	KELW	Burbank, Calif.
		500	KNRC	Santa Monica, Calif.
		100	WBSO	Wellesley Hills, Mass.
		500	WMC	Memphis, Tenn.
		500	WPOR	Norfolk, Va.
		500	WSEA	Portsmouth, Va.
		500	WTAR	Norfolk, Va.
389.4	770	5,000	KFAB	Lincoln, Nebr.
		10,000	WBBM	Chicago, Ill.
		10,000	WJBT	Chicago, Ill.
394.5	760	30,000	WJZ	New York, N. Y.
		1,000	WEW	St. Louis, Mo.
399.8	750	5,000	WCX	Detroit, Mich.
		5,000	WJR	Detroit, Mich.
405.2	740	1,000	WSB	Atlanta, Ga.
		1,000	KMMJ	Clay City, Nebr.
416.4	720	15,000	WGN	Chicago, Ill.
		15,000	WLIB	Chicago, Ill.
		15,000	WTAS	Chicago, Ill.
422.3	710	5,000	WOR	Newark, N. J.
428.3	700	250	KFVD	Culver City, Calif.
		5,000	WLW	Cincinnati, Ohio
		5,000	WSAI	Cincinnati, Ohio
440.9	680	5,000	KPO	San Francisco, Calif.
		1,000	WEMC	Berrien Springs, Mich.
447.5	670	5,000	WMAQ	Chicago, Ill.
454.3	660	50,000	WEAF	New York, N. Y.
		500	WAAW	Omaha, Nebr.
461.3	650	5,000	WSM	Nashville, Tenn.
468.5	640	5,000	KFI	Los Angeles, Calif.
		5,000	WAIU	Columbus, Ohio
		750	WEAO	Columbus, Ohio
475.9	630	500	KFRU	Columbia, Mo.
		250	WDEL	Wilmington, Del.
		500	WGBF	Evansville, Ind.
		250	WMAL	Washington, D. C.
		500	WOS	Jefferson City, Mo.
483.6	620	500	KFAD	Phoenix, Ariz.
		1,000	KOMO	Seattle, Wash.
		1,000	WCFL	Chicago, Ill.
		1,000	WDAE	Tampa, Fla.
		1,000	WDBO	Orlando, Fla.
		1,000	WJJD	Mooseheart, Ill.
		500	WRM	Urbana, Ill.
491.5	610	1,000	KFRC	San Francisco, Calif.
		500	KGBU	Ketchikan, Alaska.
		1,000	WDAF	Kansas City, Mo.
		500	WFAN	Philadelphia, Pa.
		500	WIP	Philadelphia, Pa.
		1,000	WOQ	Kansas City, Mo.
499.7	600	500	KFBU	Laramie, Wyo.
		500	KFSD	San Diego, Calif.
		250	WCAO	Baltimore, Md.
		250	WEBW	Beloit, Wis.
		500	WOAN	Lawrenceburg, Tenn.
		500	WREC	Whitehaven, Tenn.
508.2	590	1,000	KGW	Portland, Ore.
		500	WCAJ	Lincoln, Neb.
		500	WEEI	Boston, Mass.
		500	WJAG	Norfolk, Neb.
		1,000	WOW	Omaha, Neb.
516.9	580	200	KGFX	Pierre, S. D.
		500	KGGF	Picher, Okla.
		500	WKAQ	San Juan, P. R.
		500	WNAD	Norman, Okla.
		250	WOBU	Charleston, W. Va.
		250	WSAZ	Huntington, W. Va.
		250	WTAG	Worcester, Mass.
526	570	1,000	KMTR	Hollywood, Calif.
		1,000	KPLA	Los Angeles, Calif.
		250	KVOS	Bellingham, Wash.
		500	KWSC	Pullman, Wash.
		500	KXA	Seattle, Wash.
		750	WHA	Madison, Wis.
		250	WLBZ	Dover, Maine.
		500	WMCA	New York, N. Y.
		500	WNYC	New York, N. Y.
		200	WSMK	Dayton, Ohio.
		1,000	WTMJ	Milwaukee, Wis.
		1,000	WWNC	Asheville, N. C.
535.4	560	100	KICK	Red Oak, Iowa.
		1,000	KLZ	Dupont, Colo.
		1,000	KVOO	Tulsa, Okla.
		500	WFI	Philadelphia, Pa.
		100	WIAS	Ottumwa, Iowa.
		500	WLIT	Philadelphia, Pa.
		500	WMBF	Miami Beach, Fla.
		1,000	WNOX	Knoxville, Tenn.
545.1	550	500	KFDM	Beaumont, Tex.
		500	KFDY	Brookings, S. D.
		500	KFJM	Grand Forks, N. D.
		500	KFUO	St. Louis, Mo.
		500	KFYR	Bismarck, N. D.
		1,000	KPRC	Houston, Tex.
		500	KSD	St. Louis, Mo.
		750	WGR	Buffalo, N. Y.
		500	WKRC	Cincinnati, Ohio.
		500	WSYR	Syracuse, N. Y.

Find New and Old Waves in Radio Digest

AS THIS issue of Radio Digest goes to press the orders of the federal Radio commission state that the new allocations will go into effect at 3 a. m. November 11, 1928. However, letters and telegrams received by this magazine from various broadcasters state that unfavorable awards are going to be hotly contested by court actions. Whether or not the court actions interfere with the carrying out of the present plans the reader is equipped with both old and new waves in the tables published herewith. Remember that Radio Digest is the one national magazine to serve between the broadcaster and the listener.

Preserve this number until the next issue of Radio Digest, which will come in December. Any further changes will be corrected at that time. Suggestions from our readers for further improvements are always appreciated.

October Official Wave Lengths

Current to 3 A. M. November 11, 1928

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
199.9	1,500	50	KORE	Eugene, Ore.
		10	KUJ	Longview, Wash.
		15	KWBS	Portland, Ore.
		100	WBMS	New York, N. Y.
		15	WKBZ	Ludington, Mich.
		5	WNBW	Carbondale, Pa.
		100	WWRL	Woodside, N. Y.
201.2	1,490	500	KPOF	Denver, Colo.
		50	WALK	Wilmington Gardens, Pa.
		100	WIBM	Jackson, Mich.
202.6	1,480	5,000	WRUF	Gainesville, Fla.
		10,000	WTFF	Washington, D. C.
204	1,470	15	KFXD	Jerome, Idaho.
		10	KGES	Central City, Neb.
		100	KGGM	Inglewood, Calif.
		50	KHAC	Portable on 'Plane.
		50	KLRA	Little Rock, Ark.
		100	WBBZ	Ponca City, Okla.
		100	WHBL	Sheboygan, Wis.
		250	WIBS	Elizabeth, N. J.
		250	WIBW	Topeka, Kan.
		750	WKEN	Grand Island, N. Y.
		100	WLBX	Long Island, N. Y.
		100	WMBH	Joplin, Mo.
		100	WMBQ	Brooklyn, N. Y.
		50	WSVS	Buffalo, N. Y.
205.4	1,460	100	KFXY	Flagstaff, Ariz.
		50	KGDE	Barrett, Minn.
		100	KGEO	Grand Island, Neb.
		25	KGFF	Alva, Okla.
		250	WABF	Kingston, Pa.
		250	WMBD	Peoria Heights, Ill.
		15	WNBQ	Rochester, N. Y.
		15	WOBT	Union City, Tenn.
		100	WRK	Hamilton, O.
206.8	1,450	30	KGDR	San Antonio, Tex.
		100	KGGF	Picher, Okla.
		10	WHPP	New York, N. Y.
		50	WLBV	Mansfield, Ohio.
		10	WMRJ	Jamaica, N. Y.
		50	WNBF	Endicott, N. Y.
		50	WNBJ	Knoxville, Tenn.
		50	WPSW	Philadelphia, Pa.
208.2	1,440	50	KGCN	Concordia, Kan.
		15	KGCR	Brookings, S. D.
		100	WBOW	Terre Haute, Ind.
		30	WEDH	Erie, Pa.
		250	WLBZ	Dover-Exeter, Maine.
		100	WRAF	La Porte, Ind.
209.7	1,430	10	KFGQ	Boone, Ia.
		50	KFXJ	Edgewater, Colo.
		500	KGHA	Pueblo, Colo.
		250	KSOO	Sioux Falls, S. D.
		250	KVOS	Bellingham, Wash.
		250	WCBS	Springfield, Ill.
		50	WLBC	Muncie, Ind.
		50	WLBF	Kansas City, Mo.
		10	WMBM	Memphis, Tenn.
		100	WNEW	Newport News, Va.
		100	WPRC	Harrisburg, Pa.
		500	WTFI	Toccoa, Ga.
211.1	1,420	100	KFCR	Santa Barbara, Calif.
		100	KFYO	Breckenridge, Tex.
		100	WBMH	Detroit, Mich.
		250	WCOH	Greenville, N. Y.
		150	WINR	Bay Shore, N. Y.
		100	WLOE	Chelsea, Mass.
		50	WMES	Boston, Mass.
		15	WNBO	Washington, Pa.
212.6	1,410	1,000	KGBZ	York, Neb.
		100	KGFJ	Los Angeles, Calif.
		50	KGGH	Cotton Grove, La.
		5	KTUE	Houston, Tex.
		250	KWEA	Shreveport, La.
		250	WCDA	New York, N. Y.
		100	WJBL	Decatur, Ill.
		50	WKBP	Battle Creek, Mich.
		250	WRAX	Philadelphia, Pa.
		250	WSAR	Fall River, Mass.
214.2	1,400	50	KFEC	Portland, Ore.
		100	KFWF	St. Louis, Mo.
		15	KPJM	Prescott, Ariz.
		500	WCSH	Portland, Ore.
		100	WCWK	Fort Wayne, Ind.
		100	WJBU	Lewisburg, Pa.
		50	WKBN	Youngstown, Ohio.
		100	WLBG	Petersburg, Va.
		50	WMBW	Youngstown, Ohio.
215.7	1,390	250	KFVD	Culver City, Calif.
		50	KGCB	Oklahoma City, Okla.
		100	KGER	Long Beach, Calif.
		50	KGFG	Oklahoma City, Okla.
		100	WCLS	Joliet, Ill.
		100	WEHS	Evanston, Ill.
		100	WHFC	Chicago, Ill.
		100	WKBB	Joliet, Ill.
		50	WKBI	Chicago, Ill.
		250	WOKO	Mt. Beacon, N. Y.
		100	WQBC	Utica, Miss.
217.3	1,380	100	KFOR	Lincoln, Neb.
		100	KFQW	Seattle, Wash.
		10	KGDM	Stockton, Calif.
		20	WIBU	Poynette, Wis.
		100	WKBS	Galesburg, Ill.
		5,000	WKBW	Amherst, N. Y.
		100	WLBO	Galesburg, Ill.
218.8	1,370	100	KGEW	Fort Morgan, Colo.
		250	KOW	Denver, Colo.
		500	WCGU	Coney Island, N. Y.
		10	WKBC	Birmingham, Ala.
		250	WKBO	Jersey City, N. J.
		500	WKBQ	New York, N. Y.
		100	WKBV	Brookville, Ind.
		30	WRAK	Erie, Pa.
220.4	1,360	100	KFQU	Holy City, Calif.
		250	KGCI	San Antonio, Tex
220.4	1,360	15	KGFI	San Angelo, Tex.
		100	KGRC	San Antonio, Tex.
		50	KGTT	San Francisco, Calif.
		50	KRMD	Shreveport, La.
		5,000	KSTP	St. Paul, Minn.
		250	KXL	Portland, Ore.
		15	WHBU	Anderson, Ind.
		100	WHBW	Philadelphia, Pa.
		15	WJBK	Ypsilanti, Mich.
		15	WMBG	Richmond, Va.
		100	WMBO	Auburn, N. Y.
		15	WTAZ	Richmond, Va.
222.1	1,350	50	KGBY	Columbus, Neb.
		50	KGFL	Raton, N. M.
		50	KGHG	McGehee, Ark.
		250	KGHL	Billings, Mont.
		100	KWKC	Kansas City, Mo.
		100	WCBA	Allentown, Pa.
		15	WGCM	Gulfport, Miss.
		100	WHBD	Bellefontaine, Ohio.
		100	WHBF	Rock Island, Ill.
		100	WOMT	Manitowoc, Wis.
		20	WRBI	Tifton, Ga.
		100	WSAN	Allentown, Pa.
223.7	1,340	50	KFBL	Everett, Wash.
		50	KFVS	Cape Girardeau, Mo.
		50	KFXR	Oklahoma City, Okla.
		10	KGDP	Pueblo, Colo.
		50	KGFK	Hallock, Mich.
		250	KMIC	Inglewood, Calif.
		50	KXRO	Aberdeen, Wash.
		500	WCAM	Camden, N. J.
		500	WCRW	Chicago, Ill.
		15	WEBQ	Harrisburg, Ill.
		500	WFAN	Philadelphia, Pa.
		50	WKAV	Laconia, N. H.
		500	WNRC	Greensboro, N. C.
		25	WOCL	Jamestown, N. Y.
		500	WPCC	Chicago, Ill.
		250	WSAJ	Grove City, Pa.
225.4	1,330	10	KFIU	Juneau, Alaska.
		15	KFKZ	Kirksville, Mo.
		50	KFUR	Ogden, Utah.
		100	KGEN	El Centro, Calif.
		50	WAGM	Royal Oak, Mich.
		100	WCBM	Baltimore, Md.
		5,000	WLAC	Nashville, Tenn.
		500	WMAC	Cazenovia, N. Y.
227.1	1,320	250	KFEL	Denver, Colo.
		100	KFUP	Denver, Colo.
		250	KGHB	Honolulu
		500	KSO	Clarinda, Iowa.
		500	WBBC	Brooklyn, N. Y.
		100	WCLO	Kenosha, Wis.
		250	WDSU	New Orleans, La.
		500	WFJC	Akron, Ohio.
		500	WGST	Atlanta, Ga.
		500	WJAY	Cleveland, Ohio.
		100	WJBC	LaSalle, Ill.
		250	WSDA	New York, N. Y.
		500	WSGH	Brooklyn, N. Y.
		200	WTHS	Atlanta, Ga.
		500	WWAE	Chicago, Ill.
228.9	1.310	500	KELW	Burbank, Calif.
		50	KFIF	Portland, Ore.
		250	KTAP	San Antonio, Tex.
		500	KTBR	Portland, Ore.
		15	WCBC	Memphis, Tenn.
		250	WHBP	Johnstown, Pa.
		100	WKBE	Webster, Mass.
		100	WMBL	Lakeland, Fla.
		2,500	WOWO	Fort Wayne, Ind.
230.6	1,300	15	KDLR	Devils Lake, N. D.
		1,000	KFEQ	St. Joseph, Mo.
		15	KFPM	Greenville, Tex.
		100	KPCB	Seattle, Wash.
		100	KPQ	Seattle, Wash.
		100	KRE	Berkeley, Calif.
		100	KZM	Hayward, Calif.
		25	WAAD	Cincinnati, Ohio.
		100	WAFD	Detroit, Mich.
		500	WCOC	Columbus, Miss.
		250	WDBJ	Roanoke, Va.
		250	WGBI	Scranton, Pa.
		15	WIBZ	Montgomery, Ala.
		500	WKBH	La Crosse, Wis.
		50	WLEX	Lexington, Mass.
		250	WQAN	Scranton, Pa.
232.4	1,290	10	KFEY	Kellogg, Idaho.
		100	KFJY	Fort Dodge, Iowa.
		250	KFQZ	Hollywood, Calif.
		5	KGHD	Missoula, Mont.
		100	KGKL	Georgetown, Tex.
		500	KUT	Austin, Tex.
		500	WBRL	Tilton, N. H.
		100	WHBQ	Memphis, Tenn.
		500	WJKS	Gary, Ind.
		30	WLBH	Farmdale, N. Y.
		10	WNBZ	Saranac Lake, N. Y.
		50	WRBT	Wilmington, N. C.
		100	WSBC	Chicago, Ill.
234.2	1,280	500	KDYL	Salt Lake City, Utah.
		100	KGAR	Tucson, Ariz.
		1,000	KWK	St. Louis, Mo.
		100	WBBL	Richmond, Va.
		250	WCAH	Columbus, Ohio.
		100	WDAH	El Paso, Tex.
		50	WFBC	Knoxville, Tenn.
		50	WJAK	Kokomo, Ind.
		50	WJBY	Gadsden, Ala.
		50	WMAN	Columbus, Ohio.
		100	WMAY	St. Louis, Mo.
		250	WMBS	Lemoyne, Pa.
		30	WMPC	Lapeer, Mich.
236.1	1,270	250	KFDX	Shreveport, La.
		500	KFMX	Northfield, Minn.
		500	KFWM	Oakland, Calif.
		100	KRGV	Harlingen, Tex.
		100	WBBW	Norfolk, Va.
		500	WBNY	New York, N. Y.
		250	WGBF	Evansville, Ind.
236.1	1,270	1,000	WHAP	New York, N. Y.
		10	WHBC	Canton, Ohio.
		500	WMSG	New York, N. Y.
		500	WPOR	Norfolk, Va.
		100	WSRO	Middleton, Ohio.
		250	WTAD	Quincy, Ill.
		500	WTAR	Norfolk, Va.
238	1,260	50	WABZ	New Orleans, La.
		1,000	WADC	Akron, Ohio.
		150	WIBX	Utica, N. Y.
		250	WJBB	Sarasota, Fla.
		30	WJBW	New Orleans, La.
		250	WLBI	East Wenona, Ill.
		250	WQBA	Tampa, Fla.
		100	WRAW	Reading, Pa.
		250	WRBC	Valparaiso, Ind.
239.9	1,250	500	KFJR	Portland, Ore.
		100	KGCU	Mandan, N. D.
		100	KWCR	Cedar Rapids, Iowa.
		5,000	WBAW	Nashville, Tenn.
		100	WBBP	Petoskey, Mich.
		500	WCAP	Asbury Park, N. J.
		100	WIBA	Madison, Wis.
		250	WJAM	Waterloo, Iowa
		500	WNAD	Norman, Okla.
		500	WOAN	Lawrenceburg, Tenn.
		500	WOAX	Trenton, N. J.
		65	WQBJ	Clarksburg, W. Va.
		250	WSPD	Toledo, Ohio.
241.8	1,240	1,500	KFKB	Milford, Kan.
		1,000	KFON	Long Beach, Calif.
		250	WEBC	Superior, Wis.
		200	WEBR	Buffalo, N. Y.
		500	WEDC	Chicago, Ill.
		100	WFCI	Pawtucket, R. I.
		500	WGES	Chicago, Ill.
		500	WMAL	Washington, D. C.
		10	WNBX	Springfield, Vt.
243.8	1,230	125	KFCB	Phoenix, Ariz.
		10	KGCX	Vida, Mont.
		250	KGRS	Amarillo, Tex.
		500	KSCJ	Sioux City, Iowa.
		1,500	KWUC	LaMars, Iowa.
		500	WCAD	Canton, N. Y.
		250	WCAO	Baltimore, Md.
		500	WDOD	Chattanooga, Tenn.
		100	WFBR	Baltimore, Md.
		100	WMBC	Detroit, Mich.
245.8	1,220	500	KFH	Wichita, Kan.
		100	KFIO	Spokane, Wash.
		250	KFPY	Spokane, Wash.
		50	KGY	Lacey, Wash.
		100	KJBS	San Francisco, Calif.
		250	KLS	Oakland, Calif.
		300	WAAT	Jersey City, N. J.
		500	WEVD	Woodhaven, N. Y.
		250	WFBE	Cincinnati, Ohio.
		150	WGBB	Freeport, N. Y.
		500	WHDI	Minneapolis, Minn.
		500	WKRC	Cincinnati, Ohio.
		500	WLB	Minneapolis, Minn.
		500	WWL	New Orleans, La.
247.8	1,210	25	CFCO	Chatham, Can.
		100	CFNB	Fredericton, Can.
		15	CKMC	Cobalt, Can.
		25	CKPC	Preston, Can.
		5	CKWK	Chilliwock, Can.
		100	KFJB	Marshalltown, Iowa
		100	KFWC	Ontario, Calif.
		100	KGB	San Diego, Calif.
		10	KGCA	Decorah, Iowa.
		50	KWLC	Decorah, Iowa.
		50	WABY	Philadelphia, Pa.
		100	WCAT	Rapid City, S. D.
		250	WDWF	Cranston, R. I.
		10	WEBE	Cambridge, Ohio.
		50	WFKD	Philadelphia, Pa.
		1,000	WIOD	Miami Beach, Fla.
		50	WLCI	Ithaca, N. Y.
		250	WLSI	Cranston, R. I.
		50	WRJN	Racine, Wis.
		50	WTAX	Streator, Ill.
249.9	1,200	50	KFHA	Gunnison, Colo.
		50	KFJI	Astoria, Ore.
		50	KFJZ	Fort Worth, Tex.
		500	KFKA	Greeley, Colo.
		500	KFRU	Columbia, Mo.
		250	KFYR	Bismarck, N. D.
		50	KWJJ	Portland, Ore.
		100	WBAX	Wilkes-Barre, Pa.
		75	WBBY	Charleston, S. C.
		100	WBRE	Wilkes-Barre, Pa.
		50	WCAZ	Carthage, Ill.
		500	WCOA	Pensacola, Fla.
		50	WHBY	West De Pere, Wis
		50	WIBR	Steubenville, Ohio.
		60	WQBZ	Weirton, W. Va.
		10	WRBJ	Hathesburg, Miss.
		500	WREC	Memphis, Tenn.
		100	WSAZ	Huntington, W. Va.
		150	WSIX	Springfield, Tenn.
252	1,190	250	KOCW	Chickasha, Okla.
		500	KFSG	Los Angeles, Calif.
		250	KEJK	Los Angeles, Calif.
		15	WCAL	Lancaster, Pa.
		250	WKBF	Indianapolis, Ind.
		50	WKBT	New Orleans, La.
		50	WKJC	Lancaster, Pa.
		5,000	WMBB	Homewood, Ill.
		5,000	WORD	Batavia, Ill.
254.1	1,180	500	KFKU	Lawrence, Kan.
		15	KGDA	Dell Dap, S. D.
		200	KGFX	Pierre, S. D.
		500	KMO	Tacoma, Wash.
		250	WABO	Rochester, N. Y.
		100	WCAX	Burlington, Va.
		250	WHEC	Rochester, N. Y.
		750	WREN	Lawrence, Kan.
		1,000	WRVA	Richmond, Va.
		500	WTAQ	Eau Claire, Wis.

Wave length	Frequency (kilocycles)	Power (watts)	Call signal	Location
256.3	1,170	2,000	KTNT	Muscatine, Iowa.
		250	WASH	Grand Rapids, Mich.
		1,000	WBBR	Ryeville, N. Y.
		500	WCSO	Springfield, Ohio.
		250	WLTH	Brooklyn, N. Y.
		50	WRBL	Columbus, Ga.
258.5	1,160	500	KFUL	Galveston, Tex.
		1,000	WBT	Charlotte, N. C.
		500	WEBW	Beloit, Wis.
		750	WFBL	Syracuse, N. Y.
		250	WIL	St. Louis, Mo.
260.7	1,150	2,000	KGA	Spokane, Wash.
		15	KGHI	Little Rock, Wash.
		20	KZIB	Manila, P. I.
		500	WCAU	Philadelphia, Pa.
		500	WCMA	Culver, Ind.
		1,000	WFIW	Hopkinsville, Ky.
		250	WNBH	New Bedford, Mass.
		500	WOOD	Grand Rapids, Mich.
		1,000	WRHM	Minneapolis, Minn.
263	1,140	50	KFPW	Sulphur Springs, Ark.
		1,000	KGEF	Los Angeles, Calif.
		50	KGEK	Yuma, Colo.
		250	KGFH	Glendale, Calif.
		50	KGHP	Hardin, Mont.
		250	WDAG	Amarillo, Tex.
		5,000	WJAZ	Mt. Prospect, Ill.
		100	WJBI	Red Band, N. J.
		100	WJBO	New Orleans, La.
		5,000	WMBI	Chicago, Ill.
		500	WSEA	Portsmouth, Va.
265.3	1,130	2,000	KTSA	San Antonio, Tex.
		100	WBES	Tacoma Park, Md.
		500	WHK	Cleveland, Ohio
		500	WICC	Easton, Conn.
		1,000	WNOX	Knoxville, Tenn.
		2,500	WOI	Ames, Iowa
267.7	1,120	15	CFJC	Kamloops, B. C.
		20	CFMC	Kingston, Can.
		500	CFRC	Kingston, Can.
		25	CHGS	Summerside, Can.
		50	CJOC	South Lethbridge, Can.
		50	CKPR	Midland, Can.
		100	KFLV	Rockford, Ill.
		500	KFWI	San Francisco, Calif.
		1,000	KSBA	Shreveport, La.
		250	WAAM	Newark, N. J.
		100	WBAO	Decatur, Ill.
		50	WDAE	Tampa, Fla.
		100	WFBG	Altoona, Pa.
		250	WGCP	Newark, N. J.
		30	WLAP	Louisville, Ky.
		250	WNJ	Newark, N. J.
		250	WOBU	Charleston, W. Va.
270.1	1,110	100	KFLX	Galveston, Tex.
		500	KGU	Honolulu, T. H.
		1,500	KLDS	Independence, Mo.
		1,500	KMBC	Kansas City, Mo.
		50	KMED	Medford, Ore.
		1,000	KOAC	Corvallis, Ore.
		500	KQV	Pittsburgh, Pa.
		500	WGST	Atlanta, Ga.
		250	WGWB	Milwaukee, Wis.
		500	WHAD	Milwaukee, Wis.
		250	WISN	Milwaukee, Wis.
		500	WJAS	Pittsburgh, Pa.
		500	WMAZ	Macon, Ga.
272.6	1,100	500	KFAD	Phoenix, Ariz.
		1,000	KFJF	Oklahoma City, Okla.
		15	KKP	Seattle, Wash.
		50	KRSC	Seattle, Wash.
		100	KSMR	Santa Maria, Calif.
		100	KVL	Seattle, Wash.
		100	KWTC	Santa Ana, Calif.
		500	WBAA	West Lafayette, Ind.
		100	WFBJ	Collegeville, Minn.
		100	WFDF	Flint, Mich.
		500	WLBW	Oil City, Pa.
		5,000	WPG	Atlantic City, N. J.
		500	WRM	Urbana, Ill.
		250	WSKC	Bay City, Mich.
275.1	1,090	50	KFBB	Havre, Mont.
		100	KFBK	Sacramento, Calif.
		15	KFPL	Dublin, Tex.
		1,000	KTBI	Los Angeles, Calif.
		500	WEAN	Providence, R. I.
		1,000	WFBM	Indianapolis, Ind.
		100	WRBQ	Greenville, Miss.
		500	WTAS	Chicago, Ill.
277.6	1,080	2,500	KEX	Portland, Ore.
		250	KGJF	Little Rock, Ark.
		500	KWWG	Bayville, Tex.
		100	WDZ	Tuscola, Ill.
		750	WGHP	Detroit, Mich.
		500	WKAR	East Lansing, Mich.
280.2	1,070	250	KGKB	Goldthwaite, Tex.
		500	KTAB	Oakland, Calif.
		5,000	WHAM	Rochester, N. Y.
		5,000	WOAI	San Antonio, Tex.
282.8	1,060	250	KVI	Tacoma, Wash.
		250	KFXF	Denver, Colo.
		5,000	WAIU	Columbus, Ohio
		500	WDRC	New Haven, Conn.
		750	WEAO	Columbus, Ohio
285.5	1,050	2,000	KFAU	Boise, Idaho
		50	KLCN	Blytheville, Ark.
		250	KMMJ	Clay Center, Neb.
		5,000	WBAL	Baltimore, Md.
		500	WCAL	Northfield, Minn.
		500	WDGY	Minneapolis, Minn.
		250	WJAG	Norfolk, Neb.
288.3	1,040	100	KGBX	St. Joseph, Mo.
		500	KPLA	Los Angeles, Calif.
		250	WBCN	Chicago, Ill.
		500	WBET	Medford, Mass.
		1,000	WDBO	Orlando, Fla.
		50,000	WENR	Chicago, Ill.
		100	WIAD	Philadelphia, Pa.
		150	WKY	Oklahoma City, Okla.
		100	WNAT	Philadelphia, Pa.
		100	WSSH	Boston, Mass.
291.1	1,030	50	CJOR	Sea Island, Can.
		1,000	CKSM	Toronto, Can.
		500	CNRV	Vancouver, B. C.
293.9	1,020	250	KGCH	Wayne, Neb.
		100	KGDW	Humboldt, Neb.
		100	KGEZ	Kalispel, Mont.
		1,000	KPRC	Houston, Tex.
		1,000	WODA	Paterson, N. J.
		1,000	WOV	Secaucus, N. J.
		500	WSYR	Syracuse, N. Y.
		1,000	WTMJ	Milwaukee, Wis.
296.9	1,010	50	CFLC	Prescott, Can.
		500	CJRM	Moose Jaw, Can.
		500	CJRW	Fleming, Can.
		50	CKCR	St. George, Can.
		50	CKSH	St. Hyacinthe, Can.
		10	KGFW	Ravenna, Neb.
		500	KQW	San Jose, Calif.
		1,000	KUOA	Fayetteville, Ark.
		250	WDEL	Wilmington, Del.
		100	WEPS	Gloucester, Mass.
		750	WSMB	New Orleans, La.
		200	WSMK	Dayton, Ohio
		1,000	WWNC	Asheville, N. C.
299.8	1,000	250	KFWO	Avalon, Calif.
		5,000	KMOX	St. Louis, Mo.
		500	WBAK	Harrisburg, Pa.
		500	WPSC	State College, Pa.
302.8	990	1,000	KSL	Salt Lake City, Utah
		250	WRBC	Birmingham, Ala.
		750	WGR	Buffalo, N. Y.
		1,000	WNAX	Yankton, S. D.
305.9	980	500	WHAZ	Troy N. Y.
		5,000	WHT	Chicago, Ill.
		5,000	WIBO	Chicago, Ill.
309.1	970	1,000	KOMO	Seattle, Wash.
		2,500	WABC	New York, N. Y.
		500	WBOQ	New York, N. Y.
312.3	960	100	CFCY	Charleston, Can.
		1,000	CFRB	Toronto, Can.
		30	CHCK	Charlottetown, P. E. I.
		15	CHWC	Regina, Can.
		500	CJBR	Regina, Can.
		500	CKCK	Regina, Can.
		5,000	CKGW	Toronto, Can.
		500	CNRR	Regina, Can.
315.6	950	50,000	KDKA	Pittsburgh, Pa.
		50	KPPC	Pasadena, Calif.
		1,000	KPSN	Pasadena, Calif.
319	940	5,000	KFAB	Lincoln, Neb.
		5,000	KOIL	Council Bluffs, Iowa
		1,000	KOIN	Portland, Ore.
322.4	930	500	CHNS	Halifax, Can.
		100	KICK	Red Oak, Iowa
		500	WHAS	Louisville, Ky.
		100	WIAS	Ottumwa, Iowa
		500	WKAQ	San Juan, P. R.
		150	WRHF	Washington, D. C.
325.9	920	5,000	KOA	Denver, Colo.
		500	WPCH	Hoboken, N. J.
		500	WRNY	New York, N. Y.
329.5	910	500	CFQC	Saskatchewan, Can.
		500	CJGC	London, Can.
		250	CJHS	Saskatoon, Can.
		500	CNRS	Saskatchewan, Can.
333.1	900	100	KFJM	Grand Forks, N. D.
		1,000	KFQB	Fort Worth, Tex.
		500	KSAC	Manhattan, Kan.
		250	KSEI	Pocatello, Idaho
		15,000	WBZ	Springfield, Mass.
		500	WBZA	Boston, Mass.
		750	WHA	Madison, Wis.
		500	WJAD	Waco, Tex.
		1,000	WLBL	Stevens Point, Wis.
336.9	890	50	CFBO	St. John, Can.
		5,000	KNX	Los Angeles, Calif.
		5,000	WSM	Nashville, Tenn.
340.7	880	10	CHCS	Hamilton, Can.
		50	CHML	Mount Hamilton, Can.
		5	CHRC	Quebec, Can.
		22½	CKCI	Quebec, Can.
		100	CKCV	Quebec, Can.
		100	CKOC	Ontario, Can.
		50	CNRQ	Quebec, Can.
		1,000	WAPI	Auburn, Ala.
		500	WHB	Kansas City, Mo.
		1,000	WJAX	Jacksonville, Fla.
		500	WOQ	Kansas City, Mo.
344.6	870	100	KFQD	Anchorage, Alaska
		100	KWG	Stockton, Calif.
		5,000	WCBD	Zion, Ill.
		5,000	WLS	Chicago, Ill.
348.6	860	2,500	KJR	Seattle, Wash.
		1,000	KVOO	Tulsa, Okla.
		500	WGBS	New York, N. Y.
		500	WIP	Philadelphia, Pa.
		500	WOO	Philadelphia, Pa.
352.7	850	1,000	KLZ	Denver, Colo.
		1,000	KYA	San Francisco, Calif.
		1,000	WEW	St. Louis, Mo.
		1,000	WWJ	Detroit, Mich.
356.9	840	500	CFCA	Toronto, Can.
		2,000	CHCT	Red Deer, Can.
		500	CJBC	Toronto, Can.
		1,000	CJCR	Red Deer, Can.
		500	CKCL	Toronto, Can.
		2,000	CKLC	Red Deer, Can.
		500	CKOW	Scarboro, Can.
		500	CNRT	Toronto, Can.
361.2	830	1,000	KFWB	Hollywood, Calif.
		5,000	WSAI	Cincinnati, Ohio
365.6	820	50	KMJ	Fresno, Calif.
		500	WEBH	Chicago, Ill.
		1,000	WJJD	Mooseheart, Ill.
370.2	810	1,000	KHQ	Spokane, Wash.
		1,000	WDAF	Kansas City, Mo.
		1,000	WLWL	New York, N. Y.
		500	WMCA	Hoboken, N. J.
374.8	800	500	KNRC	Santa Monica, Calif.
		5,000	WOC	Davenport, Iowa
379.5	790	500	WCAJ	Lincoln, Neb.
		50,000	WGY	Schenectady, N. Y.
384.4	780	500	CKY	Winnipeg, Can.
		500	CNRW	Winnipeg, Can.
		5,000	KGO	Oakland, Calif.
		100	WBSO	Babson Park, Mass.
		500	WMBF	Miami Beach, Fla.
		750	WQAM	Miami, Fla.
389.4	770	500	WAAF	Chicago, Ill.
		100	WABI	Bangor, Maine
		5,000	WBBM	Chicago, Ill.
		500	WJBT	Chicago, Ill.
394.5	760	1,000	KMA	Shenadoah, Iowa
		5,000	KOB	State College, N. M.
		1,000	KTW	Seattle, Wash.
		3,500	KWKH	Kennonwood, La.
		500	KWSC	Pullman, Washington
		500	WHN	New York, N. Y.
		500	WPAP	Palisade, N. J.
		500	WQAO	Palisade, N. J.
399.8	750	500	KGBU	Ketchikan, Alaska
		1,000	KHJ	Los Angeles, Calif.
		500	PWX	Cuba
		1,000	WEAR	Cleveland, Ohio
		500	WSBT	South Bend, Ind.
		3,500	WTAM	Cleveland, Ohio
405.2	740	5,000	WCCO	Minneapolis-St. Paul, Minn.
		500	WFI	Philadelphia, Pa.
		500	WLIT	Philadelphia, Pa.
410.7	730	1,650	CFCF	Montreal, Can.
		50	CHLS	Vancouver, Can.
		1,200	CKAC	Montreal, Can.
		50	CKCD	Vancouver, Can.
		50	CKFC	Vancouver, Can.
		100	CKWX	Vancouver, Can.
		1,000	CNRM	Montreal, Can.
413	726	1,000	KZRQ	Manila, P. I.
416.4	720	1,500	WGN	Chicago, Ill.
		500	WLIB	Chicago, Ill.
422.3	710	1,000	KPO	San Francisco, Calif.
		5,000	WOR	Newark, N. J.
		500	WOS	Jefferson City, Mo.
428.3	700	5,000	WLW	Harrison, Ohio
		500	WMAF	South Dartmouth, Mass.
434.5	690	500	CFAC	Calgary, Can
		1,800	CFCN	Calgary, Can.
		250	CHCA	Calgary, Can.
		250	CJCJ	Calgary, Can.
		100	CKCO	Ottawa, Can.
		500	CNRC	Calgary, Can.
		500	CNRO	Ottawa, Can.
		1,000	NAA	Radio, Va.
440.9	680	500	KFSD	San Diego, Calif.
		500	WAAW	Omaha, Neb.
		50	WIBG	Elk's Park, Pa.
		5,000	WJR-WCX	Pontiac, Mich.
447.5	670	1,000	KFOA	Seattle, Wash.
		5,000	WMAQ	Chicago, Ill.
		500	WQJ	Chicago, Ill.
454.3	660	1,000	KFRC	San Francisco, Cal.
		30,000	WJZ	Bound Brook, N. J.
461.3	650	2,000	KFNF	Shenandoah, Iowa.
		500	KRLD	Dallas, Tex.
		500	KUOM	Missoula, Mont.
		500	WBIS	Boston, Mass.
		500	WCAE	Pittsburgh, Pa.
		500	WNAC	Boston, Mass.
		500	WRR	Dallas, Tex.
468.5	640	5,000	KFI	Los Angeles, Calif.
		500	WRC	Washington, D. C.
475.9	630	500	CFCT	Victoria, Canada.
		500	GJGX	Yorkton, Can.
		500	CNRA	Moncton, Can.
		1,000	WSB	Atlanta, Ga.
		500	WSUI	Iowa City, Iowa.
483.6	620	500	KFBU	Laramie, Wyo.
		500	KFDM	Beaumont, Tex.
		1,000	KFUM	Colorado Springs, Colo.
		250	KUSD	Vermillion, S. D.
		1,500	WCFL	Chicago, Ill.
		1,000	WEMC	Berrien Springs, Mich.
		500	WJAR	Providence, R. I.
		500	WTAW	Colorado Station, Tex.
491.5	610	1,000	KGW	Portland, Ore.
		50,000	WEAF	New York, N. Y.
499.7	600	250	CFCH	Iroquois Falls, Can.
		5,000	KTHS	Hot Springs, Ark.
		5,000	WBAP	Fort Worth, Tex.
508.2	590	500	KLX	Oakland, Calif.
		500	WEEI	Boston, Mass.
		1,000	WOW	Omaha, Neb.
516.9	580	250	CHMA	Edmonton, Can.
		500	CHNC	Toronto, Can.
		500	CJBC	Toronto, Can.
		500	CJCA	Edmonton, Can.
		500	CJSC	Toronto, Can.
		500	CKNC	Toronto, Can.
		500	CKUA	Edmonton, Can.
		500	CNRE	Edmonton, Can.
		500	KMTR	Los Angeles, Calif.
		750	WFLA	Clearwater, Fla.
		5,000	WMC	Memphis, Tenn.
		750	WSUN	St. Petersburg, Fla.
		250	WTAG	Worcester, Mass.
		250	WWVA	Wheeling, W. Va.
526	570	2,500	KFKX	Chicago, Ill.
		2,500	KYW	Chicago, Ill.
		500	WNYC	New York, N. Y.
535.4	560	500	KXA	Seattle, Wash.
		500	WCAC	Mansfield, Conn.
		5,000	WHO	Des Moines, Iowa.
		500	WTIC	Hartford, Conn.
545.1	550	500	KFDY	Brookings, S. D.
		1,000	KFUO	St. Louis, Mo.
		500	KSD	St. Louis, Mo.
		250	WDAY	Fargo, N. D.
		500	WFAA	Dallas, Tex.
		750	WMAK	Lockport, N. Y.
		1,000	WPTF	Raleigh, N. C.

State and City Index With New Waves

Effective November 11, 1928

Alabama

City	Call	Meters	Kc.	Watts
Auburn	WAPI	263	1,140	5,000
Birmingham	WBRC	322.4	930	500
	WKBC	228.9	1,310	10
	WJBY	247.8	1,210	50
Montgomery	WIBZ	199.9	1,500	15

Arizona

Flagstaff	KFXY	211.1	1,420	100
Phoenix	KFAD	483.6	620	500
	KFCB	228.9	1,310	100
Prescott	KPJM	199.9	1,500	15
Tucson	KGAR	218.8	1,370	100

Arkansas

Blytheville	KLCN	232.4	1,290	50
Fayetteville	KUOA	239.9	1,290	500
Hot Springs	KTHS	374.8	800	5,000
Little Rock	KGHI	199.9	1,500	15
	KGJF	218.8	1,370	100
	KLRA	239.9	1,250	1,000
McGehee	KGHG	218.8	1,370	50
Sulphur Springs	KFPW	223.7	1,340	50

California

Avalon	KFWO	199.9	1,500	100
Berkeley	KRE	199.9	1,500	100
Beverly Hills	KEJK	239.9	1,250	500
Burbank	KELW	384.4	780	500
Culver City	KFVD	428.3	700	250
El Centro	KGEN	249.9	1,200	15
Fresno	KMJ	249.9	1,200	50
Holy City	KFQU	199.9	1,500	100
Glendale	KGFH	299.8	1,000	250
Long Beach	KFON	239.9	1,250	1,000
	KGER	218.8	1,370	100
Hayward	KZM	218.8	1,370	100
Hollywood	KFOZ	352.7	850	250
	KFWB	315.6	950	1,000
	KNX	285.5	1,050	5,000
	KMTR	526	570	1,000
Inglewood	KMIC	267.7	1,120	250
Los Angeles	KFI	468.5	640	5,000
	KFSG	267.7	1,120	500
	KGEF	230.6	1,300	1,000
	KGFJ	211.1	1,420	100
	KHJ	333.1	900	1,000
	KPLA	526	570	1,000
	KTBI	230.6	1,300	1,000
Oakland	KFWM	322.4	930	500
	KGO	379.5	790	10,000
	KLS	211.1	1,420	100
	KLX	236.1	1,270	500
	KTAB	236.1	1,270	500
Ontario	KFWC	249.9	1,200	100
Pasadena	KPPC	249.9	1,200	50
	KPSN	315.6	950	1,000
Sacramento	KFBK	228.9	1,310	100
San Diego	KFSD	499.7	600	500
San Francisco	KFRC	491.5	610	1,000
	KFWI	322.4	930	500
	KGTT	199.9	1,500	50
	KJBS	218.8	1,370	100
	KPO	440.9	680	5,000
	KYA	245.8	1,220	1,000
San Jose	KQW	296.9	1,010	500
Santa Ana	KWTC	199.9	1,500	100
Santa Barbara	KFCR	199.9	1,500	100
Santa Maria	KSMR	249.9	1,200	100
Santa Monica	KNRC	384.4	780	500
Stockton	KGDM	260.7	1,150	10
	KWG	211.1	1,420	100

Colorado

Colorado Springs	KFUM	215.7	1,390	1,000
Denver	KFEL	267.7	1,120	250
	KFUP	227.1	1,320	100
	KFXF	267.7	1,120	250
	KPOF	296.9	1,010	500
	KLZ	535.4	560	1,000
	KOA	361.2	830	12,500
	KOW	215.7	1,390	500
Edgewater	KFXJ	199.9	1,500	50
Fort Morgan	KGEW	249.9	1,200	100
Greeley	KFKA	296.9	1,010	500
Gunnison	KFHA	249.9	1,200	50
Pueblo	KGDP	247.8	1,210	10
	KGHA	249.9	1,200	50
	KGHF	227.1	1,320	250
Yuma	KGEK	249.9	1,200	10

Connecticut

Danbury	WCWS	265.3	1,130	100
Easton	WICC	209.7	1,430	500
Hartford	WTIC	282.6	1,060	5,000
Mansfield	WCAC	225.4	1,330	500
New Haven	WDRC	225.4	1,330	500

Delaware

Wilmington	WDEL	475.9	630	250

District of Columbia

Washington	NAA	434.5	690	1,000
	WMAL	475.9	630	250
	WRC	315.6	950	500
	WRHF	236.1	1,270	150

Florida

Gainesville	WRUF	204	1,470	5,000
Clearwater	WFLA	333.1	900	750
Jacksonville	WJAX	263	1,140	1,000
Lakeland	WMBL	228.9	1,310	100
Miami	WQAM	241.8	1,240	750
Miami Beach	WIOD	241.8	1,240	1,000
	WMBF	535.4	560	500
Orlando	WDBO	483.6	620	1,000
Pensacola	WCOA	267.7	1,120	500
Sarasota	WJBB	218.8	1,370	100
St. Petersburg	WSUN	333.1	900	750
Tampa	WDAE	483.6	620	1,000
	WMBR	247.8	1,210	100

Georgia

Atlanta	WGST	336.9	890	500
	WSB	405.2	740	1,000
	WTHS	228.9	1,310	20
Columbus	WRBL	249.9	1,200	50
Macon	WMAZ	336.9	890	500
Tifton	WRBI	228.9	1,310	100
Toccoa	WTFI	206.8	1,450	500

Idaho

City	Call	Meters	Kc.	Watts
Boise	KFAU	243.8	1,230	1,000
Jerome	KFXD	211.1	1,420	15
Kellogg	KFEY	218.8	1,370	10
Pocatello	KSEI	227.1	1,320	250

Illinois

Batavia	WORD	202.6	1,480	5,000
Carthage	WCAZ	280.2	1,070	100
Chicago	KFKX	299.8	1,000	5,000
	KYW	299.8	1,000	5,000
	WAAF	319	940	500
	WBBM	389.4	770	10,000
	WBCN	344.6	870	5,000
	WCFL	483.6	620	1,000
	WCRW	247.8	1,210	100
	WEBH	299.8	1,000	5,000
	WEDC	247.8	1,210	100
	WENR	344.6	870	5,000
	WGES	220.4	1,360	500
	WGN	416.4	720	15,000
	WHFC	228.9	1,310	100
	WHT	202.6	1,480	5,000
	WIBO	202.6	1,480	5,000
	WJAZ	202.6	1,480	5,000
	WJBT	389.4	770	500
	WJJD	483.6	620	1,000
	WKBI	228.9	1,310	50
	WLIB	416.4	720	15,000
	WLS	344.6	870	5,000
	WMAQ	447.5	670	5,000
	WMBI	258.5	1,160	5,000
	WPCC	220.4	1,360	500
	WSBC	247.8	1,210	100
	WTAS	416.4	720	15,000
Decatur	WBAO	267.7	1,120	100
	WJBL	249.9	1,200	100
Evanston	WEHS	228.9	1,310	100
Galesburg	WKBS	228.9	1,310	100
	WLBO	228.9	1,310	100
Harrisburg	WEBQ	247.8	1,210	50
Joliet	WCLS	228.9	1,310	100
	WKBB	228.9	1,310	100
La Salle	WJBC	249.9	1,200	100
Peoria	WMBD	208.2	1,440	500
Quincy	WTAD	208.2	1,440	500
Rockford	KFLV	212.6	1,410	500
Rock Island	WHBF	247.8	1,210	100
Springfield	WCBS	247.8	1,210	100
Streator	WTAX	247.8	1,210	50
Tuscola	WDZ	280.2	1,070	100
Urbana	WRM	483.6	620	500
Zion	WCBD	258.5	1,160	5,000

Indiana

Anderson	WHBU	247.8	1,210	100
Brookville	WKBV	199.9	1,500	100
Culver	WCMA	214.2	1,400	500
Evansville	WGBF	475.9	630	500
Fort Wayne	WCWK	227.1	1,320	500
	WOWO	258.5	1,160	5,000
Gary	WJKS	220.4	1,360	500
Hammond	WWAE	249.9	1,200	100
Indianapolis	WFBM	325.9	920	1,000
	WKBF	214.2	1,400	500
Kokomo	WJAK	228.9	1,310	50
Laporte	WRAF	249.9	1,200	100
Muncie	WLBC	228.9	1,310	50
South Bend	WSBT	325.9	920	500
Terre Haute	WBOW	228.9	1,310	100
Valparaiso	WRBC	241.8	1,240	500
West Lafayette	WBAA	214.2	1,400	500

Iowa

Ames	WOI	285.5	1,050	5,000
Boone	KFGQ	228.9	1,310	10
Cedar Rapids	KWCR	228.9	1,310	100
Clarinda	KSO	217.3	1,380	1,000
Council Bluffs	KOIL	238	1,260	1,000
Davenport	WOC	309.1	970	5,000
Decorah	KGCA	236.1	1,270	50
	KWLC	236.1	1,270	50
Des Moines	WHO	285.5	1,050	5,000
Fort Dodge	KFJY	228.9	1,310	100
Iowa City	WSUI	309.1	970	500
Marshalltown	KFJB	249.9	1,200	100
Muscatine	KTNT	258.5	1,160	5,000
Ottumwa	WIAS	535.4	560	100
Red Oak	KICK	535.4	560	100
Shenandoah	KFNF	336.9	890	500
	KMA	332.4	930	500
Sioux City	KSCJ	225.4	1,330	1,000
Waterloo	WJAM	249.9	1,200	100

Kansas

Concordia	KGCN	211.1	1,420	50
Lawrence	KFKU	296.9	1,010	500
	WREN	296.9	1,010	500
Manhattan	KSAC	296.9	1,010	500
Milford	KFKB	265.3	1,130	5,000
Topeka	WIBW	230.6	1,300	1,000
Wichita	KFH	230.6	1,300	500

Kentucky

Hopkinsville	WFIW	319	940	1,000
Louisville	WHAS	293.9	1,020	5,000
	WLAP	249.9	1,200	30

Louisiana

Cedar Grove	KGGH	218.8	1,370	50
Kennonwood	KWKH	352.7	850	5,000
New Orleans	WABZ	249.9	1,200	50
	WDSU	236.1	1,270	1,000
	WJBO	218.8	1,370	100
	WJBW	249.9	1,200	30
	WKBT	211.1	1,420	50
	WSMB	227.1	1,320	750
	WWL	352.7	850	5,000
Shreveport	KGDX	249.9	1,200	50
	KRMD	249.9	1,200	50
	KSBA	206.8	1,450	1,000
	KWEA	218.8	1,370	100

Maine

Bangor	WABI	249.9	1,200	100
Foxcroft	WLBZ	526	570	250
Portland	WCSH	319	940	500

Maryland

City	Call	Meters	Kc.	Watts
Baltimore	WBAL	282.8	1,060	5,000
	WCAO	499.7	600	250
	WCBM	218.8	1,370	100
	WFBR	267.7	1,120	250
Salisbury	WSMD	228.9	1,310	100

Massachusetts

Boston	WBIS	243.8	1,230	500
	WBZA	302.8	990	500
	WEEI	508.2	590	500
	WMES	199.9	1,500	50
	WNAC	243.8	1,230	500
	WSSH	211.1	1,420	100
Chelsea	WLOE	199.9	1,500	100
Fall River	WSAR	206.8	1,450	250
Gloucester	WEPS	249.9	1,200	100
Lexington	WLEX	211.1	1,420	50
Medford	WBET	227.1	1,320	500
New Bedford	WNBH	206.8	1,450	250
South Dartmouth	WMAF	227.1	1,320	500
Springfield	WBZ	302.8	990	15,000
Webster	WKBE	249.9	1,200	100
Wellesley	WBSO	384.4	780	100
Worcester	WTAG	516.9	580	250

Michigan

Battle Creek	WKBP	211.1	1,420	50
Bay City	WSKC	212.6	1,410	500
Berrien Springs	WEMC	440.9	680	1,000
Detroit	WAFD	211.1	1,420	100
	WBMH	228.9	1,310	100
	WCX	399.8	750	5,000
	WJR	399.8	750	5,000
	WMBC	211.1	1,420	100
	WWJ	365.6	820	1,000
East Lansing	WKAR	288.3	1,040	500
Flint	WFDF	228.9	1,310	100
Grand Rapids	WASH	236.1	1,270	250
	WOOD	236.1	1,270	500
Jackson	WIBM	218.8	1,370	100
Lapeer	WMPC	228.9	1,310	30
Ludington	WKBZ	199.9	1,500	50
Mount Clemens	WGHP	245.8	1,220	750
Royal Oak	WAGM	228.9	1,310	50
Ypsilanti	WJBK	218.8	1,370	50

Minnesota

Barrett	KGDE	249.9	1,200	50
Collegeville	WFBJ	218.8	1,370	100
Hallock	KGFK	249.9	1,200	50
Minneapolis	WCCO	370.2	810	10,000
	WDGY	212.6	1,410	500
	WHDI	212.6	1,410	500
	WGMS	243.8	1,230	1,000
	WLB	243.8	1,230	1,000
	WRHM	243.8	1,230	1,000
Northfield	KFMX	243.8	1,230	1,000
	WCAL	243.8	1,230	1,000
St. Paul	KSTP	205.4	1,460	10,000
Sihtipok	KIAF	422.3	710	500

Mississippi

Columbus	WCOC	340.7	880	500
Greenville	WRBQ	249.9	1,200	100
Gulfport	WGCM	218.8	1,370	15
Hattiesburg	WRBJ	199.9	1,500	10
Utica	WQBC	247.8	1,210	100

Missouri

C. Girardeau	KFVS	247.8	1,210	50
Columbia	KFRU	475.9	630	500
Independence	KLDS	315.6	950	1,000
Jefferson City	WOS	475.9	630	500
Joplin	WMBH	247.8	1,210	100
Kansas City	KMBC	315.6	950	1,000
	KWKC	218.8	1,370	100
	WDAF	491.5	610	1,000
	WHB	315.6	950	1,000
	WLBF	249.9	1,200	100
	WOO	491.5	610	1,000
Kirksville	KFKZ	247.8	1,210	50
Kirkwood	KMOX	275.1	1,090	5,000
St. Joseph	KFEQ	212.6	1,410	500
	KGBX	247.8	1,210	100
St. Louis	KFUO	545.1	550	500
	KFWF	249.9	1,200	100
	KSD	545.1	550	500
	KWK	222.1	1,350	1,000
	WEW	394.5	760	1,000
	WIL	222.1	1,350	1,000
	WMAY	249.9	1,200	100

Montana

Billings	KGHL	315.6	950	250
Havre	KFBB	249.9	1,200	50
Kalispell	KGEZ	228.9	1,310	100
Missoula	KGHD	211.1	1,420	5
	KUOM	325.9	920	500
Vida	KGCX	218.8	1,370	10

Nebraska

Central City	KGES	322.4	930	10
Clay Center	KMMJ	405.2	740	1,000
Columbus	KGBY	322.4	930	50
Grand Island	KGEO	322.4	930	100
Humbolt	KGDW	322.4	930	100
Lincoln	KFAB	389.4	770	5,000
	KFOR	247.8	1,210	100
Norfolk	WJAG	508.2	590	500
Omaha	WAAW	454.3	660	500
	WOW	508.2	590	1,000
Ravenna	KGFW	211.1	1,420	50
Univ. Place	WCAJ	508.2	590	500
Wayne	KGCH	322.4	930	250
York	KGBZ	322.4	930	500

New Hampshire

Laconia	WKAV	228.9	1,310	50
Tilton	WBRL	209.7	1,430	500

New Jersey

Asbury Park	WCAP	234.2	1,280	500
Atlantic City	WPG	272.6	1,100	5,000
Camden	WCAM	234.2	1,280	500
Carlstadt	WHAP	230.6	1,300	1,000
Elizabeth	WIBS	206.8	1,450	250
Hoboken	WPCH	370.2	810	500
Jersey City	WAAT	206.8	1,450	250
	WKBO	206.8	1,450	250
Newark	WAAM	239.9	1,250	500
	WGCP	239.9	1,250	250
	WNJ	206.8	1,450	250
	WOR	422.3	710	5,000
Palisade	WPAP	296.9	1,010	250
	WQAO	296.9	1,010	250
Paterson	WODA	293.9	1,020	1,000
Red Bank	WJBI	247.8	1,210	100
Trenton	WOAX	234.2	1,280	500
Union City	WBMS	206.8	1,450	100

New Mexico

City	Call	Meters	Kc.	Watts
Albuquerque	KGGM	211.1	1,420	100
Raton	KGFL	247.8	1,210	50
State College	KOB	254.1	1,180	5,000

New York

Auburn	WMBO	218.8	1,370	100
Bay Shore	WINR	247.8	1,210	100
Brookyln	WBBC	214.2	1,400	500
	WLTH	214.2	1,400	250
	WMBQ	199.9	1,500	100
	WSDA	214.2	1,400	500
	WSGH	214.2	1,400	500
Buffalo	WEBR	228.9	1,310	100
	WGR	545.1	550	750
	WKBW	204	1,470	5,000
	WKEN	204	1,470	750
	WMAK	333.1	900	750
	WSVS	218.8	1,370	50
Canton	WCAD	245.8	1,220	500
Cazenovia	WMAC	208.2	1,440	500
Coney Island	WCGU	214.2	1,400	500
Endicott	WNBF	199.9	1,500	50
Farmingdale	WLBH	211.1	1,420	30
Freeport	WGBB	247.8	1,210	100
Greenville	WCOH	247.8	1,210	100
Ithaca	WLCI	247.8	1,210	50
Jamaica	WMRJ	211.1	1,420	10
Jamestown	WOCL	247.8	1,210	25
Long Beach	WCLB	199.9	1,500	100
Long Island	WLBX	199.9	1,500	250
	WABC	348.6	860	5,000
New York	WBNY	222.1	1,350	250
	WCDA	222.1	1,350	250
	WEAF	454.3	660	50,000
	WGBS	254.1	1,180	500
	WHN	296.9	1,010	250
	WHPP	211.1	1,420	10
	WJZ	394.5	760	30,000
	WKBQ	222.1	1,350	250
	WLWL	272.6	1,100	5,000
	WMCA	526	570	500
	WMSG	222.1	1,350	250
	WNYC	526	570	500
	WOV	265.3	1,130	1,000
	WPCH	370.2	810	500
	WRNY	296.9	1,010	250
Peekskill	WOKO	208.2	1,440	500
Richmond Hill	WBOQ	348.6	860	500
Rochester	WABO	208.2	1,440	250
	WHAM	260.7	1,150	5,000
	WHEC	208.2	1,440	250
	WNBQ	199.9	1,500	15
Rossville	WBBR	230.6	1,300	500
Saranac Lake	WNBZ	232.4	1,290	10
Schenectady	WGY	379.5	790	50,000
Syracuse	WFBL	333.1	900	750
	WSYR	545.1	550	500
Troy	WHAZ	230.6	1,300	500
Utica	WIBX	228.9	1,310	100
Woodhaven	WEVD	230.6	1,300	500
Woodside	WWRL	199.9	1,500	100

North Carolina

Asheville	WWNC	526	570	1,000
Charlotte	WBT	277.6	1,080	5,000
Gastonia	WRBU	247.8	1,210	50
Greensboro	WNRC	208.2	1,440	500
Raleigh	WPTF	277.6	1,080	5,000
Wilmington	WRBT	218.8	1,370	50

North Dakota

Bismarck	KFYR	545.1	550	500
Devils Lake	KDLR	247.8	1,210	100
Fargo	WDAY	234.2	1,280	1,000
Grand Forks	KFJM	545.1	550	500
Mandan	KGCU	249.9	1,200	100

Ohio

Akron	WADC	223.7	1,340	1,000
	WFJC	223.7	1,340	500
Bellefontaine	WHBD	218.8	1,370	100
Cambridge	WEBE	247.8	1,210	10
Canton	WHBC	249.9	1,200	10
Cincinnati	WAAD	218.8	1,370	25
	WFBE	249.9	1,200	100
	WKRC	545.1	550	500
	WLW	428.3	700	5,000
	WSAI	428.3	700	5,000
Cleveland	WEAR	280.2	1,070	1,000
	WHK	215.7	1,390	500
	WJAY	215.7	1,390	500
	WTAM	280.2	1,070	3,500
Columbus	WAIU	468.5	640	5,000
	WCAH	206.8	1,450	250
	WEAO	468.5	640	750
	WMAN	247.8	1,210	50
Dayton	WSMK	526	570	200
Hamilton	WRK	211.1	1,420	100
Mansfield	WLBV	247.8	1,210	100
Middletown	WSRO	211.1	1,420	100
Springfield	WCSO	217.3	1,380	500
Steubenville	WIBR	249.9	1,200	50
Toledo	WSPD	206.8	1,450	250
Youngstown	WKBN	209.7	1,430	500

Oklahoma

Alva	KGFF	211.1	1,420	100
Chickasha	KOCW	211.1	1,420	100
Norman	WNAD	516.9	580	500
Oklahoma City	KFJE	204	1,470	5,000
	KFXR	228.9	1,310	50
	KGCB	247.8	1,210	50
	KGFG	218.8	1,370	50
	WKY	333.1	900	1,000
Picher	KGGF	516.9	580	500
Ponca City	WBBZ	204	1,470	100
Tulsa	KVOO	535.4	560	1,000

Oregon

Astoria	KFJI	218.8	1,370	50
Corvallis	KOAC	239.9	1,250	1,000
Eugene	KORE	211.1	1,420	50
Medford	KMED	211.1	1,420	50
Portland	KEX	254.1	1,180	2,500
	KFEC	218.8	1,370	50
	KFIF	211.1	1,420	50
	KFJR	230.6	1,300	500
	KGW	508.2	590	1,000
	KOIN	319	940	1,000
	KTBR	230.6	1,300	500
	KWBS	199.9	1,500	15
	KWJJ	199.9	1,500	50
	KXL	239.9	1,250	500

Pennsylvania

City	Call	Meters	Kc.	Watts
Allentown	WCBA	199.9	1,350	100
	WSAN	199.9	1,500	100
Altoona	WFBG	228.9	1,310	100
Carbondale	WNBW	249.9	1,200	5
Elkins Park	WIBG	322.4	930	50
Erie	WEDH	211.1	1,420	30
	WRAK	218.8	1,370	50
Frankford	WFKD	228.9	1,310	50
Grove City	WSAJ	228.9	1,310	100
Harrisburg	WBAK	267.7	1,120	500
	WPRC	249.9	1,200	100
Jeanette	WGM	208.7	1,440	50
Johnstown	WHBP	228.9	1,310	100
Kingston	WABF	208.2	1,440	250
Lancaster	WGAL	228.9	1,310	15
	WKJC	228.9	1,310	50
Lemoyne	WMBS	209.7	1,430	250
Lewisburg	WJBU	247.8	1,210	100
Oil City	WLBW	238	1,260	500
Philadelphia	WABY	228.9	1,310	50
	WCAU	256.3	1,170	500
	WFAN	491.5	610	500
	WFI	535.4	560	500
	WHBW	199.9	1,500	100
	WIAD	228.9	1,310	100
	WIP	491.5	610	500
	WLIT	535.4	560	500
	WNAT	228.9	1,310	100
	WOO	199.9	1,500	100
	WPSW	199.9	1,500	50
	WRAX	211.1	1,420	250
Pittsburgh	KDKA	305.9	980	50,000
	KQV	217.3	1,380	500
	WCAE	241.8	1,240	500
	WJAS	232.4	1,290	500
Reading	WRAW	228.9	1,310	100
Scranton	WGBI	340.7	880	250
	WQAN	340.7	880	250
State College	WPSC	293.8	1,230	500
Washington	WNBO	249.9	1,200	15
Wilkes-Barre	WBAX	247.8	1,210	100
	WBRE	228.9	1,310	100
Willow Grove	WALK	199.9	1,500	50

Rhode Island

Cranston	WDWF	218.8	1,370	100
	WLSI	218.8	1,370	100
Newport	WMBA	199.9	1,500	100
Pawtucket	WFCI	218.8	1,370	100
Providence	WEAN	258.5	1,160	500
	WJAR	340.7	880	250

South Carolina

Charleston	WBBY	249.9	1,200	75
Columbia	WRBU	228.9	1,310	15

South Dakota

Brookings	KFDY	545.1	550	500
	KGCR	247.8	1,210	100
Dell Rapids	KGDA	247.8	1,210	15
Oldham	KGDY	249.9	1,200	15
Pierre	KGFX	516.9	580	200
Rapid City	WCAT	249.9	1,200	100
Sioux Falls	KSOO	302.8	990	1,000
Vermilion	KUSD	336.9	890	500
Yankton	WNAX	336.9	890	500

Tennessee

Chattanooga	WDOD	234.2	1,280	1,000
Knoxville	WFBC	249.9	1,200	50
	WNBJ	228.9	1,310	50
	WNOX	535.4	560	1,000
Lawrenceburg	WOAN	499.7	600	500
Memphis	WGBC	209.7	1,430	500
	WHBQ	218.8	1,370	100
	WMBM	199.9	1,500	10
	WMC	384.4	780	500
	WNBR	209.7	1,430	500
Nashville	WBAW	201.2	1,490	5,000
	WLAC	201.2	1,490	5,000
	WSM	461.3	650	5,000
Springfield	WSIX	247.8	1,210	100
Union City	WOBT	228.9	1,310	15
Whitehaven	WREC	499.7	600	500

Texas

Amarillo	KGRS	212.6	1,410	1,000
	WDAG	212.6	1,410	1,000
Austin	KUT	267.7	1,120	500
Beaumont	KFDM	545.1	550	1,000
Breckenridge	KFYO	199.9	1,500	100
Brownsville	KWWG	296.9	1,010	500
College Station	WTAW	267.7	1,120	500
Dallas	KRLD	288.3	1,040	5,000
	WFLA	288.3	1,040	5,000
	WRR	252	1,190	5,000
Dublin	KFPL	218.8	1,370	15
El Paso	WDAH	228.9	1,310	100
Fort Worth	KFJZ	218.8	1,370	100
	KFQB	241.8	1,240	1,000
	WBAP	374.8	800	5,000
Galveston	KFLX	247.8	1,210	100
	KFUL	232.4	1,290	500
Georgetown	KGKL	218.8	1,370	100
Goldthwaite	KGKB	199.9	1,500	100
Greenville	KFPM	228.9	1,310	15
Harlingen	KRGV	296.9	1,010	500
Houston	KPRC	545.1	550	1,000
	KTUE	218.8	1,370	5
Richmond	KGHX	199.9	1,500	50
San Angelo	KGFI	228.9	1,310	15
San Antonio	KGCI	218.8	1,370	100
	KGDR	199.9	1,500	100
	KGRC	228.9	1,310	100
	KTAP	247.8	1,210	100
	KTSA	232.4	1,290	1,000
	WOAI	252	1,190	5,000
Waco	WJAD	241.8	1,240	1,000
Wichita Falls	KGKO	218.8	1,370	100

Utah

Farmington	KFUR	228.9	1,310	50
Salt Lake City	KDYL	243.8	1,230	1,000
	KSL	265.3	1,130	5,000

Vermont

Burlington	WCAX	249.9	1,200	100
Springfield	WNBX	249.9	1,200	10

Virginia

Mt. Vernon Hills	WTFF	205.4	1,460	10,000
Newport News	WNEW	228.9	1,310	100
Norfolk	WBBW	249.9	1,200	100
	WPOR	384.4	780	500
	WTAR	384.4	780	500
Petersburg	WLBG	249.9	1,200	100
Portsmouth	WSEA	384.4	780	500
Richmond	WBBL	218.8	1,370	100
	WMBG	247.8	1,210	100
	WRVA	270.1	1,110	5,000
	WTAZ	247.8	1,210	15
Roanoke	WDBJ	322.4	930	250
	WRBX	322.4	930	250

Washington

City	Call	Meters	Kc.	Watts
Aberdeen	KXRO	247.8	1,210	50
Bellingham	KVOS	526	570	250
Everett	KFBL	199.9	1,500	50
Lacey	KGY	211.1	1,420	50
Longview	KUJ	199.9	1,500	10
Pullman	KWSC	394.5	760	500
Seattle	KFOA	234.2	1,280	1,000
	KFQW	211.1	1,420	100
	KJR	309.1	970	5,000
	KKP	211.1	1,420	15
	KOMO	483.6	620	1,000
	KPCB	247.8	1,210	100
	KPQ	247.8	1,210	100
	KRSC	267.7	1,120	50
	KTW	234.2	1,280	1,000
	KVL	199.9	1,500	100
	KXA	526	570	500
Spokane	KFIO	245.8	1,220	100
	KFPY	247.8	1,210	100
	KGA	204	1,470	5,000
	KHQ	325.9	920	1,000
Tacoma	KVI	223.7	1,340	1,000
	KMO	223.7	1,340	500

West Virginia

Charleston	WOBU	516.9	580	250
Clarksburg	WQBJ	249.9	1,200	65
Huntington	WSAZ	516.9	580	250
Weirton	WQBZ	249.9	1,200	60
Wheeling	WWVA	293.9	1,020	5,000

Wisconsin

Beloit	WEBW	499.7	600	250
Eau Claire	WTAQ	225.4	1,330	1,000
Fond du Lac	KFIZ	211.1	1,420	100
Kenosha	WCLO	249.9	1,200	100
La Crosse	WKBH	217.3	1,380	1,000
Madison	WHA	526	570	750
	WIBA	247.8	1,210	100
Manitowoc	WOMT	247.8	1,210	100
Milwaukee	WHAD	267.7	1,120	250
	WISN	267.7	1,120	250
	WTMJ	526	570	1,000
Poynette	WIBU	228.9	1,310	100
Racine	WRJN	249.9	1,200	100
Sisiht	WBAR	270.1	1,110	500
Sheboygan	WHBL	217.3	1,380	1,000
Stevens Point	WLBL	333.1	900	1,000
Superior	WEBC	234.2	1,280	1,000
West De Pere	WHBY	249.9	1,200	50

Wyoming

Laramie	KFBU	499.7	600	500

Alaska

Anchorage	KFQD	333.1	900	100
Juneau	KFIU	228.9	1,310	10
Ketchikan	KGBU	491.5	610	500

Hawaii

Honolulu	KGHB	227.1	1,320	250
	KGU	319	940	500

Philippines

Manila	KZIB	260	1,153	20

Porto Rico

San Juan	WKAQ	516.9	580	500

Canada

Calgary	CFAC	434.5	690	500
	CFCN	434.5	690	1,800
	CHCA	434.5	690	250
	CJCJ	434.5	690	250
	CNRC	434.5	960	500
Charlottetown	CFCY	312.3	960	100
	CHCK	312.3	960	30
Chatham	CFCO	247.8	1,210	25
Chilliwock		247.8	1,210	5
Cobalt	CKMC	247.8	1,210	15
Edmonton	CHMA	516.9	580	250
	CJCA	516.9	580	500
	CKUA	516.9	580	500
	CNRE	516.9	580	500
Fleming	CJRW	296.9	1,010	500
Fredericton	CFNB	247.8	1,210	100
Halifax	CHNS	322.4	930	500
Hamilton	CHCS	340.7	880	10
	CKOC	340.7	880	100
Iroquois Falls	CFCH	499.7	600	250
Kamloops	CFJC	267.7	1,120	15
	CICQ	410.7	730	10
Kingston	CFMC	267.7	1,120	20
	CFRC	267.7	1,120	500
London	CJGC	329.5	910	500
Midland	CKPR	267.7	1,120	50
Moncton	CNRA	322.4	930	500
Montreal	CFCF	410.7	730	1,650
	CKAC	410.7	730	1,200
	CNRM	410.7	730	1,000
Mount Hamilton	CHML	340.7	880	50
Moose Jaw	CJRM	296.9	1,010	500
Burnaby	CFYC	410.7	730	500
Ottawa	CKCO	434.5	690	100
	CNRO	434.5	690	500
Prescott	CFLC	296.9	1,010	50
Preston	CKPC	247.8	1,210	25
Quebec	CHRC	340.7	880	5
	CKCI	340.7	880	22½
	CKCV	340.7	880	100
	CNRQ	340.7	880	50
Red Deer	CHCT	356.9	840	2,000
	CJCR	356.9	840	1,000
	CKLC	356.9	840	2,000
Regina	CHWC	312.3	960	15
	CJBR	312.3	960	500
	CKCK	312.3	960	500
	CNRR	312.3	960	500
Saskatoon	CFQC	329.5	910	500
	CJHS	329.5	910	250
	CNRS	329.5	910	500
Scarboro	CJYC	291.1	1,030	500
	CKCX	291.1	1,030	500
	CKOW	356.9	840	500
Sea Island	CJOR	291.1	1,030	50
South Lethbridge	CJOC	267.7	1,120	50
St. George	CKCR	296.9	1,010	50
St. Hyacinthe	CKSH	296.9	1,010	50
St. John	CFBO	336.9	890	50
Summerside	CHGS	267.7	1,120	25
Toronto	CFCA	356.9	840	500
	CFRB	312.3	960	1,000
	CHNC	516.9	580	500
	CJBC	516.9	580	500
	CJSC	516.9	580	500
	CKCL	356.9	840	500
	CKGW	312.3	960	5,000
	CKNC	356.9	840	500
	CNRT	356.9	840	500
Vancouver	CFCQ	410.7	730	10
	CHLS	410.7	730	50
	CKCD	410.7	730	50
	CFKC	410.7	730	50
	CKMO	410.7	730	50
	CKWX	410.7	730	100
	CNRV	291.1	1,030	500
Victoria	CFCT	475.9	630	500
Winnipeg	CKY	384.4	780	500
	CNRW	384.4	780	500
Yorkton	CJGX	475.9	630	500

Foreign Wave Lengths Table

Europe

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
158	1,899	600	Beziers, France	
187.5	1,600	250	Sundsvall, Sweden	
196	1,530	250	Karlskrona, Sweden	
198	1,515	1,500	Biarritz, France	
200	1,500		Fecamp, France	
201.3	1,490	250	Jonkoping, Sweden	
202.7	1,480	250	Kristinehamn, Sweden	
204.1	1,470	250	Gavle, Sweden	
216.3	1,387	250	Halmstad, Sweden	
217.4	1,380	250	Luxembourg	
220.4	1,361	250	Karlstad, Sweden	
222.2	1,350	300	Strasbourg, France	
229.1	1,309	250	Umea, Sweden	
229.4	1,308	150	Halsingborg, Sweden	
230.5	1,301	250	Boras, Sweden	
236.2	1,270	250	Orebro, Sweden	
		500	Stettin, Germany	
238	1,260	1,500	Bordeaux, France	
238.1	1,260	250	Kiruna, Sweden	
239.5	1,253	1,000	Nimes, France	
240	1,250	400	Viborg, Finland	
241.9	1,240	4,000	Nurnberg, Germany	
243.7	1,231		Trondhjem, Norway	
246	1,219	500	Nice-Juan les Pins, France	
		2,000	Toulouse, France	PTT
249.7	1,201	1,500	Munster, Germany	
		250	Eskilstuna, Sweden	
250	1,200	200	Uleaborg, Finland	
252.1	1,190	250	Saffle, Sweden	
		130	Bradford, Great Britain	2LS
252.3	1,189	700	Cassel, Germany	
253	1,185	125	Montpellier, France	
253.8	1,182	500	Linz, Austria	
254.2	1,180	250	Kalmar, Sweden	
		1,500	Rennes, France	
		700	Kiel, Germany	
260.9	1,150	800	Malmo, Sweden	
263.2	1,140	2,000	Kosice, Czechoslovakia	
266.9	1,124	500	Lille, France	PTT
272.7	1,100	500	Klagenfurt, Austria	
		250	Hudiksvall, Sweden	
		700	Danzig	
		700	Bremen, Germany	
		130	Sheffield, Great Britain	6FL
		100	Oviedo, Spain	
273	1,098	1,000	Limoges, France	
275.2	1,090		Ghent, Belgium	
		250	Norrkoping, Sweden	
		130	Nottingham, England	5NG
			Jacobstad, Finland	
275.7	1,088	700	Dresden, Germany	
277	1,083	1,500	Barcelona, Spain	EAJ13
277.8	1,080	1,500	Kaiserslautern, Bavaria	
		130	Leeds, Great Britain	2LS
		1,000	Cartagena, Spain	EAJ16
279	1,075	400	Trollhatten, Sweden	
283	1,060	4,000	Cologne, Germany	
288.5	1,040	350	Edinburgh, Great Britain	2EH
289.8	1,035	2,000	Bordeaux, France	
291.3	1,030	1,500	Lyons, France	
293.8	1,021	500	Innsbruck, Austria	
294.1	1,020	250	Uddevalla, Sweden	
		200	Liege, Belgium	
		130	Swansea, Great Britain	5SX
		130	Stoke, Great Britain	6ST
		130	Dundee, Great Britain	2DE
		130	Hull, Great Britain	6KH
297	1,010	100	Jyvaskyla, Finland	
297	1,010	250	Varberg, Sweden	
		130	Liverpool, Great Britain	6LV
		500	San Sebastian, Spain	EAJ8
297.3	1,009	700	Hanover, Germany	
299.4	1,002	2,000	Paris, France	Vitus
299.7	1,001	480	Agen, France	
300	1,000	500	Bratislava, Czechoslovakia	
303.6	988	4,000	Konigsberg, Germany	
304.2	936	1,000	Bjorneborg, Finland	
306.1	980	1,000	Belfast, Great Britain	2BE
309.3	970	125	Zagreb, Yugoslavia	
312.5	960	1,000	Newcastle, Great Britain	5NO
316.7	947	2,000	Falun, Sweden	
317.4	945	1,500	Marseilles, France	PTT
319.1	940	1,000	Dublin, Great Britain	2RN
323.2	928	4,000	Breslau, Germany	
324.3	925	1,000	Almeria, Spain	EAJ18
326.1	920	1,000	Bournemouth, Great Britain	6BM
330.4	908	4,000	Gleiwitz, Germany	
333.3	900	500	Reykjavik, Iceland	
334.4	897	1,500	Naples, Rome	1NA
337.4	889	750	Copenhagen, Denmark	
340.1	882	500	Paris, France	
		700	Huizen, Holland	
343.2	874	1,500	Posen, Poland	
344.8	870	1,500	Barcelona, Spain	EAJ1
348.9	860	5,000	Prague, Czechoslovakia	
353	850	1,000	Cardiff, Great Britain	5WA
355.8	843	500	Graz, Austria	
361.4	830	2,000	London, England	2LO
366.8	818	4,000	Leipzig, Germany	
370.4	810	500	Bergen, Norway	
370	811	500	Paris, France	
375	800	1,500	Madrid, Spain	EAJ7
375.4	799	1,000	Helsingfors, Finland	
375	800	1,500	Madrid, Spain	EAJ7
375.4	799	1,000	Helsingfors, Finland	
379.7	790	4,000	Stuttgart, Germany	
384.6	780	1,200	Manchester, Great Britain	2ZY
389.1	771	3,000	Toulouse, France	
396.3	757	4,000	Hamburg, Germany	
400	750	300	Tammerfors, Finland	
		130	Plymouth, Great Britain	5PY
		1,000	Cork, Great Britain	6CK
		1,500	Madrid, Spain	EAJ2
		500	Cadiz, Spain	EAJ3
		200	Bolzano, Italy	
		700	Aix-la-Chapelle, Germany	
402.6	745	1,500	Mont de Marsan, France	
		500	Salamanca, Spain	EAJ22
405.4	740	1,000	Glasgow, Great Britain	5SC
408	735	2,200	Tallinn, Reval, Estonia	
410.5	731	1,500	Berne, Switzerland	
412	728	200	Notodden, Norway	
414.9	723	1,000	Grenoble, France	
416.6	720	800	Goteborg, Sweden	
422.5	710	10,000	Kattowitz Poland	
426.7	703	600	Wilno, Poland	
429	699	4,000	Frankfurt-on-Main, Germany	
434.1	691	2,000	Seville, Spain	EAJ5
435.4	689	1,000	Fredericksstad, Norway	
441.1	680	2,500	Brunn, Czechoslovakia	
445.7	673	800	Paris, Spain	FPTT
446	672	250	Malmberget, Sweden	
447.7	670	300	Rome, Italy	1RO
448	669	100	Rjukan, Norway	
450	666	4,000	Moscow, U. S. S. R.	RA2
455.1	659	1,500	Stockholm, Sweden	
460	652	2,000	Belgrade, Yugo-Slavia	
461.5	650	1,500	Oslo, Norway	
470.9	637	1,500	Langenberg, Germany	
476.9	629	500	Lyons, France	
477	629	4,000	Kharkov, U. S. S. R.	
483.9	620	4,000	Berlin, Germany	
491.8	610	24,000	Daventry, Great Britain	5GB
500	600	1,500	Porsgrund, Norway	
		250	Linkoping, Sweden	
		250	Uppsala, Sweden	
		1,500	Aberdeen, Great Britain	2BD
			Tromso, Norway	
508.5	590	1,000	Brussels	
511	587		Aalesund, Norway	
517.2	580	20,000	Vienna, Austria	
529	567	2,000	Riga, Latvia	
536.6	559	4,000	Munich, Germany	
545.5	550	800	Sundsvall, Sweden	
547.4	548	700	Milan, Italy	
555.5	540	20,000	Budapest, Hungary	
566	530	1,000	Hamar, Norway	
		100	St. Michel, Finland	
		50	Bloemendaal, Holland	
		700	Augsburg, Germany	
567	529	1,500	Cracow, Poland	
574.7	522	700	Freiburg, Germany	
576.9	520	500	Vienna, Austria	
588.2	510	630	Zurich, Switzerland	
680	441	600	Lausanne, Switzerland	HB2
720	416	1,000	Ostersund, Sweden	
760	395	250	Geneva, Switzerland	
775	387	1,200	Kiev, U. S. S. R.	
840	357	1,800	Nijni Novgorod, U. S. S. R.	
870	345	4,000	Tiflis, U. S. S. R.	
1,000	300	10,000	Leningrad, U. S. S. R.	
		250	Basle, Switzerland	
1,071	279	4,000	Rostov-Don, U. S. S. R.	
1,100	273		Be Bilt, Netherlands	
1,111.1	270	800	Warsaw, Poland	
1,117	269	4,000	Novosibersk, U. S. S. R.	RA
1,150	261	1,000	Ryvang, Denmark	
1,153.8	260	750	Kalundborg, Denmark	
1,180	254	20,000	Stamboul, Turkey	
1,190	252	2,000	Boden, Sweden	
1,250	240	20,000	Konigswusterhausen	
1,380	217	20,000	Motala, Sweden	
1,450	207	40,000	Moscow, U. S. S. R.	
1,522.8	197	20,000	Lahti, Finland	
1,604.8	187	25,000	Daventry, Great Britain	5XX
1,700	177	15,000	Kharkov Narkompotschtel,	Russia
1,765	170	12,000	Paris, France	CFR
1,818	165	20,000	Angora, Turkey	
1,829	164		Norddeich, Germany	
1,870	160	700	Kosice, Czechoslovakia	
1,875	160	700	Huizen	
1,950	154	250	Scheveningen, Haven, Netherl'ds	
2,000	150	700	Kovno, Lithuania	
2,525	119		Berlin, Germany	
2,650	113	50,000	Paris, France	FL

North Africa

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
305	984	2,500	Radio Casa-Blanca, Morocco	
353	850	2,000	Algiers	PTT
416	721	10,000	Rabat, Morocco	
1,850	162	2,000	Tunis	TNV

South Africa

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
368	815	1,500	Cape Town	
406.5	738	1,500	Durban	
443.5	676	500	Johannesburg	JB

Australia-Tasmania

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
249.9	1,200	1,000	Prospect, S. Australia	5KA
255	1,176	500	Melbourne, Victoria	3DB
267.7	1,120	500	Sydney, N. S. Wales	2UW
275.1	1,090	250	Bathurst, N. S. Wales	2MK
280.2	1,070	1,500	Sydney, N. S. Wales	2KY
288.3	1,040	100	Newcastle, N. S. Wales	2HD
293.9	1,020	250	Sydney, N. S. Wales	2UE
293.9	1,020	100	Toowoomba, Queensland	4GR
313	958	500	Parkside, S. Australia	5DN
315.6	950	100	Sydney, N. S. Wales	2BE
		3,000	Sydney, N. S. Wales	2GB
319	940	100	Melbourne, Victoria	3UZ
358	850	5,000	Sydney, N. S. Wales	2BL
370.2	810	5,000	Melbourne, Victoria	3LO
384.4	770	5,000	Brisbane, Queensland	4QG
394.5	760	5,000	Adelaide, S. Australia	5CL
442	678	5,000	Sydney, N. S. Wales	2FC
481	620	3,000	Melbourne, Victoria	3AR
516.9	580	3,000	Hobart, Tasmania	7ZL
1,250	239	5,000	Perth, Western Australia	6WF

Argentina

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
252	1,190	1,000	Buenos Aires	LOO
260.7	1,150	500	Buenos Aires	LOQ
285.7	1,050	5,000	Buenos Aires	LOS
302.8	990	1,000	Buenos Aires	LOW
315.8	949	1,000	Buenos Aires	LOY
329.5	910	1,000	Buenos Aires	LOZ
344.8	870	1,000	Buenos Aires	LOR
365.5	820	1,000	Buenos Aires	LOV
379.5	790	500	Buenos Aires	LOX
399.8	750	1,000	Buenos Aires	LOT
425	705	1,000	Buenos Aires	LOP

Brazil

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
399.8	750	1,000	Rio de Janeiro	SQIA
320	937	500	Rio de Janeiro	SQIB
350	856	1,000	Sao Paulo	SQIG

Ceylon

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
800	375	1,750	Colombo	

Chile

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
239.9	1,250	100	Temuco	CMAK
285.5	1,050	100	Santiago	CMAE
308	973	100	Santiago	CMAD
340	881	100	Tacna	CMAI
360	832	1,000	Santiago	CMAC
480	624	1,000	Santiago	CMAB

China

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
338	885	500	Shanghai	KRC

Chosen

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
344.6	870	1,000	Keipo	JODK

Haiti

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
361.2	830	1,000	Port au Prince	HHK

India

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
350	857	350	Rangoon, Burma	2HZ
357.1	840	3,000	Bombay	7BY
370.4	810	3,000	Calcutta	7CA

Japan

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
345	867	10,000	Tokyo	JOAK
353	849	10,000	Hiroshima	JOFK
380	789	10,000	Kumamoto	JOGK
400	750	10,000	Osaka	JOBK

New Zealand

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
306	960	500	Christchurch	3YA
333	901	500	Auckland	1YA
420	714	5,000	Wellington	2YA
463	647	250	Dunedin	4YA

Peru

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
360	831	1,500	Lima	OAX

Venezuela

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
375	800	1,000	Caracas	AYRE

Stations on Cleared Waves

Effective 3 A. M. November 11, 1928

Call Letters	Location	Wave Length	Fqcy. in Kiloc.
WEAF	New York	454.3	660
WJZ	New York	394.5	760
WOR	Newark	422.3	710
WABC	New York	348.6	860
WBZ	East Springfield, Mass	302.8	990
WBZA	Boston, Mass.	302.8	990
WTIC	Hartford, Conn.	282.8	1,060
WBAL	Baltimore, Md.	282.8	1,060
WPG	Atlantic City	272.6	1,100
WLWL	New York, N. Y.	272.6	1,100
WRBH	Manchester, N. H. (when built)	260.7	1,150
WLW	Harrison, Ohio	428.3	700
WSAI	Cincinnati, Ohio	428.3	700
WCX	Detroit, Mich.	399.8	750
WWJ	Detroit, Mich.	365.6	820
KDKA	East Pittsburgh, Pa.	305.9	980
WJR	Pontiac, Mich.	399.8	750
WWVA	Wheeling, W. Va.	293.9.	1,020
WEAR	Cleveland, Ohio	280.2	1,070
WTAM	Cleveland, Ohio	280.2	1,070
WRVA	Richmond, Va.	270.1	1,110
WCAU	Philadelphia, Pa.	256.3	1,170
WSM	Nashville, Tenn.	461.3	650
WSB	Atlanta, Ga.	405.2	740
KTHS	Hot Springs, Ark.	374.8	800
WBAP	Fort Worth, Texas	374.8	800
KWKH	Kennonwood, La.	352.7	850
WWL	New Orleans, La.	352.7	850
WFAA	Dallas, Texas	288.3	1,040
KRLD	Dallas, Texas.	288.3	1,040
WBT	Charlotte, N. C.	277.6	1,080
WPTF	Raleigh, N. C.	277.6	1,080
WAPI	Auburn, Ala.	263	1,140
WJAX	Jacksonville, Fla.	263	1,140
WRR	Dallas, Texas	252	1,190
WOAI	San Antonio, Texas	252	1,190
WMAQ	Chicago, Ill.	447.5	670
WGN	Chicago, Ill.	416.4	720
WBBM	Chicago, Ill.	389.4	770
KFAB	Lincoln, Neb.	389.4	770
WCCO	Minneapolis-St. Paul, Minn	370.2	810
WENR	Chicago, Ill.	344.6	870
WLS	Chicago, Ill.	344.6	870
KYW	Chicago, Ill.	299.8	1,000
KMOX	St. Louis, Mo.	275.1	1,090
KTNT	Muscatine, Iowa	258.5	1,160
WOWO	Fort Wayne, Ind.	258.5	1,160
WCBD	Zion, Ill.	258.5	1,160
WMBI	Chicago, Ill.	258.5	1,160
KFI	Los Angeles, Calif.	468.5	640
KPO	San Francisco, Calif.	440.9	680
KGO	Oakland, Calif.	379.5	790
KOA	Denver, Colo.	361.2	830
KJR	Seattle, Wash.	309.1	970
KNX	Los Angeles, Calif.	285.5	1,050
KSL	Salt Lake City, Utah	265.3	1,130
KOB	State College, N. M.	254.1	1,180
KEX	Portland, Ore.	254.1	1,180

Caldwell Explains Radio "Pie"

"When mother serves pie to a large, hungry family, she must plan her operations in two steps: First, she must make the pie as large as possible, with the materials available. Second, when the pie is ready, she must divide it among the pie-eaters as accurately as possible, according to the pie-rights and claims of each diner." Thus reads a statement concerning the new allocations by Radio Commissioner Caldwell. It continues:

"The radio-broadcasting problem, in many respects, is like this matter of equitably distributing a single pie in a lusty, growing family.

"What the national total of broadcasting can safely be, while still preserving good Radio for all the people of the United States, has been the subject of long and careful study by the members of the Radio Commission, with the aid of many of the country's best engineers. Hardly had the 1918 Act been passed, before all sorts of broadcasting allocations and solutions were being analyzed, in an effort to find a plan or arrangement which would be most flexible to meet the varying requirements of the different zones while insuring good reception. Literally, dozens of plans and allocations have been built up, studied and revised.

"And all of these various and differing plans have shown that if good Radio reception is to be preserved, the broadcasting band will not hold more than 150 to 165 stations of 500 watts and upward, operating simultaneously. After trying out every conceivable expedient, we come invariably back to this figure, that there can be no more than 165 such stations on the air at one time during night hours.

"So our national Radio pie is limited to 165 simultaneous stations of 500 watts and above, and this national total we must divide equally among the five Radio zones and then within those zones, proportionally to state populations.

"The new re-allocation which was put under way with the Commission's general order No. 40, and which is to go into effect in November, accomplishes this equalization of the country's facilities. It follows the Davis amendment completely and exactly. All present licensed stations will be continued, but on such a basis of sharing time that their total time is equivalent to 165 full-time stations.

"But the new allocation also provides a greatly improved basis for Radio reception by so arranging the channels that on 70-odd out of our 90 wave lengths, there will be the very best of receiving conditions this winter, especially for the farmers.

"IT IS these millions of remote listeners who live 75 miles or more from any broadcasting station, who will be the chief beneficiaries of the arrangement, particularly in their future ability to hear clearly the smaller stations in their own neighborhood and states. At least 60,000,000 people are involved in this improved service. And, these remote populations—on the farms and ranches, in the mountains, along the coasts, and in towns, villages and crossroads, make up the very folk to whom Radio means most, as a source of news, inspiration and entertainment. And later, as increased power is used on the cleared channels assigned to various sections, there will be no home anywhere within the nation which will not enjoy a diversity of satisfactory broadcast programs.

"A second feature of the re-allocation is the preferred treatment accorded to the smaller stations. Under the Commission's new plan, the regional stations of 50 to 1,000 watts are given essentially clear channels, so that they may be heard to the full extent of their service ranges. Separations of 1,200 to 1,000 miles have been preserved on these channels, assuring excellent reception, as compared with former conditions where separations of 400 and 500 miles were common. Many of these 500-watt regional stations furnish important services to farmers and rural residents in their own states and neighboring states, and the new plan will restore operating conditions similar to those enjoyed prior to 1926.

"Nearly one-half of the total number of assignments to be authorized by the Commission under the new plan will be for 'local' stations of 10, 50 and 100 watts. In fact, the number of such assignments practically equals the total of the higher powers and provides for a considerable increase in such stations far beyond the present number of community stations.

"MY trips of inspection throughout my own zone, which includes New England, New York, and the North Atlantic seaboard, have convinced me that the usefulness of every home receiver would be expanded in a new dimension if it could pick up, at one end of the dial, local or neighborhood broadcasting from a 10 to 50-watt broadcaster in its own community. Of course, such local offerings must be kept widely separated from the great regional and national programs which are and always will be the backbone of Radio. But without interfering with our present splendid national services, we can easily find room for hundreds of such "locals" for all the time they care to be on the air (usually only one or two nights a week), for the broadcasting of local events, school debates, basketball games, town meetings, sermons, and affairs of only nearby interest, usually not acceptable by general broadcasters.

"Such a service to hundreds of local communities can be supplied through the development of the new allocation plan. And throughout the new assignments, improved positions on the dial have been provided these 'locals,' by advancing numbers of them to higher positions, where they can be comfortably listened to by even the more obsolete small-town sets."

New World Music Wins Favor

(Continued from page 86)

ing of the maize and the potatoes in the highlands of South America trace back into the mystic past.

THOUSANDS of melodies in use by the Incas have been set down today by modern composers and are being sung and played both in America and Europe. Investigations have found that the ancient traditional scale employed by the Incas was identical with that of Ancient Greece, which, according to Nicomachus, was identified with the sun, having its keynote on the fourth degree of the scale, like the sun in the center of the planets.

The Army Band has added to its repertoire selections using the ancient pipes of the Incas, the quenas, and another instrument from Central America, the marimba, has only been added to the Army Band's musical equipment.

Latin American music is becoming known to the Radio public now that ninety-seven Army bands are being gradually equipped with these selections. Washington, the capital city, is making rapid progress in the development of its plan for becoming one of the great musical centers of the world. The Music Division of the Library of Congress, with its auditorium especially arranged for the rendition of chamber music, has attracted music lovers from a wide range of territory through its musical festivals held semi-annually.

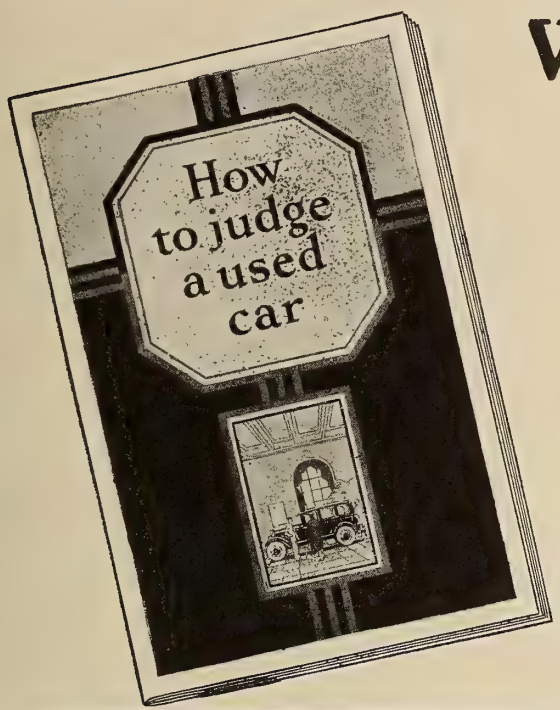
The creation of the United Service Orchestra by the Pan American Union was another step toward giving the capital city musical attractions. This organization, made up of musicians from the Army and Navy musical groups, was especially created to play music from the New World. It has already given four concerts at which many of the numbers were especially composed for this new organization and received their premiers in Washington.

While at present the United Service Orchestra consists of eighty-six musicians, it is planned to later expand it until it is the largest in the world. Other plans call for the providing of entire programs of music to be played and sung for the first time. Such unusual musical evenings will undoubtedly serve as feature events for general broadcasting circuits so that the people of the United States will be brought into closer contact with the "Other Americans," and the medium will be the language which all can understand—music.



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Many of us have only come to know a little of what opera has to offer since it has been broadcast piecemeal from time to time. Imagine sitting in your parlor and viewing the gorgeous stage settings and costumes of the artists as they sing you the immortal dramas!

OPERA. The name opera comes from the Italian and indicates generally, a musical work. The art form of opera or "Music-drama" is of ancient origin, having reached a stage of great perfection under the Greeks, but it probably had an even earlier origin.

Opera has several distinct developments, grand opera; simple opera (in which everything is sung), and opera comique (a comic opera with spoken dialogue). An operetta, a light form of opera is generally of short duration with the song and dialogue alternated.

AFRICANA (The African). Opera in five acts. Music by Meyerbeer; text by Scribe. Produced in Paris, 1865; London, 1865; New York, 1865. Story: Vasco di Gama, an explorer, is betrothed to Inez, daughter of the King of Portugal. The king wishes his daughter to marry Don Pedro and later to gain his end, the king orders Vasco to prison. To save Vasco, Inez marries Don Pedro and they sail away to find a new land. Vasco follows, but through the treachery of Nelusko, his ship is wrecked and most of the crew massacred by Selika's people, the Queen of India. Selika, however, saves Vasco's life and they are to wed when Vasco hears the voice of Inez. Selika then generously allows the lovers to escape regardless of her own sentiments, then kills herself by inhaling the fumes of the blossoms of the poisonous Mancanillo tree.

AIDA. Opera in four acts and seven scenes. Music by Verdi; text by Ghislanzoni. First produced in Cairo, Egypt, 1871; Paris, 1876; London, 1876; New York, 1873.

Story. Aida, daughter of the King Amonasro of Ethiopa is being held captive by the Egyptians at Memphis. She and Radames, a young Egyptian soldier, are in love with each other. Radames departs to lead the Egyptian army against the Ethiopians, and Amneris, daughter of the King of Egypt, who is in love with Radames, learning of the attachments of the young lovers, becomes furious.

The victorious Radames returns in a blaze of glory, with many Ethiopian prisoners, including Aida's father, Amonasro, who is released by the king at the request of the young captain. As a reward for his victory, the king offers Amneris, his daughter, in marriage to Radames.

In the next, the Nile scene, Aida is forced by her father to persuade Radames to turn traitor. Because of his love for Aida, and his unwillingness to go through with the marriage with Amneris, Radames agrees to the plot, but is overheard by Amneris. When the young soldier, true to his love, refuses to forsake Aida, he is denounced as a traitor by Amneris, and condemned to be buried alive in a vault. When he is entombed, he finds concealed there, Aida, who has come to die with him. Here they die in each others arms, while above them the penitent Princess kneels in prayer.

ANDREA CHENIER. Opera in four parts. Music by Umberto Giordano; libretto by Luigi Illica. Presented in Milan, 1896.

Story: Gerard, a servant and revolutionist, is secretly in love with Madeline, who loves Andrea Chenier. Through a letter Madeline and Andrea Chenier arrange a meeting. Gerard interposes just as they are about to flee; Chenier and Gerard duel with swords and Gerard is wounded. The lovers flee but are captured later. Gerard, knowing that Chenier has been captured, writes an indictment against him, despite the pleadings of Madeline. Later Gerard declares that he will save his rival, as Madeline has promised herself to him (Gerard). Gerard then tells the crowd that the charges against Chenier are false, but the mob demands the poet's death. Madeline enters Chenier's cell in the prison of Lazare with Gerard. She has bribed the jailer to allow her to substitute herself for another woman prisoner so that she may die with her lover, Chenier. Together she and Chenier go to the scaffold and to immortality as true lovers.

BARBIERE DI SIVIGLIA (The Barber of Seville). Comic opera in two acts. Music by Rossini; text by Sterbini. First presented in Rome in 1816.

Story: Count Almaviva loves Rosina, the ward of Dr. Bartolo, an old bachelor, who secretly wishes to marry her himself. Almaviva persuades the village barber, Figari, to arrange a meeting for him. and gains entrance to the house disguised as a dragoon, but is arrested by the guardian. Not discouraged, he returns, pretending to be a substitute for Rosina's music teacher, who, he says, is ill. The appearance of the real music teacher, Don Basilio, spoils this plan, and the count retreats for the second time, having, however, arranged a plan for elopement. Bartolo finally arouses Rosina's jealousy by pretending that the count loves another, and she promises to forget him and marry her guardian. When the time for the elopement arrives she meets the count, intending to reproach him, but he convinces her of the base plot of Bartolo, and the lovers are wedded by a notary, just as Bartolo arrives with the officers to arrest the count. The opera, by many, is considered Rosini's masterpiece.

THE BARTERED BRIDE. Comic opera in three acts. Music by Friedrich Smetana; text by Sabina. First performed in Prague, May 30, 1866.

Story: Hans, a servant in the household of Kruschina, has won the love of that rich peasant's daughter, Marie, who is planned, at the instance of a marriage broker, Krezal, to be married by her father to the rich but half-witted Wenzel. Wenzel is the son of Kruschina's friend, Micha. Kezal, the marriage broker, offers Hans 300 crowns to renounce Marie. He agrees if the contract shall contain the words "Marie shall marry only a son of Micha." Marie refuses to believe that Hans has sold his love, but upon meeting him, he seems quite joyous over the affair. Micha and his wife arrive in time to recognize in Hans their long-lost eldest son. The contract remains valid and the marriage broker is out 300 crowns.

LA BOHEME. An opera in four acts. Music by Giacomo Puccini; text by Giuseppe Giacosa and Luigi Illica.

Story: Deals with the life and love in the students' quarters in 1830. The happiness, joys and sorrows of the four inseparable companions, Rudolph, the poet; Marcel, the painter; Colline, the philosopher and Schaunard, the musician, are all vividly shown. They live together in a small garret of the quartier Latin, in a happy-go-lucky and carefree manner that is typical of Bohemians. Rudolph makes the acquaintance of Mimi, a little flower girl; Marcel meets the gay Musetta, who plays at love with him. Alternate quarrels and reconciliations fill the lives of these lovers. but the final separation comes with the sad death of Mimi, at the close of the opera.

THE BOHEMIAN GIRL. A romantic light opera in three acts. Music by Michael William Balfe. First produced at Drury Lane London, 1843.

Story: Arline, the daughter of the Count Arnheim, has been kidnaped by the great gypsy chief, Devilshoof, and is forced to live with them.

Arline, however, falls deeply in love with Thaddeus, who is a young nobleman that has been banished from his own country, and who has joined the gypsy band. Arline has angered the gypsy queen and during a moment of rage, the queen accuses Arline of stealing. Arline is then taken before Count Arnheim who discovers that she is his daughter by a scar on her arm. Arline is restored to her home and position, but, however, continues meeting her lover, Thaddeus, secretly. In a short time Arnheim is informed of the secret courtship by the jealous gypsy queen. At first Count Arnheim is furious, but the pleadings of his daughter and the knowledge that Thaddeus is of noble birth, causes him to give them his blessing.

CARMEN. Opera in four acts. Music by Bizet. Founded on Merimee's novel. Text by Meilhac and Haevy. The story of Carmen is tragic. Don Jose, a brigadier, is betrothed to the peasant girl, Micaela. He is instructed to arrest Carmen, a reckless and beautiful girl who works in a cigarette factory nearby. She had stabbed a fellow worker. In fulfilling his duty, Jose is fascinated by the alluring Carmen, and allows her to escape. For this he is thrown into jail. He later follows her to the Pastia Inn, where he finds her accepting the attentions of Escamillo, torreador, and Capt. Zuniga.

Unable to forget Carmen, Jose joins the band with the hopes of winning her, but Carmen soon tires of his attentions and repulses him in favor of Escamillo, the torreador. In a fit of anger, Jose attempts to kill Carmen, but is intercepted by the arrival of his former sweetheart, Micaela, who has a summons from his dying mother. He goes but swears vengeance.

In the last scene Carmen is waiting outside the bull ring for the triumphant Escamillo. She is found there by Jose, who, in a fit of crazed jealousy, kills her.

CAVALLERIA RUSTICANA. An opera in one act. Music by Muscagni. Plot adopted from Verga's short story. First shown in Rome, 1890. The scene is in a Sicilian village square.

Story: Turiddu, is in love with Lola, but returning from the army finds her married to Alfio, the carter. Turiddu then turns to the beautiful peasant girl, Santuzza, to whom he makes ardent love. He soon tires of her, however, and returns to Lola, who accepts his attentions.

Santuzza, in despair, appeals to Turiddu's mother, Lucia, who attempts to help her. Santuzza is scorned, however, and goes to Alfio revealing to him the faithlessness of his wife.

Alfio then challenges Turiddu to a duel. Turiddu bids his mother farewell, asking her to take care of Santuzza, whom he regrets having wronged. The duelists go to the field, and soon peasants rush upon the stage, telling of the death of Turiddu.

CHIMES OF NORMANDY. A comic opera in three acts. Music by Robert Planquette; text by Clairville and Gabet. First produced in Paris, 1877.

Story: Henri, Marquis de Valleroi, is romantic and adventurous. During his absence from home strange things happen. Gaspard, the warden of the estate, has turned miser, and has planned that Germaine, his supposed niece, shall wed the sheriff and ward off detection. Germaine, however, loves Grenicheux, whom she thinks saved her from drowning. Grenicheux seeks her hand, also the supposed wealth she will inherit from her miser uncle. He jilts Serpolette, a girl of unknown parentage, found as a baby in the fields by Gaspard. Villagers, at a fair, try to tease Serpolette, but fail. She claims she is a nobleman's daughter and cares nothing for Grenicheux.

Henri returns in Mexican costume, and is not recognized. It is believed that Corneville castle is "haunted" for chimes ring out mysteriously. Henri decides to investigate. Germaine and Serpolette, with Grenicheux, enter his service, and he reveals his rank. They discover, after blood curdling experiences, that Gaspard is using the castle as a treasure house and ringing the chimes to keep away the curious minded. Gaspard finally reveals that Germaine is the true Marchioness. Henri and Germaine marry, and Grenicheux and Serpolette. The chimes ring out for a double wedding.

CLEOPATRA. Opera in four acts. Music by Jules Massenet; text by Louis Payen. First produced at Monte Carlo, 1914.

Story: Marc Antony, encamped in Asia Minor, receives pledges of fidelity from his de-

(Continued on page 110)



WINNER OF HONORS at Aurora. C. E. Allen, jockey, receives the congratulations of the Misses Vera Maroz and Eva Strohm of Chicago. Whenever you see smiles like these there is but one explanation—Pepsodent.



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Visible Opera Promised

(Continued from page 108)

feated enemies. Spakos, an Egyptian freedman, arrives to announce Cleopatra. Marc Antony is not pleased. but the queen's beauty impresses him and he falls in love. Despite orders recalling him to Rome, he decides for Egypt with her. They enter the royal barge, to the chagrin of Spakos, himself in love with the queen.

Antony wearies of his prize and returns to Rome to wed his former bethrothed, Octavia. An officer from Egypt arrives at the wedding festivities in the second act, with the intelligence that Cleopatra has consoled herself with Spakos. Antony becomes jealous, leaves his bride and hurries back to Egypt.

In the midst of a riotous scene in Alexandria, Charmian arrives to tell the queen of Marc Antony's arrival. Spakos tries to detain her but she has him arrested and hastens back to the palace to welcome her lover. At a fete in the queen's garden Octavia, Antony's wife, arrives and begs him to return to Rome. He refuses and she returns alone. While he is warring in Egypt Spakos brings word of his death, whereupon Cleopatra, enraged, stabs him.

Anthony returns, vanquished, and dies in the queen's arms. She then, overwhelmed by grief, applies a poisonous asp to her breast and dies.

DON CARLOS. Opera in four acts. Music by Verdi; text by Mery and Du Locle. First produced in Paris, 1867.

Story: Don Carlos, son of Philip II, King of Spain, is in love with Elizabeth de Valois, daughter of Henry II of France. Their love is mutual, but for reasons of state, Elizabeth is married, not to Don Carlos, but to Philip II and the young prince therefore finds himself in love with his own stepmother. He confides in Rodrigo, Marquis de Posa, who entreats him to leave the Spanish court.

Don Carlos has a dangerous admirer in Princess Eboli, who learns that the queen has by no means ceased to love Don Carlos, though married to his father. Moved by jealousy she informs the King of the conditions of affairs, whereupon he orders his son Don Carlos thrown into prison. While his friend Rodrigo visits him there he is shot by the king's friends.

Don Carlos is freed and goes to the monastery of St. Just to keep tryst with the queen. The king surprises them there, and his anger once more aroused he hands over Don Carlos to the officers of the Inquisition, and thus to his death.

FAUST. Opera in five acts. Music by Gounod; text founded upon Goethe's tragedy. First produced in Paris, 1859.

Story: Faust, a German philosopher, after a life of meditation, becomes disgusted with the smallness of human knowledge and his own inability to unravel the mysteries of nature. He summons to his aid the Spirit of Evil, who appears to him under the form of Mephistopheles. Through the supernatural power of Mephistopheles, Faust is restored to youth and endowed with personal beauty and luxurious garb.

Mephistopheles, in a vision, reveals to him the village maid, Margaret, with whom the Faust falls in love. Margaret, noted for her loveliness, has been left by her soldier brother, Valentine, under the care of dame Martha, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by the influence of Mephistopheles, urges his suit, and Margaret yields.

Later, Valentine, Margaret's brother, who has learned of her betrayal, is killed in a duel with Faust. Overcome by the calamity of which she is the cause, Margaret's reason becomes affected and in a frenzy she kills her infant. She is thrown into prison, and Faust, aided by Mephistopheles, obtains access to the cell in which she is confined. They both eagerly urge her to escape, but Margaret, in whom holier feelings have obtained ascendancy, spurns their proffered aid, and expires. She is borne to heaven.

FRA DIAVOLO. Comic opera in three acts. Music by Daniel Auber; text by Scribe. First produced in Paris, 1830.

Story: Serlina and Lorenzo, her soldier lover, are too poor to marry. The girl's father, Matteo, has a rich suitor all ready, and plans the nupitals for the following day. There is a gay time at the inn. Lord Rocburg and his wife, Lady Pamela, arrive. They have been robbed, and Lorenzo and his men go after the bandits.

Another guest, the suave Marquis of San Marco (Fra Diavolo, the bandit), next comes in —to flirt with Lady Pamela, and to gain access to the noble Lord's money-belt. He is distressed when Lorenzo returns with the jewels and news of the slain robbers. The young man is given a reward and enabled to marry.

That night, the marquis and two followers, Beppo and Giacomo, conceal themselves in Zerlina's room to rob Rocburg in the night. Lorenzo arrives; discovered, the marquis makes both him and Rocburg believe that he has been conducting affairs with Zerlina and Lady Pamela. Both men challenge him. Next morning Zerlina discovers Beppo and Giacomo were in her room too. Lorenzo arrests them, and they are forced to betray their chief. He is led into a trap and is shot, whereupon it is found that Fra Divaolo and the marquis were one. All ends happily.

FORZA DEL DESTINO (Force of Destiny). (Fort-zah del des-tee-noh.) Opera in four acts by Verdi. First produced in Petrograd, 1862.

A brief summary of the story follows: Alvaro is in love with Leonora, and they are about to elope, when the latter's father, Marquis of Calatrava, enters. The Marquis and Alvaro engage in a conflict in which Alvaro accidentally kills the Marquis. Alvaro and Leonora then flee to an old abandoned hermitage. In the meantime Don Carlo, who is Leonora's brother, swears to avenge his father's death and through strange circumstance, he meets Alvaro and they become good friends. Later Don Carlo discovers his friend's identity and attacks him. In the fight which ensues Don Carlo is wounded. As the fight has taken place just outside Leonora's refuge, she rushes out only to receive the dagger from her brother before he dies. Alvaro's grief is so great that he suddenly becomes insane and leaps to death over a precipice.

JEWELS OF THE MADONNA. By Wolf-Ferrari. First produced in Berlin, 1911. The story is set in Naples.

Story: Maliella scorns the love of her foster brother, Gennaro, and is captivated by the bandit leader, Rafaele, during the celebration of the Madonna's feast day.

In his ardent pledge of love, Rafaele declares that for love of Maliella he will steal the jewels from the statue of the Madonna. She is overcome by his lovemaking and when Gennaro rebukes her for associating with the worst character in Naples she tells him of the Camorra chief's offer to steal the jewels.

Finally in despair Gennaro himself steals away and robs the statue of the valuable and beautiful jewels and lays them at the feet of the girl he loves. She decks herself out with the jewels and thinking only of Rafaele she is unaware that it is Gennaro who embraces her.

She flees to the bandit's lair where she is spurned by the chief. Gennaro follows, Maliella flees, leaving the jewels scattered around the floor. As the angry mob arrives in pursuit of Gennaro for stealing the jewels they find him dead at his own hand with the jewels laid at the foot of the statue where he has prayed for pardon.

LOHENGRIN. Romantic drama in three acts; words and music by Richard Wagner. First produced Weimar, August, 1850, under the direction of Liszt.

Many of Wagner's most beautiful melodies come in the story of the son of Parsifal. Lohengrin, a Knight of the Holy Grail, who is sent to earth to protect Elsa, wickedly accused of the murder of her young brother by Tetramund and his wife, Ortrud. Lohengrin overcomes Telramund and wins Elsa as his bride. Upon her he lays the well known verboten that she shall ask no questions concerning his past. The unfortunate girl, under the influence of the powerful Ortrud, is filled with curiosity, and at last asks Lohengrin the fatal question. He satisfies her curiosity, but is compelled to return at once to Mont Salvat and disappears in the distance in his swan-drawn boat. The motifs in this opera are infinitely beautiful throughout.

LUCIA DI LAMMERMOOR (Loo-chee-ah). (Donizetti.) Opera in three acts. Text by Cammerano. Music by Gaetano Donizetti. First produced in Naples in 1835.

The plot of the story was taken from Sir Walter Scott's novel, "The Bride of Lammermoor." A brief sketch of the story follows:

Lucia has been deeply in love with Edgar of Ravenswood, but her brother, Lord Henry Ashton, who was quite unaware of the love affair between them, has secretly arranged for her marriage to Lord Arthur Bucklaw, a wealthy nobleman. Ashton wishes this marriage as it would aid him in a financial way. Later, he learns of his sister's love for Edgar and in an underhand manner convinces Lucia that Edgar is not true to her. Due to the intense pleadings of her brother she finally, very much against her will, says that she will marry Lord Arthur. Then the wedding scene at which the famous sextette is sung. It is at this time the heartbroken Edgar arrives to denounce Lucia for her unfaithfulness. He is evicted from the castle and Lucia, whose mind has become deranged, suddenly kills her husband and then dies. Edgar's sorrow is more than he can bear, so he stabs himself while in the churchyard at Ravenswood.

MANON LESCAUT (Man-on Les-koh). (Puccini). Sung in Italian. Opera in four acts, the libretto, founded on Abbe Prevost's novel, being mainly the work of the composer. The Abbe Prevost romance has been treated operatically by several composers.

Manon's brother, Lescaut, is escorting his sister to the convent where she is to complete her education. While Lescaut is carousing with companions, Manon meets des Grieux, who chances to be dining at the inn, dressed as a student. School not appealing to the girl, she agrees to elope, thereby spoiling the plans of Geronte, who had planned to abduct her. Manon tires of des Grieux and his poverty, and leaves him for Geronte; but when des Grieux appears again she runs away with him. Geronte denounces Manon as an abandoned woman. She is condemned to be deported to Louisiana. Des Grieux and Lescaut try to rescue her, but the attempt fails and the former begs the commandant to permit him to accompany her. In the final scene the lovers are shown in a "desert" near New Orleans. Des Grieux leaves Manon to search for water, and returns just in time to see her die in his arms.

MARTHA (Flotow). Opera in four acts by Friedrich Von Flotow. Libretto by Wilhelm Friedrich Reese and St. George. First produced in Vienna, 1847.

The story: Lady Harriet, maid of honor to Queen Anne, has tired of the dullness of court life so she and her maid, Nancy, slip away, disguised as servants, to the fair at Richmond. Here, according to the old custom, they are brgained for by the two farmers, Lionel and Plunkett, and are taken away to a farm. They escape, however, in the morning and return to court. Life to Nancy and Lady Harriet is even duller than before, for in their adventure, Dan Cupid short four arrows true to the mark. Plunkett possesses a ring, which Lionel presents to the Queen and is restored to court as the son of the Earl of Denby. Plunkett and Nancy are reunited and they plot to bring Lady Harriet and Lionel together, whom they know love each other. At a re-enactment of the Richmond fair, Lionel hears a sweet voice singing "Last Rose of Summer." He recognizes the owner as Lady Harriet, whom he knows as Martha, and sweeps her into his arms.

MIGNON (Meen-yon). (Paris, 1866.) (Ambroise Thomas.) Opera in three acts; text by Barbier and Carre, based upon Goethe's "Wilhelm Meister;" music by Ambroise Thomas. First production, Paris, 1866; London, 1870; New York, 1872.

The first act opens in the yard of a German inn. A group of actors, including the beautiful Filina, are on their way to the Prince's castle, where they are to give a performance. A strolling band of gypsies arrives, and Mignon, who is with them, is ordered to dance for the entertainment of the guests. The girl is weary, and on her refusal to dance, Giarno, the leader, threatens her. Lothario tries to protect the young girl, and Giarno turns upon the old man.

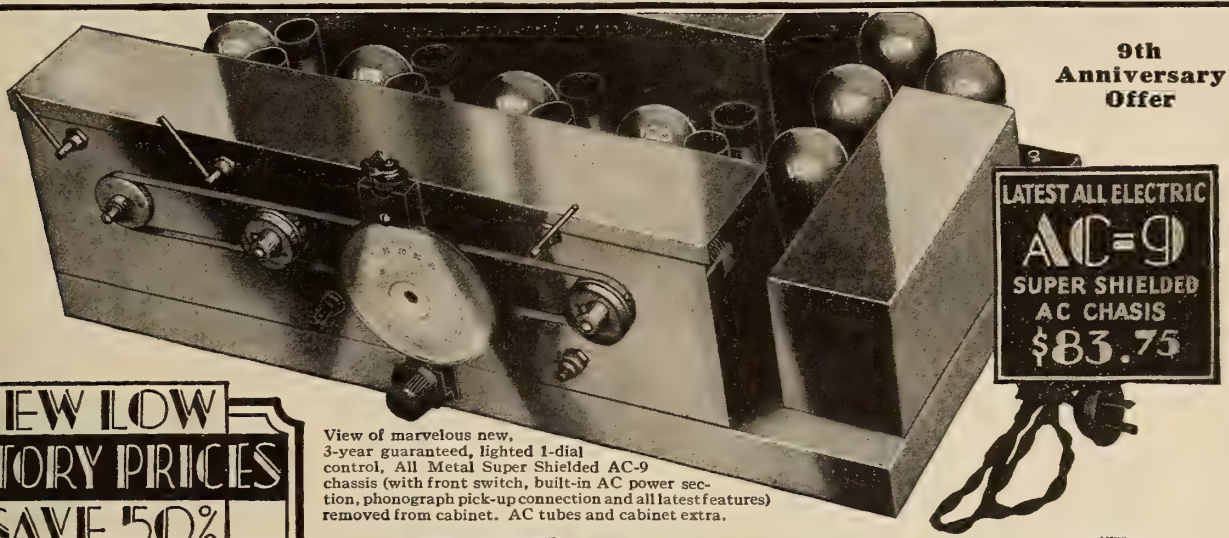
Wilhelm, a wandering student, appears and rescues both Mignon and the harper, and to save the girl from further persecution engages her as his page. Wilhelm is invited by Filina to join the troupe in their visit to the castle. He consents, and the flirtation which follows arouses the jealousy of Mignon, who, touched by Wilhelm's kindness, has fallen in love with him. In despair she is about to throw herself into the lake when she hears the notes of Lothario's harp. She asks his protection, and rashly tells him she wishes the castle would burn to the ground. The demented old man, thinking only to please her, goes into the castle. Filina and the actors appear, and Filina sends Mignon to the castle for some flowers she has left there. Suddenly flames burst from the windows, and Wilhelm rushes to the burning building and carries out the unconscious Mignon. Wilhelm is soon cured of his infatuation for Filina and discovers Mignon's true devotion.

The third act takes place in the palace of Lothario, who has instinctively returned to his ancestral home, bringing with him Mignon. They are accompanied by Wilhelm, who now realizes that he loves his youthful ward. The young girl is soon discovered to be the long lost child of Lothario, who suddenly recovers his reason. Father and daughter are reunited, while a blessing is bestowed on the young people by the happy Lothario.

(Continued on page 112)

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Compare a Miraco with highest-priced radios, for 30 days in your home. Surprise and entertain your friends—get *their* opinions. Unless 100% delighted, *don't buy it!* Return everything—*the complete outfit*—at our expense. Your decision is final—absolutely!

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With its rich, clear Cathedral tone, hum-free operation, tremendous "kick" on distant stations and razor-edge selectivity—with its costly sturdy construction, latest features, including phonograph pick-up connection, ease of tuning, beauty, and economy — a Miraco will make you the envy of many whose radios cost 2 to 3 times as much!

Many thousands of Miracos—bought after 30 day home comparisons—are cutting through locals and getting coast to coast with the tone and power of costly sets, their delighted users report. Miracos are laboratory-built with finest parts, and embody 9 years' actual experience in constructing fine sets. Approved by Radio's highest authorities.

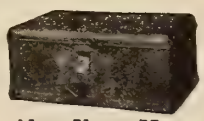
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NAME ADDRESS

Visible Opera Promised

(Continued from page 110)

ORFEO ED EURIDICE (Or-feh-oh ayd Ay-oo-ree-dee-cheh). (Orpheus and Eurydice.) (Vienna, October 5, 1762.) (Gluck.)

Book by Ramieri De Calzabigi; music by Christoph Willibald von Gluck. First production in Vienna, October 5, 1762, Gluck conducting. First Paris production, 1774, when the role of Orpheus was transposed for high tenor. First London production at Covent Garden, June 26, 1770. Other revivals were during the Winter Garden season of 1863; in 1885 (in German), by the Metropolitan Opera under Walter Damrosch; the English production in 1886 by the National Opera company; the Abbey revival in Italian in 1892; and the Metropolitan production of 1910, with Homer, Gadski and Gluck.

The opera has had only one adequate American production previous to this Metropolitan revival, and that was during the American Opera company season of 1886—the Abbey revival of 1892 meeting with but poor success.

This opera, which has been called "Gluck's incomparable masterpiece," and of which the great Fetis wrote, "it is one of the most beautiful productions of genius," may be properly termed a purely classical music drama. The music is exquisite in its delicacy and grace, while the story is an interesting and affecting one. "Orpheus" may be called the grandfather of grand opera, it being the oldest work of its kind to hold its place on the stage, the first representation occurring over 150 years ago.

The story concerns the Greek poet, Orpheus, who grieves deeply over the death of his wife, Euridice, and finally declares he will enter the realms of Pluto and search for her among the spirits of the departed. The goddess Love appears and promises to aid him, on condition that when he has found Euridice he will return to earth without once looking at her.

PAGLIACCI (The Players). (Pahl-yat-chee.) Dramatic opera in two acts by Ruggiero Leoncavallo. First produced in Milan, 1892.

It opens with the world-famous "Prologue" in which Tonio, the clown of the strolling players, parts the curtains and explains that the play is taken from real life; reminds the audience that actors are but men with passions and emotions like our own, and that the author has tried to express the real feelings and sentiments of the characters. The "Prologue" ends when Tonio orders up the curtain.

The first act shows Canio and his band of players returning from parading the village. He announces that the performance will begin at seven that evening and takes leave with Peppe (the Harlequin). Tonio remains behind and makes love to Canio's wife, Nedda, but she scorns him, striking him with her whip for which humiliation he swears to be revenged.

Silvio, a rich young villager, is also in love with Nadda, and begs her to flee with him. She refuses but vows that she loves him. This is all overheard by the spurned Tonio, who immediately tells Canio. Canio comes to kill Nedda's lover but arrives too late. He demands, but she refuses to tell him the name of her lover.

In Act II the audience is assembled and the play begins. A situation is then presented which is very akin to the drama of actual life which we have just recounted. Punchinello (Canio) arrives and surprises the lovers (as the playlet demands), then he loses his head when he hears Columbine (Nedda) repeat the very words he heard her say to her lover. Columbine (Nedda) tries to save the situation by continuing the play. The audience is delighted with such "realistic acting." He again demands the lover's name until Nedda, stung by his taunts, defies him (Canio) and is stabbed by him. She falls, calling for Silvio, who rushes to the stage from the crowd, only to receive in turn the dagger of the enraged husband.

As Canio stands stupified he drops the dagger and cries, "The comedy is ended."

PEARL FISHERS—Pescatori di Perle (Paris, 1863). (Bizet.) (All sung in Italian unless otherwise noted.)

This beautiful opera tells of the love of two Cingalese pearl fishers for Leila, a priestess, and of the generosity of the unsuccessful one, who helps his rival and his love escape at the cost of his own life. Nadir appears to Zurga, a lifelong friend, during a dance of the pearl fishermen. A mysterious veiled lady, who comes once a year to pray for the fisheries, appears and begins her invocation. Despite her veil, she is recognized by Nadir and contrives to let him know that his love is returned. She is reminded later, at a temple, of her vow to renounce love and marriage. The high priest, who reminds her that the penalty is death, then leaves her alone, and Nadir enters. The lovers are surprised by Nourabad, the high priest, and Nadir flees. He is recaptured, and Zurga is brought to pronounce sentence upon the pair. Their funeral pyre is ready when Zurga cries that the camp is on fire; the lovers escape in the melee; Zurga later confesses and is burned to death.

MIKADO (Gilbert and Sullivan). Light Opera in two acts. Text by Gilbert. Music by Sullivan. First produced in London, 1885.

The scene is laid in Japan. Nankipoo, the son of the Japanese Mikado, flees from an undesirable marriage with Katisha. He falls in love with Yum-Yum, the ward of Ko-Ko, who secretly wishes to marry her himself. Because of his ill-luck in this affair Nankipoo starts to kill himself but is intercepted by Ko-Ko's executioners. Later Nankipoo is the hero of a fake execution but is recognized by his father and Ko-Ko is caught in his deception. The deceiving Ko-Ko is then forced to marry Katisha, and Nankipoo gets the girl of his heart.

RIGOLETTO (Ree-goh-let-toh). An opera in three acts by the great Italian composer, Verdi. First presented in Venice, 1851.

The story tells of the young profligate, the Duke of Mantuna, who loves every girl whom he meets. He is aided in his conquests by the deformed jester, Rigoletto. Count Monterone, father of one of the Duke's victims, meets Rigoletto and hurls an awful father's curse upon him, which affects him (Rigoletto) because of his own daughter, Gilda. On his way home Rigoletto meets the assassin, Sparafucile, who offers to kill any enemy he may have. Rigoletto sends him on his way but tells him that he may use him later.

Later, Gilda (Rigoletto's daughter) falls in love with the Duke and is abducted to his palace, with the aid of Rigoletto, who is unaware that it is his daughter.

When Rigoletto learns of what he has done and that he is too late to save his daughter, he swears vengeance and arranges to have Sparafucile murder his master.

Sparafucile has his attractive sister Maddalena lure the Duke to an old tavern. Maddalena, however, falls in love with the Duke and induces her father to murder a substitute. Gilda, who has been taken to the Inn by her father to witness the Duke's "fickleness," overhears the plot and determines to save the Duke at a sacrifice of her own life.

SAMSON ET DALILAH (Sam-sohn-ay-Dah-lee-lah). A biblical opera in three acts. By Saint-Saens. First produced in Weimar in 1877.

Samson is the self-appointed leader of the Hebrews, and after a great battle returns a triumphant victor. His great power had won for the Hebrews. Dalilah, a beautiful woman, came with flowers to pay homage to the warrior and Samson, unwillingly (because he had been warned of her) fell madly in love with Dalilah.

Later, in her own home, Dalilah uses all her charms to induce Samson to reveal the plans of the Hebrews and when he refuses, she calls for the Philistines, who overpower and capture him. They chain him to a heavy mill which is grinding corn for the Philistines and torture him.

Samson is taken before the High Priests, who are celebrating their victory at a banquet in the temple and is made sport of. He prays to God for strength, is answered and pulls the pillars from beneath the roof. The Temple crashes down amid shrieks and groans.

TANNHAUSER (Tahn-hoy-zer) (Wagner). One of Richard Wagner's most notable music dramas. In three acts. Words also by Wagner.

Tannhauser, a brave knight, has been under the evil wiles of Venus, living a life of passion and evil. He tires of such a sordid existence and returns to his home. He is joyously welcomed by Elizabeth, whose love for him is pure and holy.

There is to be a song tournament and the one who wins is to have the hand of Elizabeth as the prize. Tannhauser is urged to compete in the contest, which is to be on individual compositions on "The Nature of Love." Because of his recent experience with Venus, Tannhauser renders a song of such a disgusting passionate appeal that the Minstrels draw their swords to slay him. He is saved, however, by Elizabeth, who pleads for his life.

Tannhauser repents and realizes the greatness of the higher love. He joins a band of pilgrims and starts for Rome to ask forgiveness of the Pope.

Elizabeth has been watching and waiting for the return of Tannhauser, steadfast in her love, but when she finds that he is not among the band of Pilgrims which has passed, she passes away.

Tannhauser appeals to the Pope for forgiveness but is told that it is impossible. He is heart-broken and intends to return to Venusberg and Venus, but he meets his old friend, Wolfram, and tells him of his intentions. Then a band of Pilgrims is heard approaching. They come with the good news that the Pope's staff has blossomed and that Tannhauser was forgiven. Tannhauser kneels in prayer as the body of his beloved Elizabeth is carried by.

TOSCA, LA (Toss-kah) (Puccini). An opera in three acts based on Sardou's novel. Text by Illica and Giacosa. Music by Giacomo Puccini. First produced in Rome, 1900.

Mario Cavaradossi is in love with the beautiful Tosca. Scarpia, the head of the police, has maliciously imprisoned Mario when he is found to be hiding a friend, a state fugitive. In the absence of Mario, Scarpia makes ardent love to Tosca, and threatens to bring about the death of Mario unless she gives herself to him. Because of her great love for Mario she consents to this. Scarpia has told her there have been orders issued to the soldiers to use blank cartridges in their guns. He has, however, secretly instructed them that genuine bullets be used.

Mario has been told, in the meantime, by Tosca, who has stabbed Scarpia, of the plan and he is to feign death after the firing.

When the execution takes place, Mario falls to the ground and it is not until she calls for him to arise does Tosca discover the terrible tragedy. The body of Scarpia has been found and the officials enter to arrest Tosca, who throws herself from the Castle Wall—to death.

TRAVIATA. Opera in three acts; libretto by Piave, based upon Dumas' "Lady of the Camelias"; music by Verdi. First presented in Venice, 1853.

Verdi's opera "Traviata," and Sarah Bernhardt's playing of "Camille," are the two famous adaptions of Dumas' story. The story is simple, but appealing. Violetta is one of the beautiful and spoiled courtesans of Paris. Alfred, her lover, after a long suit has at last persuaded Violetta to give up her gay life and live with him in his humble apartment. Alfred's father, whose aims for his son are of another sort, comes to Violetta and persuades her to release his son from the marriage. Violetta unselfishly agrees, but being left alone seeks comfort in returning to her former gay life. Alfred, who has been made to believe Violetta untrue, goes to Paris and publicly insults her. The heroine gallantly remains by her promise to Alfred's father, and not until too late does the young man discover the truth. He seeks her again only to find her dying.

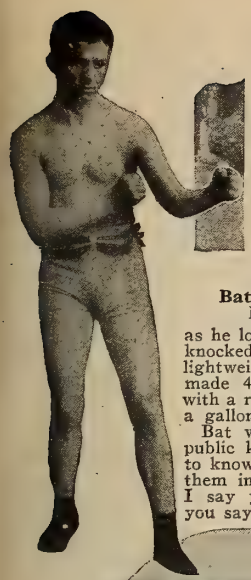
TROVATORE. Opera in four acts. Words by Cammanaro; music by Verdi. First produced in Rome, 1853.

Before the curtain rises on the first act, it is necessary to know that, many years before, the father of the present Count di Luna had burned the mother of Azucena, an old gypsy, who in revenge had stolen the young brother of the Count, and at the opening of the story had brought up Manrico as her own son, Manrico being quite unconscious of the plot of the gypsy. As a Troubadour he has gained the love of Leonora, also admired by the Count. In the first act Manrico and the Count meet in a duel, their paths having crossed on the way to Leonora. The Count's life is generously spared by Manrico. In the next act Manrico is seen in the gypsy camp under the care of Azucena, recovering from a wound. He hears that Leonora, whose affections are in his favor, believing him dead, is about to take the veil. Also he hears the Count intends to abduct her. He hastens to the Convent in time to rescue Leonora. One tragedy after another darkens the third act. Manrico learns that Azucena is in the power of the Count, condemned to be burned. Still believing her his mother, he flies to the rescue and is in turn captured by the Count. The gloom is even darker in the final act, where Leonora, to save Manrico, agrees to wed the Count, but on the signing of the order swallows poison. In retaliation the Count orders Manrico to instant death, and only learns, when too late, from Azucena that he has killed his own brother.

ZAZA (Tsah-sah.) Opera in four acts. Libretto and music by Ruggiero Leoncavallo. First produced in Milan in 1900.

Zaza, a concert singer loves Milio Dufresne but discovers that Dufresne is wedded to another. She tells him that she has discovered his deception and also that she has told his wife of their intimacy.

This is untrue, but Dufresne curses Zaza and kills her love for him.





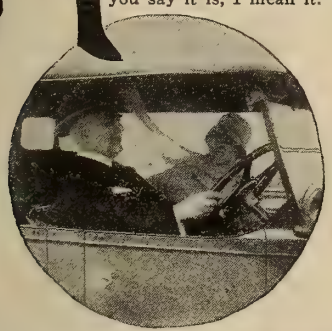
Okeyed by "Cannon Ball" Baker

The Stransky Vaporizer has passed the rigid tests made on "Cannon Ball" Baker's Proving Grounds outside Indianapolis. "Worthy the investigations of every motorist," writes Baker. "A single trial will prove the worth of your vaporizer. I heartily recommend it to all motorists."

Battling Nelson, the Durable Dane

as he looked the day after he knocked out Joe Gans for the lightweight championship. Bat made 40 miles on a gallon with a roadster and 33½ miles a gallon with a touring car.

Bat writes: "Most of the public know me well enough to know that I never bunked them in my life. And when I say your vaporizer is all you say it is, I mean it."

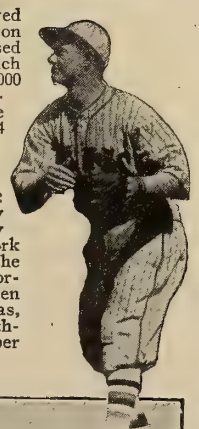


Drives 1300 Miles Without Buying Gasoline

A remarkable test was recently made on the Stransky Vaporizer by J. R. Wood of St. Louis. On his Oldsmobile he had been getting only 17 miles a gallon of gas. After installing the Stransky he drove 3000 miles and averaged 30 miles a gallon. Thus he got in effect 1300 miles of free gasoline.



H. H. Cummings has saved 1905 gallons of gasoline on 50,000 miles. "I have used one on my 1922 Ford which I have driven over 50,000 miles," he says. "I am getting 30 miles a gallon where before I got only 12 to 14 miles a gallon."



Virgil Barnes,

N. Y. Giant Pitcher, says: "Words can not express my delight with the Stransky Vaporizer. I left New York City after the close of the baseball season with a vaporizer on my Chrysler 60. When I arrived in Holton, Kansas, I found I had averaged within a fraction of 47 miles per gallon of gas."



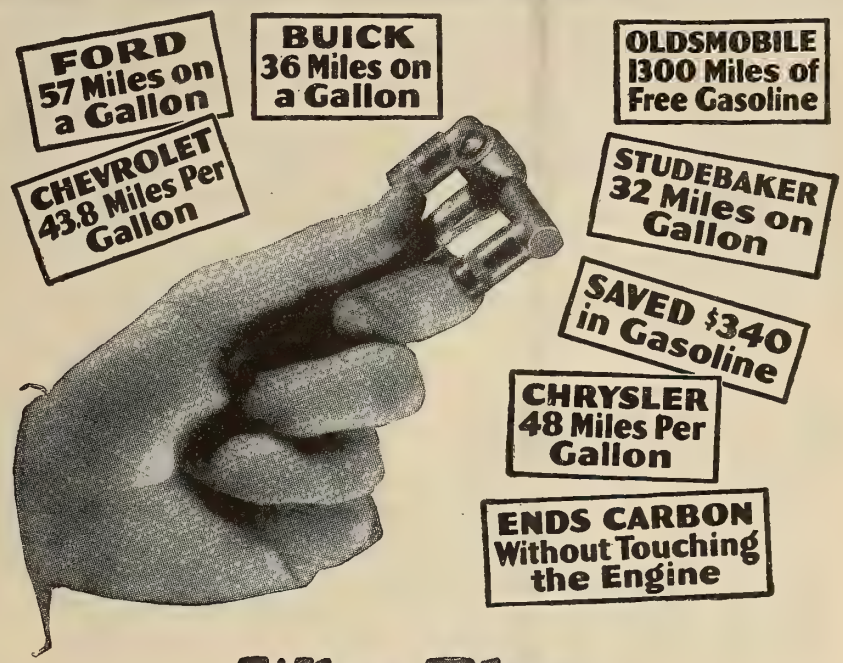
Finds a Gasoline Well in His Own Back Yard!

Geo. South of Kansas City, Mo., owns a Ford coupe. "I am simply amazed," he writes, "at the wonderful results with your vaporizer. It sure saves the gas. It's just like finding a gasoline well in my own back yard."





South Dakota, the site of presidential vacations, tall corn and "black b'ar," now boasts of the world's largest gas vaporizer manufacturer. The picture above shows the present Stransky office organization of 73 people.



Who Else Wants to Save Gasoline?

A SOUTH DAKOTA man has discovered an amazing gas-saving invention now installed on over two million cars of every make. Already over ten thousand car owners say it increases gas mileage 25 per cent to 50 per cent . . . cleans out carbon without touching the engine . . . adds more speed and power . . . and saves an astonishing amount of money in gasoline and repair expense. There is a model for every car, truck, tractor or gasoline engine. Anybody can install it in a few minutes.

This invention is based on newly disovered facts about potential gasoline power . . . startling facts, that few car owners know about. For example, it is now found that the average man wastes at least 20 per cent to 30 per cent of his gasoline through improper combustion. And many more interesting discoveries, too detailed to mention here.

Read on the right what other car owners say about it. Then accept the inventor's special introductory offer. He will send you samples to test without obligation to buy. If you find it doesn't do for you what it has done for other car owners, he will pay a cash forfeit for the few minutes you've spent in testing it.

Don't send a penny now. Simply send your name in coupon below and get full description of this queer little device that is saving money for other car owners. No obligation, of course. But if you really want to cut down the high cost of running your car, this is your opportunity. Tear out the coupon below and mail it to J. A. Stransky Mfg. Co., P-1880 Stransky Block, Pukwana, S. D.

MEN WANTED

Herrick made $157 in one day letting Stransky vaporizers sell themselves on test. Territories open everywhere. Full or spare time. Check coupon below for details.

J. A. STRANSKY MFG. CO.
P-1880 Stransky Block, Pukwana, S. D.

Yes, send me full description of this new way to save gasoline. This request does not obligate me in any way.

My name is.....

Street .....

City .....State.....

☐ Check here if you want agents' proposition.

FORD

"I have used one on my Ford for over five years and have traveled over 35,000 miles. Never had any spark plug trouble. Have averaged 28 to 30 miles on one gallon of gas. I was getting close to 20 miles on one gallon before I installed the Stransky." J. H. Alruth, Iowa.

CHEVROLET

"You people claim a saving of 25 per cent to 50 per cent. I found I was obtaining 43.8 miles to a gallon on a Chevrolet, whereas formerly I had been getting only 19.5. So, you see, the actual test surpasses your claim." M. E. Miller, Kansas City.

BUICK

G. M. Rathburn, Charleston, W. Va., has a Buick Six. Having an old engine, it was getting only 8 or 9 miles a gallon. On a 287-mile trip he got 19 miles to the gallon. He says it has saved him $40 on one trip.

NASH

"I had a large Nash Six, which I drove from Los Angeles to San Francisco on 20 gallons of gas, whereas I have usually taken from 50 to 55 gallons." H. T. McCallon, California.

MARMON

Beacon Holmes, garage owner, New York City, put a Stransky Vaporizer on a Marmon and says: "I increased Marmon's speed from 72 to 84 miles per hour—and a gain of 5 miles to the gallon of gas."

PIERCE-ARROW

Mr. Joseph Berger, New York City writes: "I have one on my Pierce-Arrow and have practically doubled my mileage. I have never scraped carbon since I put on your vaporizer ten months ago."



Gray Hair

Ended Safely

This way used by millions
You test it free at home



3 Arrange hair and watch color gradually creep back. Restoration will be perfect and complete.

INSTEAD of dangerous "crude dyes" that do not fool anyone, you now call back the original girlhood color to your hair. Simply comb in a clear water-like liquid containing elements that give natural shade. If auburn, hair reverts to auburn—if black, black returns.

This scientific way defies detection. 3,000,000 women have used it. Makes hair live looking and lustrous. Will not wash off. May be applied only to gray parts. Keeps hair easy to curl.

Make amazing test. See for yourself what it will do. Few cents' worth gives complete restoration. Get full-size bottle from druggist. He will return every penny if not delighted.

Or write for free test supply (*give color of hair*) to Mary T. Goldman Co., St. Paul, Minn.

MARY T. GOLDMAN'S
Hair Color Restorer

1 You try it first on a single lock of your hair to see what it does. Thus have no fear of results.



2 Then simply comb this water-like liquid through your hair. *Clean . . . safe.* Takes only 7 or 8 minutes.

SHORT WAVES

By Marcella

Cupid's heavy toll of Announcers; KOA Announcer Vamped; WGN'S Frank Roberts girl-shy; A glimpse of Norman Brokenshire; WHO'S Boss Kids Marcella; Donald Clark, Handsome NBC Announcer. Uncle Bob and John Clark Dart Victims.

HELLO everybody! There is so much to tell you that, goodness knows, I don't know where to begin. Talk about spring, it seems to me autumn is just as popular for romances. I guess Cupid has an open season all the year around, and his victims are always unexpected.

* * *

There have been so many weddings that it seems as if one never gets to the end of them. KYW's Uncle Bob got married this summer. Uncle Bob is, of course, Walter Wilson, who is so well loved by the children who listen to KYW. Listen to this because it is a real Radio romance. Mrs. Lola Fischer Marks of Davenport, Iowa, heard Uncle Bob over the air and liked his kindly stories so much that somehow or other they met, and there you are. Uncle Bob says the bigger you are the harder you fall and Uncle Bob is not very tiny, so he must have fallen hard.

* * *

One of the sweetest marriages this summer was that of Polly Willis and John Clark. I told you all about how that happened in the last issue. Wouldn't it have been terrible if John had gone to WBZ before Polly came up to sing at KYW? Just think, they would never have met. Well, they did meet and now Polly Clark is appearing at WBZ with her husband and they just love to sing love songs together.

* * *

"Billy and Helen" started the epidemic of "loveitis" at KOIL by turning their little comedies of married life into actuality, when they were married last spring. While on their honeymoon they broadcast their little skits from many stations. Their real names are Mr. and Mrs. Harold Marshall. Patricia of KOIL says they started everybody else in the station getting married and now it's simply impossible to find anybody who is single.

* * *

No wonder we girls like Gene Arnold of WENR. For a long time he was the leading man in many light operas. Can't you see him? He is just right for such parts because he is tall, rather heavy set, has gray eyes and brown hair. Naturally he has a very pleasing personality. It goes right over the air and makes everybody who hears him his friend. There is really no use in thinking too much about him, Katherine, because he is married and quite happily so. Aren't we glad he left the stage for the microphone?



* * *

Who is who? Over at WGHP, Detroit, it is William Lawrence Kirby—"Bill" for short. Bill arrived recently at the home of Director Corley Kirby and has been making things lively ever since. He doesn't talk much, but he has a way with him, his mother says. His father has brought his feet down to earth so that he can study Child Training nights, and can watch to see that nobody handles Bill until he has FIRST washed his hands.

(Continued on page 117)

$99 for this PACKARD SUPER 8—$250 A.C. ELECTRIC RADIO SET!

Direct From Our Factory

$5000.00 CASH BOND to Back Our GUARANTEE

Today's greatest radio! A truly sensational offer! The Eight-tube PACKARD A. C. Electric Radio — a regular $250 set—shipped to any home in the U. S. at direct from factory price of only $99. And to prove our claims we will ship this set to your home on

30 Days Free Trial

The PACKARD Engineers

have invented this most unusual, powerful SUPER-Eight Tube Radio. Astonishing volume and tone quality. Remarkable selectivity and long-distance reception. Leading radio engineers unanimously agree that there is no better radio made — regardless of price.

Let us prove this by shipping a set to your home on 30 days' trial. Examine the set from A to Z. Let the most exacting critics pass on its merits. And if, after the 30 day trial period, you are convinced that the Packard Eight-tube Electric is fully the equal of any console radio set selling up to $250—then, and only then, need you decide to keep it at our factory price of only $99 —otherwise, return it.

This marvelous set combines every new scientific development in receiving sets—possessing beauty, refinement, durability. Gets everything on the air from coast to coast—from Mexico into Canada, loudly, clearly, and distinctly. Only one dial to tune in all stations.

You Save the Jobbers', Dealers' and Salesmen's Profits

The PACKARD Radio is shipped direct from our factory. All the in-between profits are deducted from the price of the set and instead of paying $250 you pay only $99. Quantity production, economy in selling, and only a small profit for the manufacturer makes this astounding offer possible..



WORLD'S GREATEST RADIO
Genuine Walnut Console Cabinet

Eight powerful A. C. tubes and one genuine full-wave rectifying tube—nine tubes in all. Supreme quality throughout. Simple to operate. Connect the plug to electric socket and turn switch. Only one dial to tune. One hundred per cent electric. Handsome walnut cabinet—two-tone genuine DUCO finish. Metal trimming finished in old gold. Marvelous built-in, powerful speaker. Size of cabinet is 54 inches high, 27 inches wide.

Packard Radios are also made for BATTERY OPERATION PRICED AS LOW AS $53

MAIL COUPON NOW FOR *30 days' free trial offer*

Don't miss this opportunity. Mail coupon at once for complete information about the PACKARD A. C.— 8 TUBE ELECTRIC RADIO and our liberal 30 days' free trial offer. No obligation on your part. Our $5,000.00 cash bond backs up our guarantee.

PACKARD RADIO CO.

2323 Milwaukee Ave. Dept. 515 Chicago, Ill.

Packard Radio Company
2323 Milwaukee Ave., Dept. 515 Chicago, Ill.

I am interested in Packard Radios and your $5,000.00 Bonded 30 days' free trial offer and guarantee. Send full details.

*Name*_____

*Address*_____

*City*_____ *State*_____

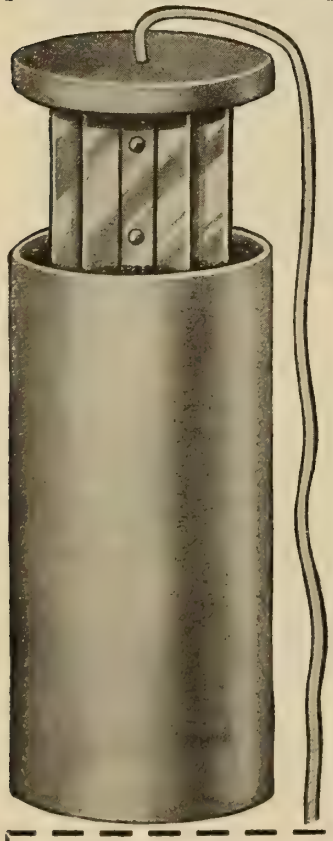
Now—Make Your Radio Clear as a Bell—with Marvelous New GROUND AERIAL!



Sub-Aerial Endorsed by Experts

May 8th, 1928
"I am very glad to state that after testing many aerials in my laboratory I find your Sub-Aerial is the best for clarity of tone and elimination of static, also for greater volume and selectivity.
Your Sub-Aerial will fill a long-felt want among the Radio Fans."
A. B. Johnson,
Radio Engineer

Chicago, May 9th, 1928
"Received my Sub-Aerial and it has been installed as per directions. We are more than satisfied with the results. The tone is marvelously clear without static interruptions. We would not consider changing back to an outdoor aerial under any circumstances.
M. H. Grey,
1416 Juneway Terrace



Get Amazing Distance—Greater Volume and Finer Selectivity Without Distortion

Why go on listening to terrible static and other maddening outside noises? Now you can get the real music your present Radio is capable of giving, by hooking your set on to the clear, practically static free ground waves with Sub-Aerial. The air is always full of static and your overhead aerial picks it up and brings it to your speaker. So why stay in the air—when you can use the whole earth as a static and noise filter with Sub-Aerial?

SUB-AERIAL is a scientific, proven system of taking the radio waves from the ground, where they are filtered practically free of static. It brings these filtered waves to your radio set clear of static and interference common with overhead aerials. The result is positively clear reception, remarkable selectivity and greatly increased volume. The overhead aerial is a thing of the past because it is the weak link in radio. SUB-AERIAL has replaced overhead aerials because SUB-AERIAL is 100% efficient. How can you get good reception without one?

Low Original Cost—No Upkeep Cost

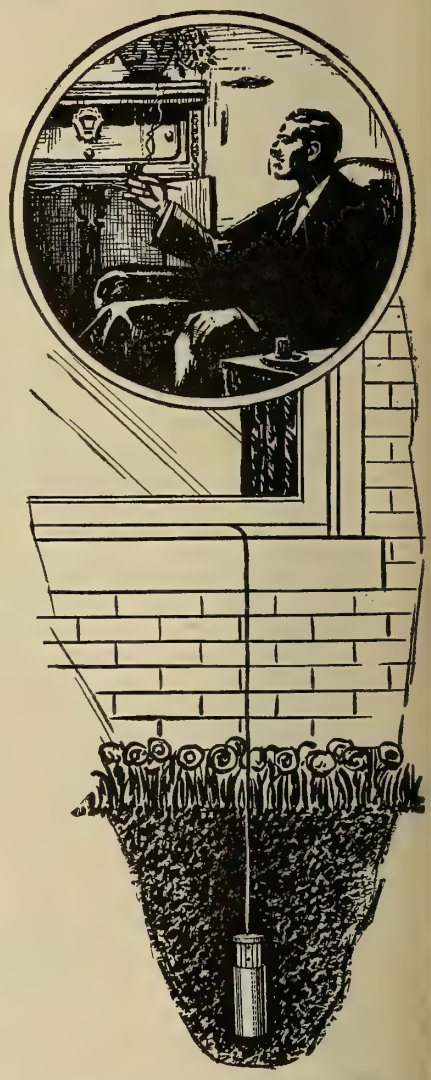
SUB-AERIAL costs no more than an overhead or loop aerial and less than many. Its first cost is the only one. SUB-AERIAL is permanent. No trouble—no hard work, or risking your neck on roofs.

25-Year Guarantee

SUB-AERIAL is guaranteed against any defects in workmanship or material and against deterioration for 25 years. Any SUB-AERIAL which has been installed according to directions and proves defective or deteriorates within 25 years, will be replaced free of charge; and also we will pay $1.00 for installing any such new replacement.

TRY IT FREE!

We know so well the surprising results you'll get that we'll let you put in a Sub-Aerial entirely at our Risk. You be the Judge. Don't take down your overhead Aerial. Pick a summer night when static and noise interference on your old Aerial are "Just Terrible." If Sub-Aerial doesn't Sell Itself to You Right Then on Performance—you needn't pay us a cent. Send for "all the Dope on Sub-Aerial." You'll be surprised. Do it NOW.



Can Be Installed in a Few Minutes

Underground Aerial Systems, Dept. 823-M. S.
St. Clair Bldg., cor. St. Clair and Erie Sts., Chicago, Ill.
Send me complete information on Sub-Aerial, Proof and Free Trial Offer. No obligation.

Name.....

Address.....

City.....

State.....

UNDERGROUND AERIAL SYSTEMS
St. Clair Bldg., Dept. 823-M. S.
Corner St. Clair and Erie Sts., Chicago, Ill.

Ground Out Static with SUB-AERIAL

Marcella

(Continued from page 114)



Oscar Heather of WBCN-WENR is such a dear. He always knows just what to answer so that we girls will be satisfied. Paul McClure is new in Radio, he says, Mrs. LS, and is the Sunshine announcer. He is twenty-eight years old, a blonde, blue eyed, good looking, single. His hobby is "Ben Jonson." What in the world do you mean by that, Oscar? Mr. Heather says he has been down in Iowa and over in Michigan and Mr. McClure is very popular with the ladies. He doesn't have to tell us that, does he, girls?

* * *

Mary of Oklahoma, Zack and Glenn of KTSA were so nice about my letter. Zack sat right down and answered it. I am going to quote from it. "We feel highly complimented by having you ask our history, musical status, color of hair, married or single, etc. Truly, we have never given this information to anyone, but we feel that when you know the real truth you will protect us from the public. Haven't decided what I'll say about myself yet, so I'll tell about Zack first, his best qualification being the way he can sing—AND HOW—particularly adapted to Radio work. His next best qualification is, I suppose, his brown hair and eyes and very smooth olive complexion. (I say this because he seems to go over mighty good with the fair sex.) Sorry his hair isn't curly—this is one of his greatest drawbacks. Zack is not married YET—but it won't be long now—as he is contemplating entering upon the 'sea of matrimony' ere the year has passed and I suppose it is about time, as he is now in his twenty-eighth year.

"Say, Marcella, after fifteen or twenty minutes of heavy thinking—I've come to the conclusion that personal modesty prohibits me from telling just how good I am, so I have asked the office girl to come here to the typewriter and give you the information you want."

"Well, I don't know why Mr. Hewitt should be so hesitant to write about himself. I know if I could sing the mean tenor he supports Mr. Hurt with, I'd want to tell the world about it. Zack and Glenn play their own accompaniments. Glenn is dark with black hair and it's curly, hazel eyes and he is twenty-eight and also unmarried. I think he is depending on leap year just a bit, for he is very bashful—until he starts giving orders around the studio—then in accents loud and blustering he tells you HOW. The way I have to answer the telephone, along with my two assistants, when these two are putting on one of their request programs, is something terrible." She signs herself the Office Girl. Doesn't that make you feel as if you were there? They sent me such a teeny-weeny picture it couldn't be used.

* * *

Louise asks me about Jack and Gene. They were at WEBH before they went to WLS. What keen ears you have. Don't waste any time on Louie's Hungry Five, because all the Hungry Fivers are married. The leading Five is Herr Louie. There's some mystery about them, because that is all the information WGN will give out and I am sure we would all like to know how they became hungry.

* * *

Maurice Wetzel of KYW has a new baby girl. Maurie declares she can say "K-y-y."

(Continued on next page)



On the Air Every Friday Night

Take a Trip With the "WRIGLEY SPEARMAN" to the Magic Isle

The "WRIGLEY REVIEW" will be broadcast from WJZ, New York City and the National Broadcasting Company, through the following local broadcasting stations:

WJAX	Jacksonville, Fla.	**KDKA**	Pittsburgh, Pa.
WSB	Atlanta, Ga.	**WMC**	Memphis, Tenn.
KYW	Chicago, Ill.	**WSM**	Nashville, Tenn.
WHAS	Louisville, Ky.	**WRVA**	Richmond, Va.
WBAL	Baltimore, Md.	**KSL**	Salt Lake City, Utah
WBZA	Boston, Mass.	**KOA**	Denver, Colo.
WBZ	Springfield, Mass.	**KFI**	Los Angeles, Calif.
WJR	Detroit, Mich.	**KGO** or **KPO**	San Francisco, Calif.
WCCO	Minneapolis, Minn. St. Paul, Minn.	**KGW**	Portland, Ore.
WREN	Kansas City, Mo.	**KOMO** or **KFOA**	Seattle, Wash.
KWK	St. Louis, Mo.	**KHQ**	Spokane, Wash
WOW	Omaha, Nebr.		
WHAM	Rochester, N. Y.		
WBT	Charlotte, N. C.		
WLW	Cincinnati, Ohio.		

Time of Broadcasting—Every Friday Night

9 p. m. to 10 p. m. Eastern Time
8 p. m. to 9 p. m. Central Time
6 p. m. to 7 p. m. Pacific Time

THE MIRACLE OF THE RADIO WORLD!

Newest Guaranteed 7-Tube 1-Dial Console Set—Worth $200

BUY DIRECT — 1929 MODEL

RADIO DIAMOND

A BIG VALUE — COMES COMPLETE

ALL ELECTRIC RADIO

30 DAYS' FREE TRIAL!

A Wonder Bargain!

Buy direct from factory. $200 VALUE

Outperforms sets selling at 2 and 3 times our low price. Includes console shown, made of combination walnut; A. C. electric set, all tubes, built-in magnetic speaker and aerial equipment,



COMPLETE Nothing Else to Buy

Powerful Reception—Amazing Tone!

Remember—30 days free trial. *You be the judge!* Worth $200 and *looks* it! Only one dial to tune—*illuminated!* Marvelous mellow tone. Selective and gets distance easily. The radio sensation for quality, price and performance. Mail coupon today for our big, money-saving Free Catalog, before you buy any radio or accessories!

Battery Sets

Our *low factory prices* on the complete line of Diamond Electric and *battery operated* radios shown in catalog will amaze you!

Our New FREE Catalog—Just Published—Shows You How To SAVE HALF!

Diamond Radio Company

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MAIL THIS COUPON TODAY!

Diamond Radio Company, Dept. 218
820 S. Clinton St., Chicago, Ill.

Please send me your Free Catalog of Diamond radios and details of your 30 Day FREE Trial offer

Name.....

Address.....

City.....State.....

50,000 FEET OF RADIO

50,000 square feet of floor space in a large, modern building devoted exclusively to radio. Tremendous stock of latest kits, parts, accessories and sets in improved designs and styles. Write for Catalog "H." Wholesale Prices.

Allied Radio CORPORATION

711 WEST LAKE STREET, CHICAGO

White Lake Ines

WONDERFUL DISCOVERY. Sunken letters guide your hand. Correct your penmanship in one week. Big improvement in one hour. Positive proof sent free. Write, C. J. Ozment, 17, St. Louis, Mo.

Marcella

(Continued from page 117)

Quin Ryan is a never failing source of interest, Jessie Louise, because he seems to be immune to matrimony. He is still a bachelor and Frank Dahm, publicity director of WGN, says Quin must be vaccinated against matrimony. His alma mater is Northwestern.

* * *

"Happy Harry" Geise, whose pleasant voice has been heard in and about Chicago stations for five years, has moved to KSTP, St. Paul. He says, "My whole family are here with me, including wife and daughter, bulldog, canary, finches and parrot."

* * *

All Pensacola is excited over the recent marriage of Lillian Blanche and John E. Frenkel. You remember the jolly announcer at WCOA. Mrs. Frenkel is a trained nurse. Just think how nice she would be to have in the family. It was awfully sweet of them to invite Marcella to the wedding reception. If I hadn't had to write this column, I most certainly would have gone. Do you suppose I would have had a chance to kiss the groom, or is it only the bride one kisses.

* * *

Another late summer wedding was that of Ned Tollinger. You just can't tell a thing about men. The last time Ned, that handsome Mona Motor Oil Twin, was in here, he was implying that "his" twin, John Wolfe, was the romantic one of the two and that he never looked at the girls nor the girls at him. And then he went right home to Council Bluffs and married Ione Brown, a girl he went to school with. They spent their honeymoon in the Black Hills, Yellowstone Park and Northern Minnesota.

* * *

You have heard of Radio marriages but who ever heard of a Radio proposal? Howard Milholland of KGO proposed to his new wife, Eva Garcia, studio pianist, on last Christmas eve right in front of the microphone, only, of course, KGO had left the air 10 seconds before. Just suppose that something had happened and only a million people had heard her say yes! It seems Mrs. Milholland had just finished playing "Romance." Both Mr. and Mrs. Milholland are pioneer Radio artists. They have been on the air six years together. Here's the best of luck to both.



"Will you be mine?" he sang. "Till the sands of the desert grow cold," she played.

* * *

Here's a letter I received in which you may be interested. "The next time I travel all the way from Spokane to Chicago to see you, please be at home. After visiting with Nate Caldwell at KOIL for a week, I made a special trip to see you, only to find that you had stepped out for the day on an excursion or something of the kind, so my entire stay in Chicago was completely ruined." And this was from Cecil P. Underwood, chief announcer of KHQ. I was heartbroken. Aren't you?

* * *

C. E. B. says she would like a new picture of Louis L. Kaufman of KDKA.

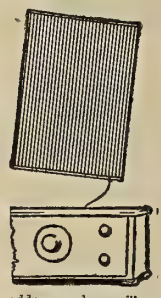


Here it is. He really hasn't aged much, has he? He is twenty-five now and has finished his law course at the University of Pittsburgh. You may go to Pittsburgh now and call up Louis L. Kaufman, Lawyer, and have him take care of any law cases you may have on hand. He is still unmarried, and they say that over 50 per cent of his clients are young and attractive.

(Continued on next page)



Why risklife and limb erecting an outside aerial? Play safe by using Effarsee Antennae. Hang one indoors in 30 seconds, following directions we furnish, and get strong, clear reception. No danger of a fall. No lightning risks.



EASILY INSTALLED

In attic spare-room or closet—under carpets, behind pictures, drapes or furniture. Effarsee Antennae minimizes interference from metal structural work, phone or light wires. *Catch both sides of the radio wave* and give you greater selectivity and a better tone practically free of static. Special parchment covering keeps wires properly spaced and insulated from moisture and electrical losses. Fixed condensers at each end provide the sharp tuning of a short aerial and the range and volume of a long one.

FREE TRIAL

Effarsee antennae saves you trouble and danger and improve results from your set. You will be surprised and delighted. Send no money. Just give us your name and address and we will send you your antennae C. O. D. for $4.00 plus postage. Try one on your set for ten days. Nothing else to buy. If you are not delighted we will refund your money. You take no risk. Send order now.

FISHWICK RADIO CO., Dept. RD-9
133 West Central Parkway — Cincinnati, Ohio

$10 DAILY WITH NEW LINE



This new pocket seller brings you $10-$15 and up daily. Now! You can sell tailored-to-fit trousers at $3.95 per pair, and make an immediate cash profit of $1.00. Men, everywhere, want extra trousers at this sensationally low price. Make your spare moments bring you golden dollars.

New Outfit FREE

Send for fine new FREE outfit today. It is the ideal side line for every salesman. Let me show you that this newest and most powerful of pants lines means big money to you. Rush me your name and address in coupon below for FREE OUTFIT.

THE DUNLAP PANTS CO.

Dept. I-67, Cincinnati, Ohio

Gentlemen:
Rush me your new pants outfit FREE. I promise to give it a fair trial.

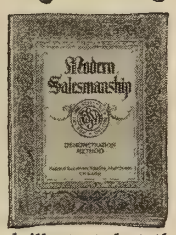
Name .....

Address .....

Town..... State.....



I Said "Goodbye" to It All After Reading This Amazing Book -Raised My Pay 700%



When a man who has been struggling along at low-pay suddenly steps out and commences to earn real money—$5,000 to $10,000 a year—he usually gives his friends quite a shock. But such things happen much more frequently than most people realize. Not only one, but HUNDREDS have altered the whole course of their lives after reading the amazing book illustrated at the right.

Where Shall We Send Your Copy Free?

As an example of what this book has done, the career of R. B. Hansen of Akron, Ohio, is just a typical case. Not long ago he was a foreman in a factory at a salary of $160 a month. One day this remarkable volume, "Modern Salesmanship," fell into his hands. Today Mr. Hansen has reaped the rewards that this little volume placed within his reach. His salary runs well into the 5-figure class—actually exceeding $10,000 a year!

Another man, Wm. Shore of Neenach, California, was a cowboy when he sent for "Modern Salesmanship." Now he is a salesman making as high as $525 in a single week. O. D. Oliver of Norman, Oklahoma, read it and jumped from $200 a month to over $10,000 a year!

There was nothing "different" about any of these men when they started. Like many others, they subscribed to the foolish belief that successful salesmen are born with some "magic gift." But "Modern Salesmanship" showed them that nothing could be farther from the truth! Salesmanship has certain fundamental rules and laws—laws that you can master as easily as you learned the alphabet.

City and traveling sales positions are open all over the country. For years, thousands of leading firms have called on the N. S. T. A. to supply them with salesmen. Employment service is free to both employers and members.

SEE FOR YOURSELF why this *FREE BOOK* has been the deciding factor in the careers of so many men who are now making $10,000 a year. No obligation. Just fill out and clip the blank below. Mail it now!

National Salesmen's Training Association
N. S. T. A. Bldg. Dept. S-711 Chicago, Ill.

National Salesmen's Training Assn.,
Dept. S-711, N. S. T. A. Bldg., Chicago, Ill.

Without cost or obligation, you may send me the free book, "Modern Salesmanship."

Name.....
Address.....
City.....State.....
Age.....Occupation.....

MARCELLA

(Continued from page 118)

There's a young lady in Denver who has completely vamped the announcer of KOA, Freeman Talbot, and Mr. Talbot is such a nice man too. However, she really is very devastating and perhaps he is not to blame. Look at her pretty brown eyes and her lovely mouth. She is Kathryn Louise Talbot. Otherwise, says Mr. Talbot, known as Kitzi. Isn't she the sweetest little thing and pretty? Bless her little heart.



* * *

Two little girls from Oklahoma have asked me about that wonderful tenor at WGN, Frank Roberts. Girls, he is the most attractive man, unmarried and girl shy. Isn't that terribly unusual these days? He is five feet nine inches tall, weighs 148 pounds and is 26 years old. He has melting innocent blue eyes and blonde curly hair. One reason he hasn't much time for girls is because he is studying at the Chicago Musical College, sings in church on Sunday and broadcasts at WGN.



* * *

John Patt of WJR made fun of my request about Jack Franz, Les. He sent the answer to the statistical department of the Radio Digest. You know, some of the Station Directors look upon Marcella's department as sort of a detective bureau. I think that's just because they're married, don't you? Or maybe it's just because they are so used to being checked up on. Anyway, Mr. Patt answered all of our questions. Mr. Franz is married, 26 years old, has brown eyes and hair, and his chief hobby is golf. He came to Detroit in 1920 from London, England, where he had been a well known pianist. He did not take up the organ until he arrived in this country.



* * *

I was just reading your letter, The Sweet Heart of Sigma Chi, in which you speak about Bobby Griffin and wondering where Bobby was, because he left WBBM and WJBT early in the summer, when in came a letter from Bobby from Gainesville, Florida. You must tune in WRUF now to hear him. I am sorry I can't answer your question about the Masked Marvel. He's a mystery still. Here is the latest on Dick Wells of WHBF. From his description and his boyish grin, I guess he is some heart charmer. Six feet tall with black eyes and black wavy hair, he is very good looking. His hobbies are dancing, driving sport Chrysler, and Radio Research work. Needless to say, he is not married.

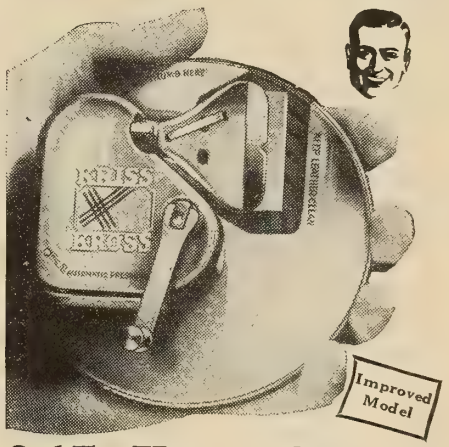


* * *

You will never guess who came in to see Marcella this summer while she was on her vacation. I knew you couldn't because it just seems as if he comes from the very edge of the world, Cliff Jones of CFQC. He is tall, with brown eyes and black hair, and slim. He is very attractive, so I heard. Here's what Cliff wrote to Marcella, "So Marcella was on a vacation. I ask you, is that nice? Surely you would not deceive a poor little boy from the wilds of Northern Canada, the Land of the Midnight

(Continued on next page)





365 Keen Shaves With One Blade

SLICK, velvety shaves forever and no more razor blades to buy! That's what you can expect from KRISS-KROSS, the amazing blade *rejuvenator!* Makes new blades out of old a surprising way—week after week, month after month. Gives them a sharpness they seldom possess even when *brand new!* No wonder experts pronounce it one of the greatest inventions ever patented!

KRISS-KROSS renews all kinds of blades (except Durham). Employs famous diagonal stroke of master barber. Eight "lucky leather grooves" do the trick in 11 seconds. Automatic, decreasing pressure. Nickel jig notifies you when blade is ready with *keenest cutting edge steel can take!*

Special OFFER NOW!

Right now, to introduce KRISS-KROSS stropper which is *never* sold in stores, I am giving with it FREE a unique new kind of razor. Really 3 razors in one! Gives *sliding* instead of *pulling* stroke. Reduces beard resistance 45%. Send for details of special offer to-day. No obligation. Just mail the coupon now.

AGENTS!

Make big money with KRISS-KROSS—$6 to $14 an hour and more. Many average $300 to $600 a month. Spare time workers often take in $6-$12 profit an evening. As soon as shavers see KRISS-KROSS in action, they want it. Generous commissions and profits. Get details today. Check bottom of coupon and mail today.

RHODES MFG. CO.,
Dept. S-3213, 1418 Pendleton Ave., St. Louis, Mo.

RHODES MFG. CO., Dept. S-3213
1418 Pendleton Ave., St. Louis, Mo.

Without obligation, please send me detailed explanation of KRISS-KROSS stropper which is never sold in stores. Also tell me about 3-way razor you send without charge.

Name.....
Address.....
Town.....State.....
( ) *Check here if interested in becoming representative.*

I Used To Be A 'Stylish Stout'

The personal story of a woman who made herself over into a slim, graceful, buoyant healthy person—free from the ill-effects of obesity.



"IT was a perpetual torment for me to be stout. I couldn't go anywhere without being reminded that I was fat. I couldn't walk a block without sitting down. Even the lightest housework quickly tired me. My heart would beat too fast if I hurried. I was afraid to accept invitations because I knew people would always be talking about me. You can imagine what misery fat caused me—aches and pains in my body as well as mental worry.

"But that's all over now, and all the credit for my wonderful improvement goes to Annette Kellermann. I had heard how she, called the world's most perfectly formed woman, had once been a puny, ailing sickly child. I found out that her figure had not changed by a fraction of an inch, or by the least part of an ounce, in over 16 years. I wrote to Miss Kellermann, told her all about myself, and asked what she could do for me.

"In reply she sent me a charming letter and a copy of her delightful book called, **The Body Beautiful.** That book, I can truly say, was the turning point in my life. It rescued me from the misery of fat, and showed me the way to make myself exquisitely slim in a short while **And it was so very easy.** Actually, it was a delight for me to follow her instructions—light exercise for only 15 minutes a day, and plenty of the right kind of satisfying food that produced **energy** instead of **fat.** It was a revelation, even to me, how quickly my weight began to decrease. I felt better from the very first day.

"Please don't think that my case is unusual. Miss Kellermann has helped me wonderfully. But she has also helped 35,000 other women. So, if you are inclined to stoutness, write at once for Miss Kellermann's book and get her advice on reducing. It may be worth more than you realize in greater vitality, better health and a more beautiful figure."

* * * * * *

Miss Kellermann will be glad to send you, free, a copy of her book, "The Body Beautiful." She will also tell you about her method of reduction—a sane, sensible, scientific way that takes off your weight and at the same time increases your energy and strength. Simply send the coupon below or write a letter. There is no obligation. Annette Kellermann, 225 West 39th Street, New York, Suite 799.

Annette Kellerman,
Suite 799, 225 West 39th St. N. Y. C.

Dear Miss Kellermann: Please send me, entirely free of cost, your new book, "The Body Beautiful." I am particularly interested in Reducing Weight.

Name.....
Kindly Print Name and Address

Address.....

City.....State.....

QUIT TOBACCO



No man or woman can escape the harmful effects of tobacco. Don't try to banish unaided the hold tobacco has upon you. Join the thousands of inveterate tobacco users that have found it easy to quit with the aid of the Keeley Treatment.

KEELEY TREATMENT STOPS Tobacco Habit

Quickly banishes all craving for tobacco. Write today for Free Book telling how to quickly Free yourself from the tobacco habit and our Money Back Guarantee.

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MARCELLA

(Continued from page 119)

Sun, Husky Dogs and Indians. If I had a muted fiddle for an obligato I could do some of Robert W. Services poems for you."

* * *

Helen, when you asked about Louis John Johnen, the petite and very attractive little publicity girl at Crosley's WLW-WSAI was in the office. You remember Natalie. She said the following things about Mr. Johnen, "Louis John Johnen causes more women in the Ohio Valley to haunt their Radio sets than any other baritone in captivity. He is heard regularly at WLW on Tuesday nights at 9 p. m. and at other times as a soloist. He is a member of the Cincinnati Zoo Opera Company and of the faculty of the Cincinnati Conservatory of Music. His ambitions are mainly settled on Europe, a fact which makes every girl in the Radio audience long for a Radio set that will pick up Radio Paris when Louis finally lands on the banks of the Seine."

* * *

Has anybody heard Al Carney on the air lately? No one at WHT seems to know where he has gone. Where, oh where has our little Al gone?

* * *

Somebody who calls herself a Fan asked me about Norman Brokenshire and I thought you would like to know that I saw Norman this summer when I was sailing down from Boston to New York. There he was on board ship and he got up a regular midnight show for all the passengers. My, I was thrilled! He looks just like his pictures, has brown hair, brown eyes, is mediumly tall, and his voice still has that thrilling quality.

* * *

Vera, you don't know what you stirred up when you asked me all those questions. The boss at WHO, Mr. Heinz, got hold of my letter and his reply was so funny that I am still chuckling over it, but I am afraid to publish it because you know what Mr. Cole and Mr. Whitney would do to me. Besides I have seen both men and Mr. Heinz can't fool me. Imagine, he says Mr. Cole is enjoying his sixth marital venture. Isn't that a joke? We will have to wait until Mr. Heinz is away and try again. Naughty, naughty, Mr. Heinz. We know him too.

You also ask about the Studio Pest at KOIL, Vera. "No, Bill Goodrich, 'The Studio Pest,' is no longer with us," says Patricia of KOIL, "but whenever he drops in to visit our station, he goes on the air for a short time. Right now the Mona Motor Oil Orchestra, of which he is a member, is in Texas. Bill is really a handsome brute, young (about 22, I believe), tall and athletic looking. He has blue eyes and medium colored hair."

* * *



So you have fallen for the handsome Donald Clark, Marion? I don't blame you, he is the best looking thing as you can see from his picture. He is five feet, eleven inches tall, and weighs 140 pounds. He has a dark complexion, brown hair and eyes. A man as good looking must be married, don't you think? When he isn't announcing, or singing, and that's his ambition, to be a concert singer, or turning out short stories and lyrics, he is playing tennis or golf.



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Masters Better Known

WORKS of the old master composers are better known today than ever before. Through Radio they have reached the masses of the people of the world. To retain this list convenient with your new log Radio Digest preserves the short biographies for your convenient reference.

BALFE, MICHAEL WILLIAM. Born Dublin, 1808. Violinist at Drury Lane, London, 1824. First baritone, Paris Opera, 1828. First opera was produced in Italy. Married Lina Rosa, Hungarian singer. Wrote 31 operas, including "Bohemian Girl," sung in many languages and popular the world over. Wrote many songs in addition. Died 1870, Rowney Abbey, England.

BACH, JOHANN SEBASTIAN (Bahkh), Born Eisenach, Prussia, 1685. Family very musical and was taught violin by father. Afterward studied clavichord. Chorister at Luneberg, 1700. Organist, Armstadt, 1704; appointed court organist at Weimar, 1707; then Concertmeister. Kapellmeister at Coethen 1717 to 1723, then director of several Leipsic churches. Married twice; 20 children. Was greatest master of fugue and counterpoint, and first to introduce present method of fingering for pianoforte. Works numerous, including 300 church cantatas, many organ works, suites, concertos, etc. Larger works include "Mass in B Minor," "Christmas Oratorio," "Passion of St. John and St. Matthew." Bach died in 1750, after having become almost blind.

BEETHOVEN, LUDWIG VAN (Bay-toh-ven) (1770-1827). Born Bonn, Germany, 1770. Began study of music at age 4. Played at concert at 8. Began composition at 10, writing a cantata and "nine variations." Assistant to concert organist at 11, at 12 conductor of Court Opera Orchestra (without pay!). When 14 was granted a salary of 150 florins (about $80 a year!). In 1787 made first visit to Vienna, a great event for the boy. Compositions not important until 1795, but from then to his death wrote 260 works. Only opera, "Fidelio," produced Vienna, 1805.

Beethoven's influence on art of music very great and can hardly be estimated. He died March 26, 1827; buried in Vienna.

BIZET, GEORGES (Bee-zay). One of the greatest musicians of the modern French opera school was Georges Bizet (1838-1875). His first operas were "The Pearl Fishers" and "Djamileh." In "Carmen" Bizet composed one of the most pleasing and popular operas of all time. Although not an opera the music which Bizet wrote for Alphonse Daudet's drama "L'Arlesienne" is one of the greatest compositions of a dramatic type which has been found in modern music.

BRAHMS, JOHANNES (Brahmz) (1833-1897). Rightly regarded as one of the greatest masters of the modern school of music. His works are monuments of technical skill, ranking with those of Beethoven and others of the world's foremost composers. He wrote almost entirely in symphonic forms. He wrote many beautiful songs and several symphonies, serenades, concert overtures for orchestra, and the Hungarian Dances.

CHOPIN, FREDERIC FRANCOIS (Show-Pahn) (1809-1849). Frequently called "the poet of the piano." A Pole by birth and deeply devoted to his native land, whose folk music he constantly uses in his own compositions. He is often classified as a member of the French Romantic School. His great Sonata in B minor reflects his sorrow on the downfall of his native Poland. His Mazurkas, Polonaises, Krakoviaks, reflect his love for his homeland. He was the first great composer to bring into prominence the use of national characteristics in his compositions. His works are for piano solo, with the exception of a few songs and his two concertos for piano and orchestra. Chopin is regarded as the greatest poetic musician who ever lived.

DVORAK, ANTONIN. The greatest of modern Bohemian composers, was born in 1841. Died 1904. In the early nineties he spent three years in New York City as artistic director of the National Conservatory, a result of his stay being the wonderful "Symphony, from the New World," which has for its basic motive a number of the American plantation melodies.

GOUNOD, CHARLES FRANCOIS (1818-1893) (Goo-no). Born in Paris. Father, artist, died when Gounod was five. Taught by mother. Won Conservatory Prix de Rome, 1837. Became organist San Luigi Church; contemplated priesthood. In 1850, when Mass became successful in England, asked to write a work for Paris Academie Opera "Sapho," 1851, a failure. Work unimportant until

(Continued on next page)

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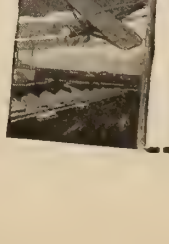
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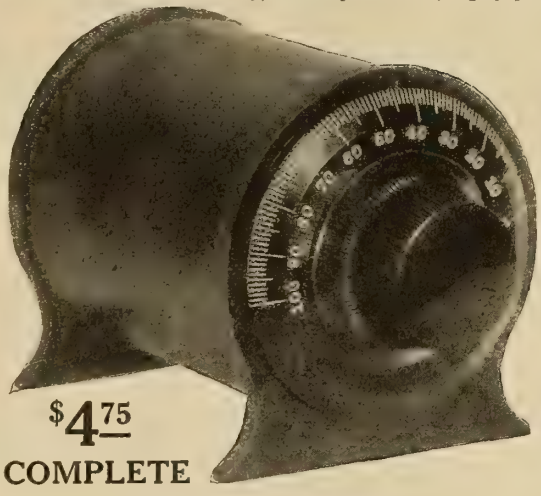
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Masters Better Known

(Continued from page 121)

1859, when masterpiece, "Faust," appeared, most famous of all operas—given 1,500 times in Paris alone.

GLUCK, CHRISTOPH WILLIBALD (Glook). (Weidenwang, Upper Palatinate, 1714; D. Vienna, 1787.) Studied music at Prague and later in Italy. Encouraged by Marie Antoinette in Paris, he inaugurated much needed reforms in opera against violent opposition. One of the earliest and most renowned of dramatic composers. His two greatest operas, "Orfeo" and "Armide," produced respectively in the years 1762 and 1777, are still to be found among the mainstays of the modern repertory and are given by critical opinion a high place among the greatest masterpieces of operatic writing. The simplicity and grandeur of Gluck's style have seldom been approached.

GRANADOS, ENRIQUE (1869-1916). Composer. The hopes of Spain for a great national composer were built largely upon Granados, who, with his wife, was drowned upon an ocean journey in 1916, shortly after his opera, "Goyescas," was given in New York. He wrote many brilliant works for the piano.

GRIEG, EDVARD HAGERUP (1843-1907) (Greeg). Born Bergen, Norway, 1843. At 6 began musical education under his mother. At the age of 15 was sent to Leipsic Conservatory. Returned to Norway, 1863, and began writing the original and spontaneous music which was to make him famous. Grieg really founded a new school of Scandinavian music. His short piano pieces are charming works of their class and his numerous songs full of poetic feeling. The Peer Gynt Suite, written for Ibsen's dramatic poem, "Peer Gynt," is perhaps the best known of all his compositions. Grieg died September 4, 1907.

HANDEL, GEORGE FRIEDRICH (1685-1759). Born Halle, 1685. Father a barber, afterwards valet to Prince Saxe. Intended for law, studied harpsichord secretly. Visited Court at 7. Heard playing organ by Prince, who offered to educate him. Went to Berlin in 1698, precocity astonishing all. Entered Halle University, organist at $50 a year. Wrote two operas, 1705, at Hamburg. Visited Italy, then England, where he settled, 1718. Wrote first English opera, "Rinaldo." Director Royal English Academy Music, 1720, producing many operas. British subject, 1726. Paralysis, 1737, induced by opera worries. Turned to oratorio, 1737. "Messiah," greatest of oratorios, 1742. Almost blind, 1752, worked till death, 1759. Buried in Westminster Abbey. Wrote 40 operas; none now performed.

HAYDN, FRANZ JOSEF (High-dn). Born Rohrau, Austria, 1732. At 5 years of age was sent to school at Hainburg, where for two years he was taught rudiments of music, playing on the violin. 1740 taken to Vienna by Reutter as chorister at St. Stephen's, where he learned singing, violin, clavier and composed a great deal. Later supplanted as singer by brother Michael. Became first capellmeister to Prince Esterhazy. Composed 30 symphonies, 40 quartets and became known and admired all over Europe. 1791 visited London and received degree from Oxford. 1792 returned to Vienna, where he gave lessons to Beethoven. Died Vienna, 1809.

HERBERT, VICTOR. This famous director was born in Dublin in 1859, and at the age of seven was sent to Stuttgart as a student of the 'cello. After some years' study and a tour of Europe, he accepted the position of solo 'cellist in the orchestra at the Metropolitan Opera in 1886. A more brilliant career as conductor became possible and, after having been bandmaster of the Twenty-Second Regiment Band and conductor of the Pittsburgh Symphony Orchestra, Mr. Herbert organized in 1904 the Victor Herbert Orchestra, which has had a most successful career. All this time Mr. Herbert continued to compose operas, writing more than 25, including two grand operas. Mr. Herbert's great fame as a composer of operas has somewhat obscured the fact that he is a gifted 'cello virtuoso, and when but a young man held the position of first 'cellist in the Stuttgart Court Orchestra..

LEONCAVALLO, RUGGIERO. Born Naples, 1858; died Rome, August, 1919. One of the leaders of the so-called "Young Italian" school. He wrote many operas; but his fame rests almost entirely upon "I Pagliacci," which was first produced in Milan, in 1892, and has since been a favorite, especially with American audiences. In 1906 and again in 1913 he visited the United States.

LISZT, FRANZ (List) (1811-1886). The greatest piano virtuoso of his time. His technique as a pianist as well as a composer was colossal. He was the inventor of the symphonic poem. His

(Continued on next page)

Masters Better Known

(Continued from page 122)

greatest works are thirteen symphonic poems, the "Dante" and "Faust" symphonies, two piano concertos for orchestra, oratorios "Christus" and "St. Elizabeth," several Masses, many songs and last, but not least, the Hungarian Rhapsodies for piano. Liszt wrote nearly four hundred compositions for piano which form a large part of the repertoire of the modern concert pianist.

MAC DOWELL, EDWARD (MacDowel) (1861-1908). A musical genius which America has produced. Although his training in composition was obtained principally in Europe, he never lost his American expression. One of MacDowell's early teachers was the great pianist, Theresa Careno.

MacDowell was the head of the Music Department of Columbia University. After his death there was established in Peterborough the MacDowell Colony, where American musicians, writers and artists may go and quietly work. MacDowell wrote a remarkable suite for orchestra based on Indian themes.

MASSENET, JULES EMILE FREDERIC (1842-1912) (Mahss-'n-nay). Jules Massenet, whose death occurred in 1912, was one of the best known of modern French composers. He was born in Monteaux, near St. Etienne, in 1842, and numbered among his teachers Ambroise Thomas, composer of "Mignon." At the age of twenty-one he carried off the Grand Prix de Rome with his cantata "David Rizzio." He composed prolifically for the lyric stage, the orchestra, the voice and the piano. His latest work, "Therese," was recently produced at Monte Carlo. One of his most popular operas is "Manon"; others are "Herodiade," "Werther," "Le Cid" and "La Navarraise."

MENDELSSOHN, FELIX (Men-dl-sohn). Born on February 3, 1809. His father was a Jewish banker at Berlin. He received his first music lessons from his mother—then Ludwig Berger became his tutor for the piano, and Zelter, a very learned theorist, for counterpoint. When twelve years old he began to compose—wrote a trio, some sonatas, a cantata and several organ pieces. His home life was most favorable to his musical development.

In 1824 Mendelssohn began to study under the celebrated pianist, Moscheles, and he soon became a mature musician. In 1826 he gave to the world the overture "Midsummer Night's Dream." Conducted the famous Gewandhaus Chorus in Leipsic. He later married Cecile Jeanrenaud, the daughter of a clergyman. Completed "Elijah," his greatest works, in Leipsic in 1846. The death of his sister, Fanny Hensel, proved such a great shock that it resulted in his death at Leipsic in 1847.

MOZART, WOLFGANG (1756-1791) (Mohtsart). Born 1756, Salzburg. Son of musician and teacher. When 4 could play piano, at 6 wrote a concerto. Learned violin and traveled as a prodigy. At 11 wrote an opera, never given. At 12 concertmeister of Salzburg church, and wrote several Masses. When 13 went to Italy, where the young genius astonished by his musical knowledge. Was knighted by Pope. Produced and conducted his opera "Mitridate," 1770. Returned home, and in 1782 married Constance Weber. Period of poverty followed, ended by production in 1786 of "Marriage of Figaro." This success followed by greatest work, "Don Giovanni," in 1787. Other operas were "Cosi" and "Titus," not successful. In spite of failing health from overwork wrote "Magic Flute," produced 1791, and died some months later. Besides operas wrote much sacred and chamber music, many orchestral works, etc.

NEVIN, ETHELBERT (1862-1901). A popular American composer. Was born in Pennsylvania in 1862. Studied piano and composition in Boston. Then directed his atention to composing. Nearly all his compositions are lyrical—both for voice and the piano. His most famous composition is "The Rosary," although he wrote a great number of songs that are now well known. His lamentable early death occurred in 1901.

OFFENBACH, JACQUES (1819-1880). Known as the originator of French burlesque opera, was born in Cologne, the son of a Jewish cantor. In 1849 he became the director of the Theatre Francais, where many of his most popular operettas were later produced. The exceeding cleverness and animation of his music is everywhere recognized. His last and only really ambitious work, "The Tales of Hoffmann," has been produced many times of late in this country, and has countless admirers.

PUCCINI, GIACOMO (Poo-chee-nee). One of the most famous Italian composers of the Opera. He was born in 1858. His operas are among the

(Continued on next page)

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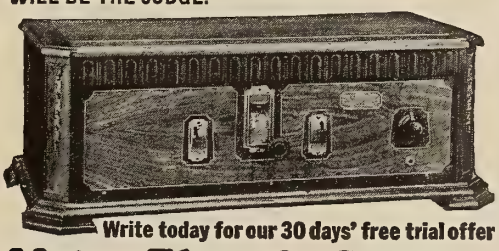
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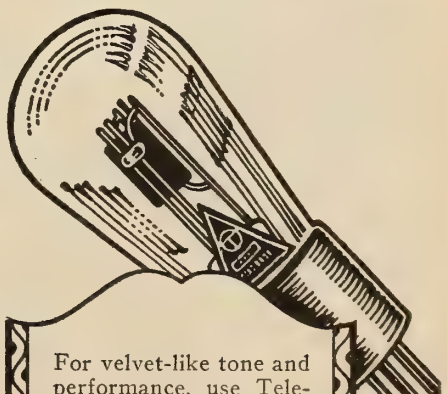
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Russel Lindley, St. Petersburg, Fla.

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A. W. Lee, Hewlett, N. Y.

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H. Hartshorn, Montreal, Quebec

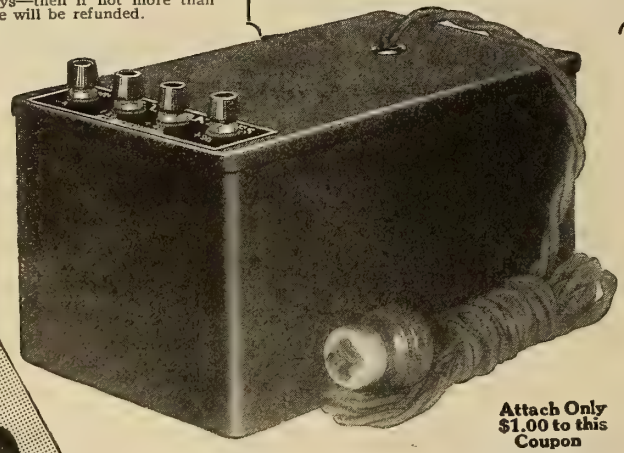
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Masters Better Known

(Continued from page 123)

most popular of the Italian repertoire at the present time. Puccini died in 1924.

PONCHIELLI, AMILCARE (Pohn-kee-el-ee) (1834-1886). Born in Cremona, Italy in 1834. He was the composer of many works, the most widely known being "La Gioconda," which he composed in 1876. His death occurred in 1886.

RIMSKY-KORSAKOW, NICHOLAS (1844-1908). Was one of the greatest masters of the Russian School. In 1861 he became interested seriously in his music. After a year's serious theoretical study he was ordered on a trip around the world in the Russian navy. He composed during this period a symphony which was the first work in this form ever written by a Russian. Later, he accepted the post of Director of the St. Petersburg Conservatory, a position he held until his death. He resigned from the navy in 1873, but still held the post of Inspector of Bands. The greatest of his thirteen operas are "Sadko," "The Snow Maiden" and "The Tsar's Bride."

ROSSINI, GIOACCHINO (Ros-see-nee). One of the greatest of Italian opera composers. Born Pesaro, Italy, 1792. Mother opera singer and father musician. Studied piano from 7. At 15 went to Bologna Conservatory. When 16 wrote cantata, and in 1810 an opera. During 1812 produced five light operas, and in 1813 first grand opera, "Tancredi," a success; then "Italian in Algiers." In 1816 produced his finest of comic operas, "Barber of Seville." In next eight years wrote twenty operas. Went to London, 1823, and produced his works with success. Went to Paris, managed Theatre Italien, producing his masterpiece, "William Tell." In 1832 wrote famous "Stabat Mater." Last years spent quietly and happily among devoted friends. Died in Paris, 1868.

RUBINSTEIN, ANTON GREGOR (Roo-bin-stine) (1830-1894). Was one of the greatest pianists the world has ever known. Rubinstein wrote many operas, for his chief wish was to be remembered as a composer and he placed great hope in the creation of what he called "Sacred Opera" (oratorio to be enacted with costume and scenery). In addition to this he produced many symphonies, piano concertos, chamber music compositions and over one hundred songs, yet he will live as a composer principally because of his piano compositions. His piano works are always melodious and of a simple, sincere beauty that makes an immediate appeal.

SAINT-SAENS, CAMILLE (San Sah(h) (1835-1921). A most important composer and dean of the modern French School. Saint-Saens was equally prominent as a pianist, organist, conductor and composer.

His works include symphonies, piano, violin compositions and a number of exquisite songs. "Samson and Delilah" is considered his greatest work. Saint-Saens possessed a rare gift of melody and, although he rarely departed from the strict classic forms in his instrumental works, they are always modern in spirit.

SCHUBERT, FRANZ PETER (1797-1828). Born near Vienna, 1797. Son of peasant schoolmaster. Boy taught violin and voice by local choirmaster. At 16 wrote 1st Symphony. At 17 began writing songs with remarkable facility—between 17 and 18 wrote 144 songs, including masterpiece, "Erlking."

Schubert led a somewhat Bohemian life, never married and was frequently out of funds. Was much underpaid, some of his best songs bringing only 20c each! Works numerous, including 600 songs, 10 symphonies, several overtures, much piano and chamber music, operas, etc. Schubert was the greatest of all song composers, and really creator of art of song. Also most remarkable of youthful writers. Died 1828, leaving many MSS. valued by Officials at $12.50 (!), but which afterward made the fortune of several publishers.

SCHUMANN, ROBERT (1810-1856). Born Zwickau, Saxony. Son of bookseller. Learned piano at 6. Began composition at 7. When 16 father died; boy went Heidelberg University. Studied piano at Leipsic; injured finger and turned to composition, first piano, and, after marriage to Clara Wieck, famous pianist, other forms of composition. Toured Russia, 1844; lived Dresden, 1845; Director of Musical Society Dusseldorf, 1850. Wrote symphonies, one opera, "Genoveva," and many other works, including his great series of songs, composing 130 of these in one year.

SOUSA, JOHN PHILIP. Born Washington, D. C., 1856. Violinist in Offenbach's Company, 1877. Leader of U. S. Marine Band, 1880-1892. Founded band of his own (see below). U. S. N.

(Continued on next page)

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Masters Better Known

(Continued from page 124)

R. F. and conductor Great Lakes Naval Band during war. Composer of comic operas and marches.

STRAUSS RICHARD, of Vienna, is undoubtedly one of the greatest musicians of today. He has been called the dean of living composers. For many years he has been the presiding musical genius of the Vienna opera.

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When Strauss last toured the United States with his great symphony orchestra he received the highest honors that the American press and public could bestow.

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900). Celebrated British composer, of Irish parentage, best known to the world through his inimitably clever and witty comic operas, written in collaboration with W. S. Gilbert. The success of practically all of these works has been unexampled in America and Great Britain. Many of Sullivan's songs are also great favorites, notably his "Lost Chord."

TCHAIKOVSKY, PETER ILYITCH (1840-1893). The most distinguished of Russian composers and the greatest representative of what is known as the modern Russian school was trained mostly, under Rubinstein in Petrograd; from 1866 to 1877 instructor of harmony in Conservatory of Petrograd. Visited New York in 1891 at the dedication of Carnegie Hall. Is known as one of the greatest and most powerful of orchestral composers; also wrote numerous operas, few of which have been produced outside of his native land.

THOMAS, AMBROISE (1811-1896). Famous French dramatic composer; gave to the world numerous dramatic works, of which "Mignon" has done most to perpetuate his name. "Hamlet," "Le Caid" and "Raymond" have also had their share of popularity.

VERDI, FORTUNIO GIUSEPPE FRANCESCO (Vair-dee). Born 1813, near Roncole, Italy. Parents, though poor inn-keepers, gave him spinet lessons from parish organist. At 10 succeeded his teacher at church organ. Boy became so popular that village sent him to Milan for further study, where director of Conservatory refused scholarship because of lack of talent! (Many years after, this same institution was renamed Cons. di Giuseppi Verdi in Verdi's honor.) Then studied with Lavigna, returning to Roncole to marry Sirta Barezzi. Settled permanently in Milan, 1836. Died in 1901.

WAGNER, RICHARD (Vahg-ner). Born Leipsic, 1813, son of city official. Father died, mother married Geyer, actor, when Wagner was 6. Family moved to Dresden, boy studied piano. Profoundly affected hearing Weber's "Freischutz." Composed string quartets, overture, a symphony. Began opera "The Wedding," 1832, unfinished. Directed Magdeburg Opera, 1834. Married Mina Planer, actress. (Separated 1862, marrying divorced wife of Hans Von Bulow.) Conductor Riga, Russia, 1837, began "Rienzi." Failed. Went England in small vessel, conceiving idea "Tristan" and "Flying Dutchman" during storms. Failed London, lived poor, obscure in Paris. Wrote dance music. "Rienzi" produced Dresden, 1842, through Meyerbeer. "Flying Dutchman" followed. "Tannhauser," 1845. Fled to Switzerland in revolution, 1849. Began "Niebelungen Ring." Returned Germany, 1861. "Tristan" dropped as "unsingable" after 57 rehearsals. Vienna. Helped by King Ludwig of Bavaria. Built Festival Theatre, Bayreuth, 1876. Last opera, "Parsifal," produced there 1882. Went to Italy for health, died there 1883.

WEBER, CARL MARIA (Vay-ber). Born Eutin, Germany, 1786, musical family. Choir boy Salsburg 10. Wrote an opera at 12, and at 13 opera "Waldmadchen" sung. Conductor Breslau Theatre, Musik-Intendant to Duke of Wurtemburg at 18. Banished for selling Court appointment. Went to Darmstadt, after concert tour reorganized Prague opera. "Frieschutz," greatest opera, 1821, immediate success. Went to England 1825 to superintend productions, though warned against climate. Died there following year. Married Caroline Brandt, actress. First influenced Wagner. Early life wild, became model husband and father.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Radio Digest, Illustrated, published quarterly at Chicago, Illinois, for April 1, 1928.
State of Illinois, ss.
County of Cook,

Before me, a notary public, in and for the State and county aforesaid, personally appeared E. C. Rayner, who, having been duly sworn according to law, deposes and says that he is the Publisher of the Radio Digest, Illustrated, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, E. C. Rayner, 4719 Magnolia Avenue, Chicago, Illinois; Editor, Harold P. Brown, 6361 University Avenue, Chicago, Illinois; Managing Editor, None; Business Managers, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) E. C. Rayner, 4719 Magnolia Ave., Chicago, Illinois; George Seaman, 2350 Parkway, West Chicago, Illinois; F. T. Ryan, 510 North Dearborn, Chicago, Illinois; D. R. Seaman, 49 Cedar Ave., Chicago, Illinois; Joseph Seaman, 250 Fifth Ave., New York City; V. E. Huffer, Hotel Elms, 53rd and Cornell, Chicago, Illinois.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

E. C. RAYNER,
(Signature of Publisher)

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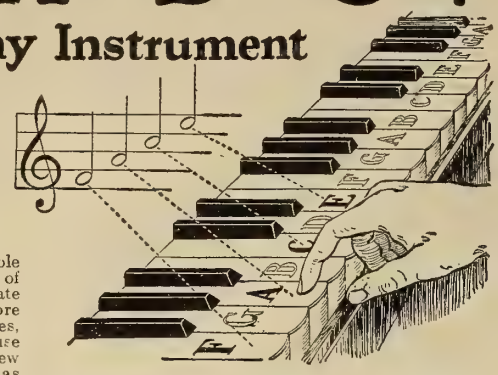
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33x4	3.45	1.85	30x5.25	4.00	2.50
34x4	3.50	1.90	31x5.25	4.25	2.60
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STATION DIRECTOR AVAILABLE. Thoroughly experienced organizer Radio Station, who can handle publicity, has excellent contacts, and clean record of success in Radio. Well known throughout United Stations. Will travel anywhere. Makes specialty of building commercial broadcast stations from non-paying to paying basis. Box 19.

DO YOU DRIVE A CAR? U. S. Government Chauffeur-Carrier Jobs will pay you $141 to $175 a month. "How to Qualify" mailed Free. Write, Ozment Instruction Bureau, 206, St. Louis, Mo.

Patents

PATENTS. Booklet free. Highest references. Best results. WATSON E. COLEMAN, Patent Lawyer, 724 Ninth St., N. W., Washington, D. C.

INVENTIONS COMMERCIALIZED. Patented or unpatented. Write Adam Fisher Manufacturing Company, 555 Enright, St. Louis, Missouri.

Maps

New Radio Maps. We are now able to supply our readers with new radio maps, showing location of stations, list of all stations by call letters. Comes folded in cover, but may be used for pasting on cardboard. Size 28x34 in. Send 25 cents stamps or coin to Shopping Service, Radio Digest, 510 N. Dearborn St., Chicago, Ill.

Radio

SUPER-ZENITH, BRAND NEW of the same type with which Pacific coast amateurs have been getting Australia and Japan with loudspeaker volume. As I have been presented with new all electric set I will sell this six tube battery model at the best bid offered in response to this ad. This Zenith can be used with four, five or six tubes as desired. Address M. A. 1, c/o Radio Digest, 510 N. Dearborn St., Chicago.

UTAH LOUD SPEAKERS: Large $22.50 Speaker for $8.95; new stock in sealed cartons; $25.00 Saal Speakers for $7.95 while they last. Write for bargain sheet. Dealers write for quotations on above speakers. Radio Supply Co., 119 W. Main St., Springfield, Ohio.

EDISON "A" BATTERIES—3 cell, 20 am- pere hour, in neat metal cases. Price $3.50 each, ten or more $3.00 each. Cash with order. C. Wm. Whaley, 133 So. West St., Indianapolis, Indiana.

Phenomenal! New! Short Wave Adapter. attaches to any set. Amazing results! Hear the U. S. and foreign short wave broadcasts. $16.50 prepaid. Literature free. Kilo Radio Co., 1722 Pallister, Detroit, Mich.

Three Best Crystals in the World — 60c; William A. Talley, "Crystal Set Wizard," Beaudry, Arkansas.

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RADIO STATION stamps bought, sold and exchanged. Chas. A. Phildius, 510 East 120th St., New York, N. Y.

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THERE is a new exact measure of cleanliness for floor coverings—*the amount of dirt removed from rugs for every minute of cleaning.*

Here is the real test of any cleaning method. And in this test the Hoover has repeatedly proved its ability to remove more *dirt per minute.*

"Positive Agitation" gives the Hoover this greater *dirt-per-minute* capacity. This sensational cleaning principle beats out the deepest-buried dirt from your rugs. To this deep-beating are added sweeping which removes the lint, and suction which gathers up the dirt from the surface of the rug. Only in cleaners made by The Hoover Company are these three essentials of *thorough* cleaning combined.

We shall be glad to demonstrate in your home the Hoover's ability to remove the most *dirt per minute*. Phone your local Hoover Dealer.

Cash prices: Model 700 Hoover, **$75.** *Model 543,* **$59.50.** *Dusting tools, $12.50. Model 972, $135.00; Dusting tools, $15.00. Floor Polisher, $7.50. Easy payments if desired. Only $6.25 down. Hoover dealers will make you an allowance on your old machine.*

THE HOOVER COMPANY, NORTH CANTON, OHIO
The oldest and largest maker of electric cleaners
The Hoover is also made in Canada, at Hamilton, Ontario

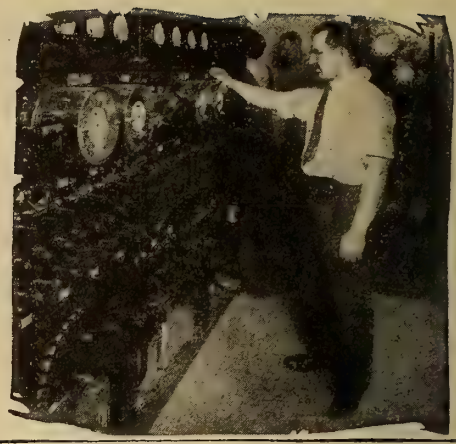
TUNE IN On The Air — Every Thursday, 8:30 Eastern Daylight Saving Time, The Hoover Sentinels, through the N. B. C. Red Net-work. Tune in!





I Will Train You at Home to Fill a Big-Pay Radio Job





If you are earning a penny less than $50 a week, send for my book of information on the opportunities in Radio. It's FREE. Clip the coupon NOW. A flood of gold is pouring into Radio, creating hundreds of big pay jobs. Why go along at $25, $30 or $45 a week when the good jobs in Radio pay $50, $75 and up to $250. My book "Rich Rewards in Radio" gives full information on these big jobs and explains how you can quickly become a Radio Expert through my practical home-study training.

Salaries of $50 to $250 a Week Not Unusual

Radio needs trained men. The amazing growth of the Radio business has astounded the world. In a few short years three hundred thousand jobs have been created. And the biggest growth of Radio is still to come. That's why salaries of $50 to $250 a week are not unusual. Radio simply hasn't got nearly the number of thoroughly trained men it needs. Study Radio and after only a short time land yourself a REAL job with a REAL future.

You Can Learn Quickly and Easily in Spare Time

Hundreds of N. R. I. trained men are today making big money—holding down big jobs—in the Radio field. You, too, can become a Radio Expert. Our tested, clear training makes it easy for you to learn. You can stay home, hold your job, and learn quickly in your spare time. Lack of high school education or experience is no drawback. You can read and write. That's enough.

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My Radio course is the famous course "that pays for itself." I teach you to begin making money almost the day you enroll. My new practical method makes this possible. I give you SIX BIG OUTFITS of Radio parts with my course. You are taught to build practically every type of receiving set known. M. E. Sullivan, 412 73rd Street, Brooklyn, N. Y., writes: "I made $720 while studying." G. W. Page, 1807 21st Ave., Nashville, Tenn., "I picked up $935 in my spare time while studying."

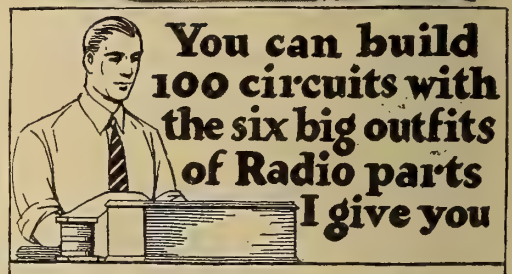
Your Money Back If Not Satisfied

My course fits you for all lines—manufacturing, selling, servicing sets, in business for yourself, operating on board ship or in a broadcasting station—and many others. I back up my training with a signed agreement to refund every penny of your money if, after completion, you are not satisfied with the lessons and instructions received.

ACT NOW—64 Page Book Is FREE

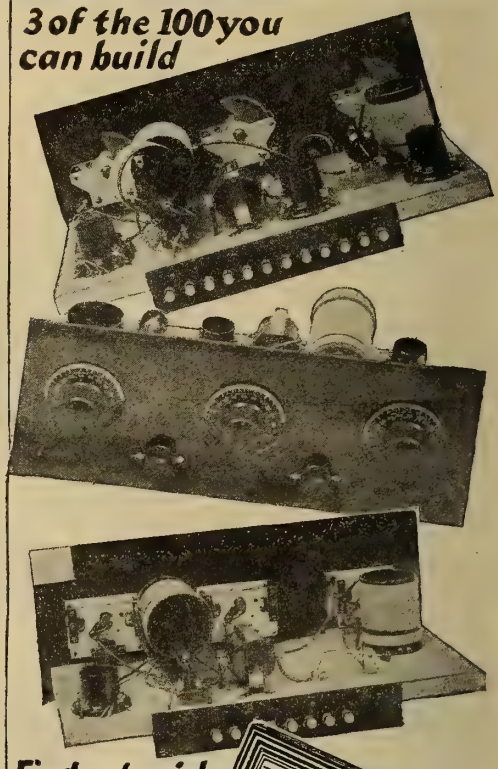
Send for this big book of Radio information. It won't cost you a penny. It has put hundreds of fellows on the road to bigger pay and success. Get it. Investigate. See what Radio has to offer you, and how my Employment Department helps you get into Radio after you graduate. Clip or tear out the coupon and mail it RIGHT NOW.

J. E. SMITH, President,
Dept. 9-P
National Radio Institute
Washington, D. C.



You can build 100 circuits with the six big outfits of Radio parts I give you

3 of the 100 you can build



Find out quick about this practical way to big pay



Mail This FREE COUPON Today

J. E. SMITH, President,
Dept. 9-P, National Radio Institute,
Washington, D. C.

Dear Mr. Smith: Kindly send me your big book "Rich Rewards in Radio," giving information on the big-money opportunities in Radio and your practical method of teaching with six big outfits. I understand this book is free, and that this places me under no obligation whatever.

Name..... Age .....

Address .....

City..... State.....

Occupation .....

Here's the PROOF



Made $185 in Three Weeks' Spare Time

"I have met with continued success. For instance, recently I realized a profit of $185 in three weeks, $1.50 an hour. I have been making good money almost from the time I enrolled. The N. R. I. has put me on the solid road to success."—Peter J. Dunn, 901 N. Monroe St., Baltimore, Md.

Made $588 in One Month



"The training I received from you has done me a world of good. Some time ago during one of our busy months I made $588. I am servicing all makes of Radio receiving sets. My boss is highly pleased with my work since I have been able to handle our entire output of sets here alone."—Herbert Reese, 2215 So. E St., Elwood, Indiana.



Earns Price of Course in One Week Spare Time

"I have been so busy with Radio work that I have not had time to study. The other week, in spare time, I earned enough to pay for my course. I have more work than I can do. Recently I made enough money in one month spare time to pay for a $175 beautiful console all-electric Radio. When I enrolled I did not know the difference between a rheostat and a coil. Now I am making all kinds of money."—Earle Cummings, 18 Webster St., Haverhill, Mass



Employment Service to all Graduates

Originators of Radio Home Study Training

Don't Let Autumn Static Spoil your Radio Fun



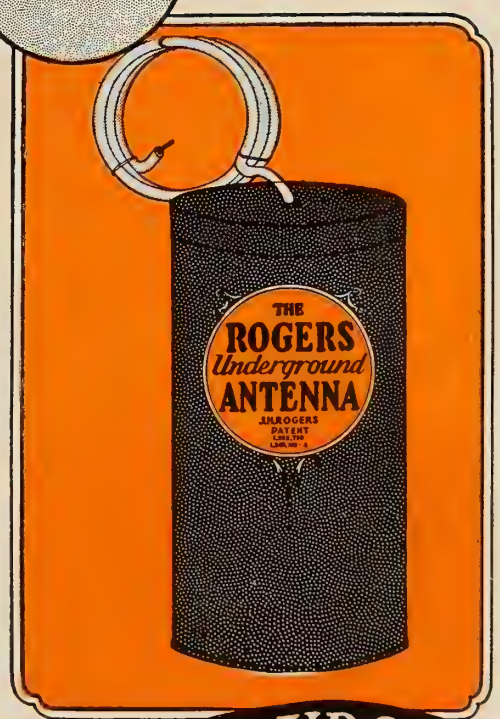
Get tones as full and clear in autumn as in winter. All you need is the simple but wonderful device, invented by Dr. J. Harris Rogers, eminent radio scientist, which has put the aerial out of date. Can be installed in just a few minutes. Use it with any set.

Installed in a Few Minutes Underground

Get Distance

Loud and Clear Under All Conditions with the Patented, Perfected

ROGERS *Underground* ANTENNA



Amazing results obtained. Even in mid-summer when static is worst—when electric storms are raging—and in blizzardy winter weather—which conditions make listening actually impossible with the aerial—this wonderful *underground* antenna delivers DX in full force.

A Scientist's Invention that Baffles the Weather by Using Ground Waves

You get faulty reception now because you are using aerial waves—the waves that static most easily disturbs. Dr. Rogers' invention utilizes *ground* waves which are less affected by static. That's the reason why the most particular radio fans are discarding their aerials and using the Rogers Patented Underground Antenna. They want service all the time.

And here's another point—***safety.*** When you install the Rogers device, you are through with roof climbing to make repairs on an aerial. And you get rid of the outside wire that invites lightning to strike and which would carry the current into the house. No lightning danger when you have a Rogers Underground Antenna—and *always loud, clear* DX.

FREE TRIAL on Your Own Set

It costs you nothing to find out what Dr. Rogers' invention will do for you. Install it (that takes only a few minutes). Then compare results with those you get from your aerial. Make the test under trying conditions. Switch from one to the other. Then you will know. If you don't find that the Rogers Underground Antenna is all we claim the test costs you nothing.

THE UNDERGROUND ANTENNA CO.
4207-C Cottage Grove Ave., Chicago

SEND COUPON

Send the coupon now and get all the facts about our free trial offer. You will find this a very interesting proposition—and there's not a penny's risk. Send today.

THE UNDERGROUND ANTENNA CO.
4207-C Cottage Grove Ave., Chicago

Send me the facts about the Rogers Patented Underground Antenna and particulars of your FREE TRIAL offer and GUARANTEE.

Name.....

Address.....

.....



Always—a Perfect Wave

By Edna Wallace Hopper

NOW you can have the thrill of a lovely, natural-looking wave that will soften your features. So much depends upon a soft expression. The captivating face is vivacious but it must be framed by a caressing wave. A rigid, "corrugated" wave has a hardening effect, which no one admires.

To give your hair the pliability that is necessary for a flattering wave, I want you to try my Wave and Sheen. It is more than a curling fluid. It not only sets a permanent in the shortest possible time but can be used just as well if you wave your own hair, as I do. My hair must always look its best — my daily appearance on the stage demands it. Starring as a flapper in my sixties is a startling role. So whatever else I do I must look young. And one of my greatest assets is the sheen of my hair. It simply glows with life. In fact, the first comments my audiences make are about my hair.

Send this coupon and ten cents for a sample of

Wave and Sheen

to make your hair

wave • scintillate • attract

I will enclose with it samples of my Youth Cream and Youth Powder. Both are results of my worldwide search for the best science produces in cream and face powder. They are of French formulae.

Send This Coupon

to Edna Wallace Hopper,
536 Lake Shore Drive, Chicago, Ill.

with 10 cents for Sample of Wave and Sheen to prove to yourself what a difference a becoming wave makes in your features.

FREE

I will also send you a sample of my Youth Cream and Youth Powder, three samples in all.



Name ----------

Street----------

P.O. ----------*State*-------- R.D.

Latest Log and Wave Table

Radio Digest

Spring Number

Thirty-Five Cents



Al Jolson

An Open Letter by

Jessica Dragonette

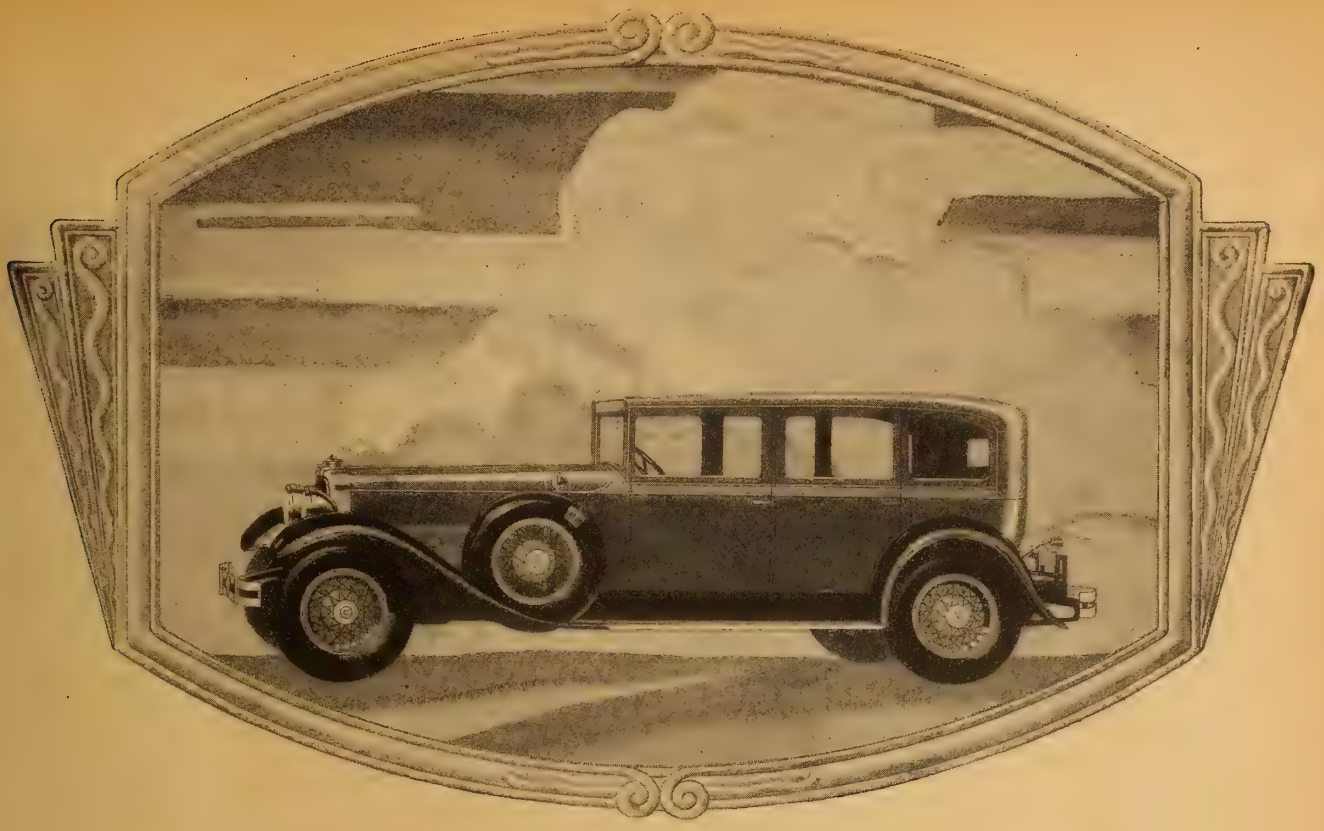
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TWO GREAT SPECIALTY CARS—SOMETHING NEW IN AUTOMOBILEDOM

Now Stutz brings to a climax another epoch in the automobile industry.

When Stutz produced its revolutionizing eight-cylinder overhead camshaft engine in 1926, it made motor-car history. With it came the worm drive and lowered center of gravity, also the many new safety devices, including safety glass, for which now Stutz is justly famed.

Today that valuable pioneer work reaches its finest flowering in two remarkable specialty cars.

An even greater Stutz—and an entirely new car, the Blackhawk!

And here are some of the remarkable things they share in common:

(1) Four speed transmission, which all truly modern automobiles must now standardize.

(2) The "Noback," one of the greatest aids to safety ever invented, by which back rolling on inclines is automatically prevented.

(3) Gasoline pump, which operates under any engine speed, insuring an absolutely uniform gasoline supply at carburetor under all conditions.

(4) Positive *de-celeration*, perfectly controlled speed to meet road-needs of today.

(5) Safety, comfort, luxury, expressed in bodies by Weymann, Fleetwood and Le Baron.



IT IS EASIER TO TIP OVER A PILLAR THAN A PYRAMID. STUTZ WEIGHT IS PYRAMIDED

Two great specialty cars—"most modern of them all"—Stutz $3395 to $6895—Blackhawk $2345 to $2955—f. o. b. Indianapolis.

STUTZ

and

BLACKHAWK

STUTZ MOTOR CAR COMPANY OF AMERICA, INC., INDIANAPOLIS, IND.

2
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MAR 28 1929

THE NATIONAL BROADCAST AUTHORITY

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ONE of our readers writes to the Voice of the Listener that each new issue of Radio Digest seems just a little bit better than the last. This gives us untold satisfaction because that is just what we are striving for. We hope fervently that our friend will feel that we have kept the faith in the production of this issue. We have tried herein to make our longish articles of more general interest than heretofore. Mr. Archie Schonemann assisted us very ably with the short features and one special article on Jazz vs. Old-Time Melodies, which he signs. This article will interest both pro and con for modern style.

* * *

STARTING at the very front we ask you to especially note our cover. It is a long step from the old news print tabloid to a cover like this. We would be interested to know how our readers feel about this four-color style cover. The subject is Miss Coe Glade, a new opera star who played for the first time this year with the Chicago Civic Opera, winning the particularly effective role of Carmen. Mr. Roy F. Best, whose covers have been seen on the Saturday Evening Post and other well-known magazines, is the artist who made the pastel of Miss Glade.

* * *

NOT long ago we told you that television was here in fact. The article attracted some attention. Many insisted that it still was confined to the experimental laboratory. C. Francis Jenkins, inventor of the first motion picture projection machine, has applied his past experience along this line to the art of Radio-vision, or television, and is actually broadcasting moving scenes to thousands of "lookers"—a name that probably must come as the parallel of the "listener"—and in this issue of Radio Digest he tells you all about it. He gives you a glimpse of future developments also.

* * *

AL JOLSON probably is the most talked-about actor in America today. And while he may not exactly be classified as a Radio star it is the microphone, the essential heart of Radio, and developed to its present efficiency by Radio, that has made it possible for Jolson to acquire his tremendous success. Gerald King, former staff representative of Radio Digest in California, now director of the Warner Brothers broadcast station, KFWB, has had opportunity to watch Jolson work, talk to him and observe the production of his famous audiofilm, The Singing Fool. Mr. King has written an intimate article about the whole story from begin-

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With the Publisher

Radio Can Solve Problem

FROM time to time some multimillionaire arises and offers a vast sum of money to the individual who will submit the most feasible "solution to the prohibition problem." The people make their own laws in the United States. Sometimes they change their minds, and when they do they indicate it at the ballot box. It would seem from the last general election the great majority still believe that they were right the first time. In a republic the majority rules. So it appears there could be no serious question of right or wrong concerning prohibition. The agitation seems to be mainly on the part of some of the metropolitan newspaper publishers who like their liquor and dislike the round-about way it takes to get it. They print venomous cartoons and construe every possible crime as being the consequence of prohibition. They call authorized government police officials "dry snoopers and gun men." They plead the cause of the bootlegger and clamor for the blood of the law-enforcing agent. They even assail and belittle the members of congress for acting according to the expressed wishes of their constituents. When they find their own lobbies balked by counter lobbies of watchful citizens they writhe and froth with hatred. That is the prohibition problem as it really exists.

The solution of this problem, in the main, consists of counter publicity. Very few papers have the courage to take an opposite point of view. But there is one medium of publicity that is even more potent than the newspaper. That medium is Radio. In every locality there are good stalwart patriots who have the respect of their fellow citizens. Let such men come forward to the defense of their country. Let them step up to the microphone of the local broadcasting station and reverse the guns of malice, misrepresentation and deliberate falsehood propagated by the alcoholic newspapers. Let them analyze every perverted fact with the white light of truth. The majority of the people are always right. The majority of the minority are sincere in their desire to do right and act right. The really vicious are, after all, only a very small minority.

Integrity, honor and truth over the air and into the home will be effective in exposing the ulterior motives of the bleary press. Exposed and weakened, this strongest salient of the bootlegger's front will diminish in effectiveness. The violator of the Volstead law, lacking the connivance of a trustworthy newspaper, will sink to the same level as the trafficker in contraband. A crime will be a crime without a halo. Who wants to be a crook? Radio can solve the problem.

Programs Deluxe for All

THOSE who have been peering into the future, touching the tender growing things that are soon to bear fruit, tell us in this issue that soon our greatly improved Radio program will be designed with all the elaborate care of a modern photoplay production. It will be a tangible commodity that can be put in a box and sent to China, if necessary. New processes, new inventions and new media make it possible to work out a program on a specially designed film or heavy wax disc. The "scenes" are shot, studied and re-taken if not up to the desired quality. Enough material may be taken to keep a broadcasting station going constantly for a week, but through eliminating, revision and assembling the supreme essence is put into one evening's program that will be as near perfect as human genius can make it. Then from the master "negative" will come the prints for the stations.

The little station will have the same chance as the big station. The competition will be in the ability to produce the most attractive programs with most famous artists. Toll lines will be used only for news events.

With all this in prospect up bobs the horny head of the little old music racketeer. Following is an article that appeared on the first page of the Chicago Herald and Examiner of February 21, 1929:

"Operators of phonographs or other mechanical devices for producing music in Radio broadcasting stations, on and after March 1, must be members of the Chicago Federation of Musicians, according to an edict issued yesterday by President James C. Petrillo.

"About twenty-nine stations will be affected. Should they refuse to comply, Mr. Petrillo said, a strike of orchestras would be called.

"While no musical knowledge or training is necessary for the operation of the phonograph, a salary of from $90 to $115 a week, depending on the hours worked, must be paid to the person who changes the disks or turns the crank. The salary is based on the hours the phonograph is used."

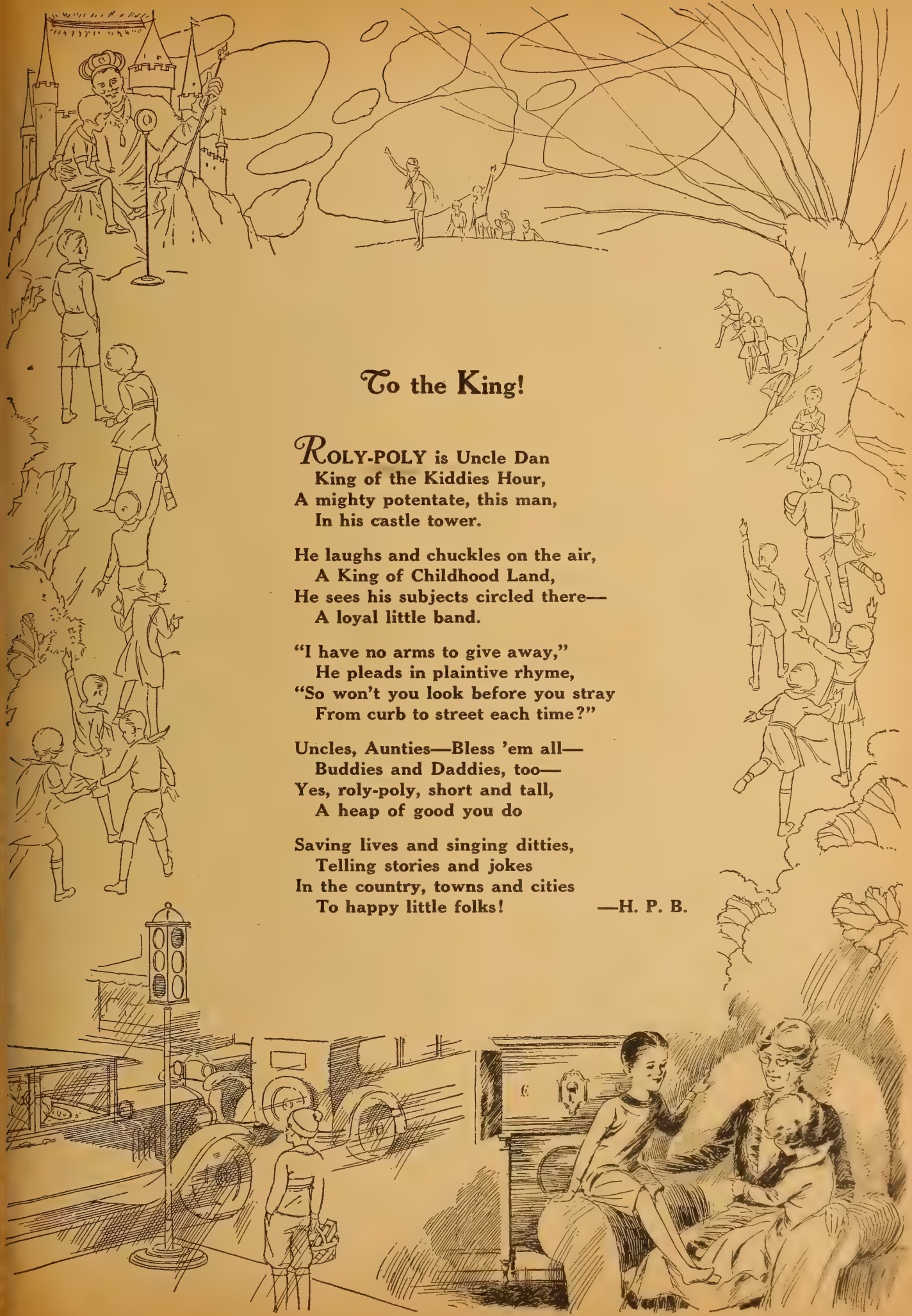
England Gives U. S. a Program

In the early days before television became such a by-word everybody was trying to pick up foreign stations. We don't hear so much about it lately, although some of our best DX rangers are obtaining splendid results. What a surprise, therefore, when on a winter day not so very long ago we casually listened to an English station sending us a program over the National net! We are promised there will be more such programs in the near future. It comes by wire to the seaside, leaps the Atlantic by short wave, scampers over a phone to New York and spreads out on the net —wonderful!

Static Conquered Once—Perhaps Again

YEARS ago in the early days of the motion picture, there frequently appeared zig-zagging across the screen little white flashes of forked lightning. This was especially true in cold weather and was more noticeable in the news films than in the photoplay productions. The little flashes were indeed a form of lightning. It was our old enemy, Static. Millions of dollars were lost in moving picture film because of static generated in the camera by the whirring sensitized film slipping through the velvet light traps. Then came specially coated film and other devices to eliminate static. Today one rarely sees evidence of static in motion pictures. And perhaps static that still interferes a great deal with Radio transmission will be conquered by science in a similar way. One writer recently described the action that takes place as a flow of negative electrons up through the ground wire, the set and antenna. When lightning occurs there is a discharge of these negative electrons that causes a crash in the receiver. Now that they have the problem analyzed, perhaps we can expect someone to find a way of meeting the conditions that will eliminate the crash.





To the King!

ROLY-POLY is Uncle Dan
King of the Kiddies Hour,
A mighty potentate, this man,
In his castle tower.

He laughs and chuckles on the air,
A King of Childhood Land,
He sees his subjects circled there—
A loyal little band.

"I have no arms to give away,"
He pleads in plaintive rhyme,
"So won't you look before you stray
From curb to street each time?"

Uncles, Aunties—Bless 'em all—
Buddies and Daddies, too—
Yes, roly-poly, short and tall,
A heap of good you do

Saving lives and singing ditties,
Telling stories and jokes
In the country, towns and cities
To happy little folks!

—H. P. B.



YOU MAY have met Guy Lombardo and his Royal Canadians while they were presenting one of their programs from WBBM and WJBT. Here is Guy himself, the twenty-five-year-old director of the orchestra, and the personality back of the organization. He was born and raised in Canada, plays the violin, knows what Radio fans want in music, and is a popular entertainer on the air as well as in the cafes and on the concert stage.

Lombardo Started Band Young

First Professional Appearance Made Before Meeting of Mother's Club in London, Ontario, in 1918

MORE THAN a decade ago, a boy in long pants, with a brown shirt and bow tie, presented his orchestra at a meeting of the Mothers' club in London, Ont. There was nothing significant in the fact that his orchestra consisted of three boys, and should have properly been called a trio. Further, there was little other than passing interest in the program presented by this juvenile band.

The fact remains, however, that the lad of fifteen years had his own ideas relative to presenting numbers, and he possessed enough personality to instill considerable enthusiasm not only in his fellow musicians, but the mothers who composed his audience.

All of which is of special interest in considering Guy Lombardo and his Royal Canadians. Anything or anybody attaining eminence in the world invariably has a beginning that transcribed to the printed word makes interesting reading, and such is the case of Lombardo and the organization he has built up in ten years.

The Royal Canadians have a following in and near Chicago, and the elements that have brought about their success include the personality of Guy Lombardo, the director of the band, and the fact that his men provide slow, hot and sweet music for the dance fans.

A FIFTEEN-YEAR-OLD musical enthusiast with his own three-piece orchestra—all of 'teen age—gave his first concert in 1918, in London, Ontario. Later he and his fellow musicians gave programs for invalided Canadian soldiers and charitable affairs. Then vaudeville beckoned, and engagements in Cleveland and Chicago followed, with the usual round of presentations at Stations WBBM and WJBT. A nation-wide tour was the climax. Briefly, that is the story of Guy Lombardo and his Royal Canadians. Their music has been described as "slow, hot and sweet."

CHICAGO has its musical sensations every now and then. It has fostered, encouraged and sort of taken to its heart Lombardo and his Royal Canadians. This band came to Chicago September 1, 1927, and became just one of a great number of orchestras that provide programs nightly for the thousands of dance fans who inhabit the city.

In less than a year Lombardo and his Canadians started on a nation-wide summer tour which carried them to every part of the United States. This gave them added prestige in the field of popular music dispensers. Fact is that the Royal Canadians have become an established institution in this country, and the reputation they have made in Chicago is being carried to the four corners.

The Lombardo Radio programs broadcast from Stations WBBM and WJBT became the most popular in the middle west, according to the officials of these stations and this fact was substantiated by the tremendous influx of telegrams that were received nightly.

Their fan mail numbered as many as 500 telegrams nightly and they were delivered within a period of two or three hours prior to one of Lombardo's Radio request programs.

THE GRANADA Cafe rose from south side obscurity to become the real center of Chicago night life, and the acknowledged leader of the city's night clubs. Lombardo's Columbia records advanced to among the best sellers.

Every theater and hotel manager, agent, society function chairman and cafe owner from miles around, made a beaten path to Lombardo's door, bombarding the orchestra with price offers that were beyond the wildest dreams of the lad of fifteen who made his first professional appearance before a Mothers' club meeting in London, Ontario, ten years ago, as the director of an orchestra of three pieces—including himself.

There are three Lombardo brothers in the orchestra. Guy, the leader, is the eldest, and famous at the age of 25. Guy is an artist on the violin. Lebert is the sparkling cornetist of the orchestra. He doubles on the drums and trumpet. Carmen, the youngest, is a clever saxophonist, singer and composer. Carmen is usually heard in the vocal chorus of the Columbia records made by the Royal Canadians, and is the author of several popular songs, including A Lane in Spain, Coquette, I Dreamed You Kissed Me, and Rosette.

All three of the Lombardo boys (and all the rest of the orchestra except one American, who has been added in the last year) were born in London, Ontario, Canada, and that little city saw the youthful and very modest beginnings of the Royal Canadians orchestra. It began, as previously mentioned, as a three-piece combination—Guy on the violin, Carmen on the flute, and Fred Kreitzer on the piano. Kreitzer is still the pianist of the orchestra. Lebert later joined as a drummer.

The boys began entertaining invalided soldiers and playing at charity affairs. They added another musician or so to their unit from time to time, quickly acquired local fame, and before long embarked on a successful tour of Canada.

IN 1923, the Lombardos came to the United States for a six months' vaudeville tour. They were signed afterwards by the Claremont, in Cleveland, and played at that restaurant during 1924, beginning the broadcasting over WTAM that built them the reputation of being the greatest Radio entertainers in the nation. From the Claremont they went to the Music Box at Cleveland, where they remained two years.

Later came the historic ten months' run in Chicago, which was only terminated when they went on a summer tour of the United States under the management of the Music Corporation of America. They were contracted to return to Chicago in September of last year.

This orchestra of ten men has the unusual record of but one change in its personnel in five years. The orchestra works as a unit instead of featuring individual performers, although every man is an entertainer and their repertory includes novelties, singing in solo, duet, trio and harmony.

Variety, a theatrical magazine, pointed out last year that "Guy Lombardo and his Royal Canadians have become the most popular cafe orchestra in the city within a few months. Their music is exactly what Chicago wants—slow, hot and sweet, with well-spaced intervals of peppery stuff to bring a slight trace of dew to the forehead. Concentrating on this version of modern dance music, the Canadians have developed it to a point far beyond the immediate increasing Radio rep, the Canadians are catering to the mike in their broadcast periods. Their music gets softer, the unique vocalizing is done almost in whispers with small megaphones turned upwards, and numerous other concessions are made to acquire perfect etherization. The guitar player, for instance, climbed upon a chair to let the mike catch a solo break of exactly four notes—and the dancers seemed to enjoy the idea."

AND THAT isn't all, for Lombardo's orchestra has attained the success it enjoys because it is a band wherein teamwork is given first consideration. Most of its members can star as soloists, but the work of the unit is given prestige over that of individual effort.

The Royal Canadians have built up a reputation through their desire to play dance numbers in such a manner that the public will constantly cry, "More, more, more." They have presented a series of programs that are a delight to the ears and satisfy the feet of the most analytical dancer.

The Royal Canadians inject novelty into their work; the idea of something new and highly diverting has been carried out in their presentations, and Lombardo's boys can always be relied on to have something different in the way of musical interpretations for the dance fans who have followed them during the months they have been featured in Chicago.

Radio enthusiasts have found unusual joy and pleasure in listening to the programs of Guy Lombardo and his Royal Canadians because they have sensed the likes and dislikes of the Radio public, and they are ever alert to play up to an audience rather to have their work be of the ordinary and self-satisfied kind.

There is snap and fire to their fox trots, and their waltzes have that dreamy and tantalizing swing that appeals to the dancing public. By injecting novelty features and a variety of unique ideas of presentation, Lombardo and his Royal Canadians have established themselves as Radio favorites.

Microphone Brings Al Jolson

New Sidelights on Career of of the Year by Radio Man



As "Singing Fool," Jolson shows he can do a Fandango.

MR. KING, author of this article, was formerly staff representative of Radio Digest on the Pacific Coast. He resigned to become director of the Warner Brothers' broadcasting studio, KFWB. There he met Jolson and watched him work through to the completion of The Singing Fool.

ONE of the most difficult assignments for an interviewer is to get a story on a world-famous personality that is a little different from the ordinary run of stories dished up day after day for a public that demands news about its heroes and favorites, a story that can show a new angle, a new interest or a different twist on an old story that everyone knows.

More particularly, it is tough to write something about Al Jolson, for years known as the "world's greatest entertainer" and who, since contracting with Warner Bros. to make talking-singing films, has had the facilities of a world-wide publicity service to make his every act and deed known. Stars of the silver-screen have no private life. Their daily actions, thoughts, their homes and even down to the well-being of a favorite pet is news that is chronicled throughout the world. If Jolson goes to a dentist, for example, that is news because the loss of a bicuspid might interfere with his rendition of "Sonny Boy" or put a lisping inflection into his voice that might render it useless for the talkies. And the whole world is interested in this new and latest development of the erstwhile silent screen.

But the request came clicking over the wire one day from Radio Digest's editor for a different story on Jolson, and although it came just at a time when new transcontinental network programs were upsetting our schedules at KFWB, with a temperamental program director tearing his hair about them, the commercial manager trying to adjust local accounts to fit in, the building of a new studio and the removal of our transmitter from its hallowed location of four years, requests from editors are in the nature of commands and must be obeyed. A rainy Sunday afternoon (yes, it does rain occasionally in California in the wintertime) furnishes the opportunity to think back over this romantic story of Vitaphone. But, I hear a reader saying: "Isn't this to be a story about Al Jolson?" It is, my children, but this story of Al Jolson is a story of Al Jolson and the talking pictures and the two must be told together.

By Gerald

Several years ago, the Bell Telephone Laboratories, that great experimental section of the telephone company, began to make a scientific investigation of the possibilities of synchronizing sound and speech with a motion picture, a dream that had lacked fulfillment since the very first days of the leaping celluloid and a problem that had engaged the attention, among many others, of Thomas Edison. Eminently fitted for this research work was this great laboratory. Sound is the basis of the telephone company's life and transmission of sound its business.

In 1925 the experiments had advanced to a stage where the American Telephone and Telegraph Company invited whom they considered the leading business head of the largest motion picture company to a preview of a synchronized talking motion picture. It is reported that this man after viewing the laboratory's forerunner of our present-day talkie said that the thing had possibilities but that he could not use it until it was perfected. Other interviews and other showings followed. No company could be found that was interested. The telephone company ordered the talking picture idea be shelved for a while.

Meanwhile, on the Pacific Coast came word of the experimental talking picture. Warner Bros. were, at that time, one of the leading independent producers of films whose business had been steadily growing from year to year. Four brothers had



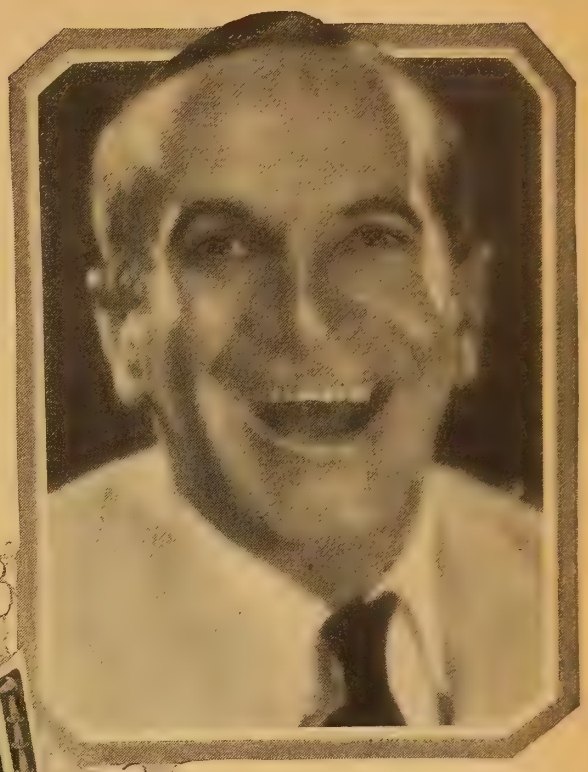
As Al Stone in *The Singing Fool,* Jolson starts out as a waiter in love with a blonde entertainer. He handles the dishes like an expert. Then he sings his own songs.



Not until the very last does he put on the burnt cork.

His Greatest Fame and Money

Greatest Theatrical Success Who Saw Picture Produced



He reminds you a little of Douglas Fairbanks in his dynamic action and genial smile.

King founded the company and had battled with the disasters that usually overtake independent producers until their company was on a sound basis, although not comparable in size to the larger companies. One reason for their success, however, had been the policy to try anything that held the remotest promise of better method in the production of film plays.

Hearing of this possible talking picture the New York office was asked if they had heard and seen it. They had not but Harry Warner, president of the company, and his brother, Sam, made arrangements for a viewing. They saw and they were conquered.

Sam Warner was enthralled with the possibilities of the device. It was crude, it was not practical according to film usage and production, *but the words the players spoke and the sounds that came through a loudspeaker synchronized perfectly with the movement of their lips.*

From that day on Sam Warner talked of talking pictures day and night and dreamed of them after going to bed. So contagious was his enthusiasm that he convinced the more sceptical officers of the company and Warner Bros. decided to take one of the biggest gambles in the history of films—to stake practically their all on the future of the talking picture.

The difficulties to overcome were enormous. Not only must talking films, or at least plays with sound effects, be produced, which required an initial outlay of several millions of dollars, but then there would be no market for them until theaters were equipped to handle the sound part and this required an investment of from $7,500 to $20,000 on the theater owners' part. Theater owners who were interviewed said the scheme was crazy and that they never would install the necessary equipment to show the pictures even if they were produced.

Realizing all this, Warner Bros. went ahead with their plans. In New York they rented the old Manhattan Opera House and Sam Warner started his experiments to perfect the device to a point where it would be practical and could be used with ordinary film and pictures. Months passed and the picture world, that had laughed when it was announced that Warner Bros. were to market a sound film under the trade name of Vitaphone, nearly forgot the existence of it.



Note his expressive eyes.



"Oh, My Sonny Boy!"

IT WAS as a blackface minstrel that Al Jolson first achieved fame. He became known as the Great Mammy Man, *for his heart-touching mammy songs. Although he commands a packed house wherever he goes, the audible pictures multiply his audiences thousands of times.*

Then, in the fall of the year following, came another announcement that got attention in every film office and theater throughout the country. Sid Grauman, considered one of the most astute showmen of the country, whose Egyptian Theater in Hollywood was the first of the atmospheric film playhouses, the man who introduced to the picture theater the prologue idea, advertised a world premiere of a new kind of picture. It was John Barrymore in "Don Juan," and the wily Grauman further amplified his statement by adding that he had done away with his usual prologue on the stage and would present instead, by means of Vitaphone, Al Jolson, the world's greatest entertainer. Not only that but during the showing of the picture no great orchestra would play in the pit but the picture itself carried a synchronized Vitaphone accompaniment by Henry Hadley and the New York Philharmonic orchestra.

Grauman's first nights are a tradition, but the opening of "Don Juan" made Hollywood history. Every film executive and craftsman that could get into the theater was there for the premiere performance. They saw "Don Juan" and they heard Henry Hadley and the great orchestra that he leads. But above all they saw and heard and chuckled with Al Jolson as the great entertainer sang his songs and pulled off a few wisecracks.

(Continued on page 78)

Radio Digest Presents

An OPEN LETTER

from Jessica Dragonette to You

MISS JESSICA DRAGONETTE, prima donna of the National Broadcasting company, has kindly taken her pen in hand to give you a few intimate personal impressions. It's so sincere and youthful you will enjoy it.

"DEAR RADIO FRIENDS:

"The Radio Digest has asked me to tell you about my Radio career, the thrills of my first broadcast, and *my* advice to young artists ambitious for Radio careers. I a mdeeply touched, but frankly it seems so silly for me to talk about myself, and as for giving advice, I am so constantly occupied with studying out my own career that it never occurred to me that anything I might say could be of any value to others.

"I should so much rather take this opportunity to greet you all; to thank you for your wonderful encouragement which is my inspiration and, above all, to thank you for the beautiful welcome to your firesides. For I really sing in your homes, and it is that compelling fact which your letters reveal to me that keeps me disinterested in any other kind of career.



Yes, it's Jessica Dragonette, with her teacher, Estelle Liebling, who is seated at the piano. Jessica is a national Radio favorite; she has a lovely voice and a charming personality.

"Of course flattering offers come, and they delight me beyond measure—I am so feminine. But, look! Here's a letter from a dear old lady in Atlanta who never misses me; one from a big chap in Minnesota who is practically confined to his room; here's another from a couple in California who always call me 'their Jessica,' and now a delicious, tiny girl from New Orleans who says, 'Please send me two pictures of you and tell me all about your social and musical life.'

"IS ANY flattering offer worth leaving these dear friends? No, nothing could compensate their loss. I agree with Conrad that 'something human is dearer to me than all the treasures of India.'

"My Radio work with the National Broadcasting company does keep me busy. I sing to you only a few hours each week, but most all my time is spent in preparation for our fireside visits. There are rehearsals, singing lessons, dramatic lessons (I still study, you know, that's why I felt so funny when the Radio Digest asked me for my advice to young artists) and hours spent arranging my programs. It's no easy matter to find new songs each week that I like to sing and that you like to hear her sing. My very efficient sister thinks I should engage a secretary to take care of my mail, but I cannot think of it. Somehow I feel it would be an insult to allow other hands than my own to answer your letters or send my picture when you ask for it.

"But I forget myself—Radio Digest has asked me about my first appearance before the microphone. Well, it happened by the sheerest chance two years ago. Two years is actually not a long time, but in Radio it is almost ancient history. Things move so quickly; new thoughts, new methods, new discoveries, new wonders emerge every day. It is an industry in the making, and how fascinating it is to be part of it!

"I was not thrilled at my first microphone appearance. I didn't like it at all. I experienced great nervousness and was conscious of an immense distraction that I can best describe if I tell you that I had the sensation of being pulled in all directions at once. The silence, the lack of applause after the performance, appalled me. I wanted to run away and never come back.

"Several days passed with no word from the station. I was convinced I was a total failure, and was more than ever inclined to agree with my friends that I had taken a false step. Oh, I was a hopeless failure!

"Then a small packet of letters was forwarded to me. I was thrilled. The relief to know that you actually heard me and felt me. I understood then the distraction I had felt was no distraction at all, but rather the concentration of your thoughts centered on my song. I had not been attuned to you.

"AFTER that I determined to study this microphone, this silvery, elusive star-shaped instrument that first opened your doors to me. I had to know its secrets, I wanted your doors always open to me.

"I learned that sincerity is the first requisite; that color of voice is all important. I found that the microphone loves beautiful and gentle tones; a maximum of quality, with a minimum of quantity; that effects are rather a question of tempo than dynamics; that great concentration is required to put genuine feeling across; that the voice is compressed, then released with perfect control and direction, like pressing down music and giving the essence, the perfume instead of flowers.



Colin O'More, left, often Miss Jessica's hero in opera.

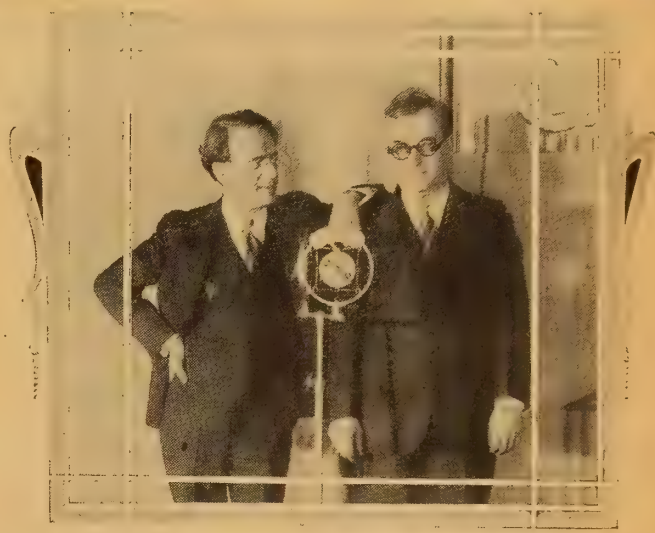
"Jessica would have been equally successful as a concert, operatic or light opera star," said Miss Liebling. "She has the ability to project herself into any scene, and an instinctive sense of style. Also, she is a very fine linguist, and this brings her close to her Radio audience. Miss Dragonette also is possessed of that quality that is known as charm."

Jessica combined her songs with those of other popular groups of the air when she was heard as guest star of the Hoover Hour.

With David Buttolph, pianist, and the Hoover Sentinels



This is the zero hour in a typical Philco Light Opera production, Miss Dragonette in the foreground.



HENRY M. NEELY, left, and Harold Sanford, troupers of the first rank, who are the powers behind Philco's Hour of Light Operas.

Director Sanford with baton poised.

"Now, when the announcer calls: 'Five minutes—three minutes—two minutes—stand by!' I feel an immense thrill as I stand before the microphone collecting myself, and thinking personally of you. Every atom of my being is alive and sensitive. I am keen and tingling, ready for the performance, for that is the way I speak to you.

"Radio to me is the greatest industry of the age; we realize time and space. The world is our stage, and the hearth of each individual is our audience. I like to think of you working with your hands, listening to me and singing with me—our song making a singing world.

"Radio's intimacy and subtlety appeal to me. I merely suggest and you fill the picture each in your own way. It is amusing, the picture some of you form of me. You think of me as tall, dark and fat! I am even addressed as 'Madame'—imagine! If you could see me ducking under the arms of the tall tenors while the production manager adjusts the microphone to its lowest position for me, you would be amused, too.

"You ask in your letters: 'How do you do it?' It is no secret. I work hard, of course, but that, I believe, is the secret of any success. Work, work and then more work. The great truth back of Radio is that the voice is the most powerful medium that we have. Radio has proved that the voice depicts the personality far more than the visible appearance. It is as possible for us to build up our ideas with the ears as it ever was with the eyes. This has always been true, but perhaps we never realized it before. Women who have gone down in history as beauties were often not beauties at all. It has been the same with our great actresses. What was Sarah Bernhardt but a voice? And often voices have not even been charming. They have indicated some human quality which people could come to love. The voice, rather than your blue eyes, your brown hair and the way your wear your clothes, can tell all that you are.

"I hope I haven't wearied you with this long letter, and I trust I have answered some of the questions the editor of the Radio Digest asked.

"It's been so nice to chat with you, and I am grateful for this precious opportunity."

Faithfully yours,
JESSICA DRAGONETTE.

AND isn't that just the kind of a letter you would imagine this modest little lady would write? Her vitality, her intenseness and her real sincerity of feeling are revealed in this too brief a letter. Imagine the pride of her instructors!

Miss Liebling, her teacher, talks enthusiastically about her pupil. In her apartment where Galli-Curci, Frieda Hempel and other singers of world fame have congregated, Miss Liebling referred to the rapid rise of Jessica Dragonette.

The teacher soon recognized the girl's remarkable talent and offered her every encouragement. She worked with and for her devotedly. Is it any wonder that Jessica has in her heart such a glowing affection for Miss Liebling?

quartet, Miss Dragonette was heard both with the Sentinels and in her own selections. Moonbeams, which Miss Dragonette has carried to thousands of Radio fans on other occasions when she has appeared as one of the featured singers of The Red Mill, was sung by her with the Sentinels. Waltz Huguette, from The Vagabond King, and How Long's This Been Going On? were used by the popular young star with Mr. Buttolph as accompanist.

"She sings the role of a Honeymooner excellently," said Louis Katzman, director of the Hoover orchestra, after Miss Dragonette had been heard for the first time with Cyril Pitts in rehearsal for the Honeymooner role. "She seems to carry the part she plays right across the thousands of miles over which the Honeymooners' voices are being heard by the Radio fans."

Of course Miss Dragonette is best known as the prima donna in the Philco's Hour of Light Operas. It was her brilliant investment of the alluring roles that won for her the love and deep affection of many millions of listeners. Probably no artist has received so many requests for a certain number as has Jessica Dragonette for her theme song, Memories.

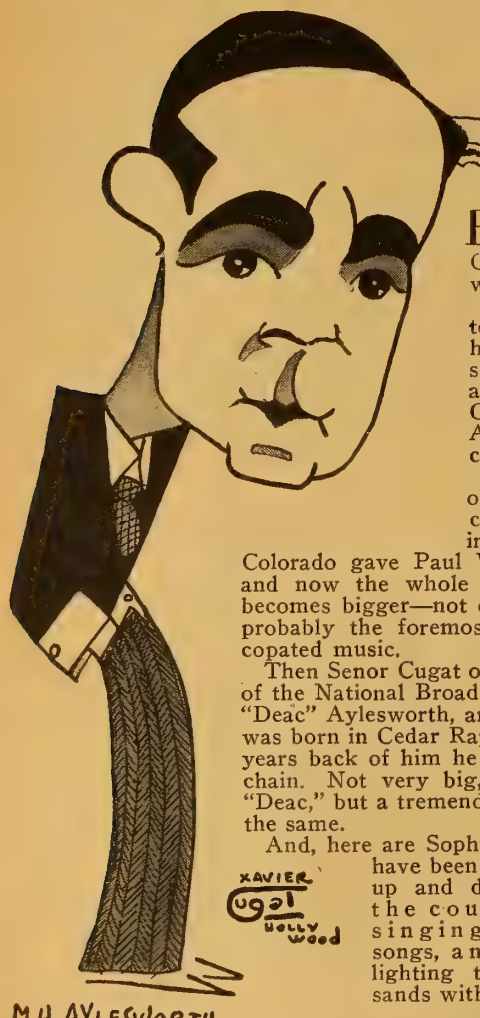
MISS ELSIE RUSHMORE has written an intimate description of what goes on behind the scenes at the zero hour, one minute before Harold Sanford raises his baton and the opening number of the Philco Hour is on the air. Miss Rushmore is quoted as follows:

"High drums of light hang from the ceiling. It is very

(Continued on page 76)

Senor Cugat Scans Proofs

Finds Interesting Characters in His Ideas of How They



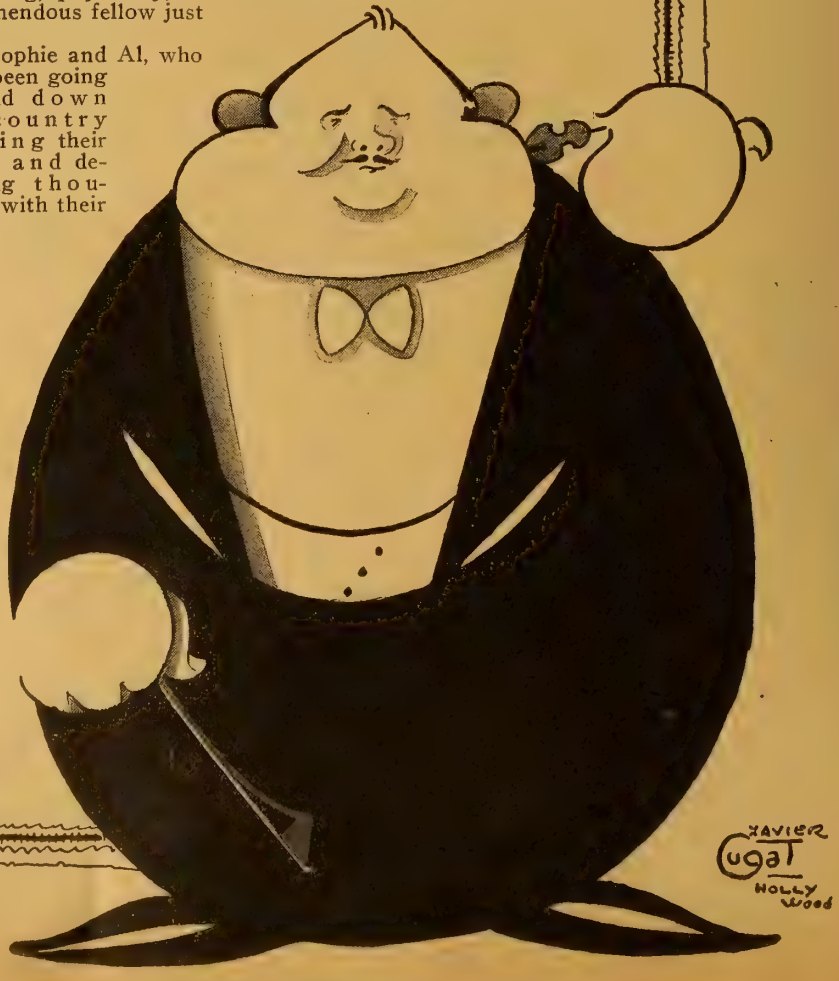
FIRST proofs of this issue of Radio Digest were forwarded to Senor Xavier Cugat of Hollywood, Cal., for his characteristic comment in black and white. The results of his observations are before you.

You will find herein an interesting story referring to Paul Whiteman by Mr. Archie Schonemann, who has been writing about music and musicians for a score of years. On other pages can be found an article about Merlin H. Aylesworth, the writer being Gene Mulholland. Gerald King has told the story of Al Jolson on other pages and Sophie Tucker's picture can be found in the picture album.

Mr. Whiteman's heavy jowls and facial expanse is only exceeded by the expanse of his vest and waist coat. Paul once was a violinist; now he plays all instruments through a brilliant arranger, Ferdie Grofe. Colorado gave Paul Whiteman to the world; California neglected him, and now the whole world has accepted him. Every year Whiteman becomes bigger—not exactly physically—but in a musical way, and he is probably the foremost and best known international exponent of syncopated music.

Then Senor Cugat offers us a sketch of Merlin H. Aylesworth, President of the National Broadcasting company, familiarly and generally known as "Deac" Aylesworth, and chief of the NBC net. "Deac" is a Hawkeye; he was born in Cedar Rapids, migrated to the West, and now, with two score years back of him he presides over the destinies of a great broadcasting chain. Not very big, physically, is "Deac," but a tremendous fellow just the same.

And, here are Sophie and Al, who have been going up and down the country singing their songs, and delighting thousands with their



Yes sir, Mr. Aylesworth, head of the NBC is above, with checkered tie, a la Cugat, and seriously pondering over the present, past and future of the NBC. And, on the right, Mr. Paul Whiteman, with his violin tucked under his ear and his bow poised to call his syncopateers into action.

Makes Caricature Comment

Radio Digest Articles and Illustrates Look in Black and White



The Singing Fool, that's what they call Al Jolson in the "talkie" that captured the country, who stands here with his arms and hands waving in characteristic attitude. All the world loves mammy, and Al is her most successful and greatest press agent. And, Sophie Tucker, these many years a variety favorite, is a new microphone star and soon we will see and hear her from the screen. Who knows, she may register like another Jolson!



wit and satire. Sophie Tucker has admirers everywhere she goes, and all Al Jolson has to do is to sing a mammy song, roll his eyes heavenward and traffic becomes paralyzed. Sophie and Al have gone into the talkies, and where they have delighted thousands in the past, it is safe to presume that millions will experience the thrill from hearing their voices and derive joy and pleasure from their reparatee. The hit that Al Jolson has scored in the talkies, will probably be duplicated by Sophie, for in many respects she is like Jolson. Senor Cugat has brought out with striking effect the Jolson eyes, the pretentious white collar, the indifferent string tie, and those hands of Al's which seem to wave majestically and even musically as he sings.

If you, dear reader, have not met Paul Whiteman and his band you have missed a thrill in life. Indirectly you have become acquainted with Mr. Aylesworth if you have enjoyed the super presentations of NBC, for he is the dynamo behind this organization. If you haven't met Al and Sophie you will before long, for they still smile over the footlights, and soon you will know them better after hearing their voices in the talkies.



"LET US BRAY," said Old Man Mule, waving his ears and crowding into a commanding positon before the mike. The Panther Mine Syncopators gave him the air and a startled world wondered how far down they had reached.

Jazz Speaks From PIT OF MINE

HOT Tunes Rise From Lower Regions to Tantalize Radio Fans of WCBS, Springfield.

JAZZ, the unruly musical child of the present day who is constantly smashing tradition, violating the old rules covering tempo and tone values and ever alert to kick over what is considered conventional, has *tippled* over the applecart.

At various times jazz has been up in the air, down in the mouth, out of sorts, and kicking up a fuss. Now the truth has come to light and jazz has talked up from a coal mine, sending up to the world the same old, haunting, tantalizing strains that have resulted in this form of music being generally dubbed as American.

The truth about the broadcast from the West End Number Four mine of the Panther Creek, Inc., has been revealed. It was sponsored by Station WCBS of Springfield, Ill., right from the heart of the Illinois coal belt.

C. H. Messter, director of WCBS, which has its studio in the St. Nicholas hotel, was responsible for the novel stunt whereby a jazz band talked in tones of syncopation from a studio set up 200 feet below the surface of the earth.

The boss room of the mine, located near the main shaft, was fitted up for a studio. The orchestra, Radio station officials, employes of the mine, photographers and newspaper representatives crowded into the cages and descended to the improvised studio.

Old-time miners stood in awe; a white mule—one of the four-legged kind—deliberately wigwagged his ears in wonderment, and the party from the land of clear skies, growing trees and blooming flowers stood huddled together in wonderment.

The studio was whitewashed. Within it were a piano, chairs, desk and other furnishings. Prior to the broadcast the party from WCBS enjoyed a sight-seeing tour of the mine, during which time they inspected the equipment and studied actual mine operation below the surface of the earth.

Director Messter of WCBS, garbed in white overalls, blue jumper and a miner's cap, presided during the presentation of the novel program. He announced the musical numbers, elaborated upon the novelty of the occasion and outlined the changing events of the picture presented before his eyes.

The orchestra was honored with the title, Panther Creek miners. It was costumed in overalls, caps and jumpers. The members of the orchestra were as follows: Pete Bohnhorst, first violin; Emmet Gore, second violin; Betty Rieffler, piano; John Stewart, 'cellist, and Henry Leeder, bass viol.

A thoroughly underground flavor was given to the program as a result of the appearance of Harry Marshall, the Singing Scotchman, who presented a group of songs. Marshall indicated he was at home in any mine, having had considerable experience in South African gold mines, some of which, he said, are 8,000 feet deep.

The program of popular music consisted of ten numbers, and both the masters and popular writers were represented on the air. That the program offered was a success is evident from the countless letters received from fans throughout the middle west.

Director Messter worked out the details of the broadcast with representatives of Panther Creek, Inc., and the program which extended over an hour was carried to points hundreds of miles away from the station.

The entire broadcast was as much a novelty to the Radio artists as it was to the fans who picked up the program. For many members of Director Messter's staff the descent to the depths of a coal mine, and the subsequent trips about the pit, were as interesting as the broadcast was to the fans of the air.

It is believed the broadcast from the mine was the first ever given by a Radio station, and a remembrance of the event has been preserved for posterity by a series of pictures which included a white mule, the orchestra, WCBS staff and a group picture of the entire party.

Director Messter's descriptive story of the mine, its entryways, mules, cave-stables, with the usual bands of rats and mice scurrying about, together with the life underground, was one of the high lights of the program which started about 7:30 o'clock. In front of the shaft a number of cars of coal were loaded and ready for hoisting, and the black walls, and strange shadows stood out in contrast to the white walls of the studio.

Radio Players for "TALKIES"

By Milton Samuel



Bert Horton and Bernice Berwin, KGO Players, in "B Minah Duet."

PACIFIC coast Radio drama producers see in the revocalized film an opportunity for the use of seasoned and experienced Radio players in the movie-talkies for Hollywood actors whose voices are not in keeping with their screen personalities.

It has been pointed out by drama producers that the revocalized film, or the method which makes use of two sets of actors, a pantomime company and an audio company, holds great promise for artistic success of the talking film.

"To turn to the stage for doubles in the audible portion of the movie-talkie would be the wrong method," is the opinion of Wilda Wilson Church. For five years Mrs. Church has directed Radio dramas at KGO. She has produced for the stage and has appeared in the movies, so her opinions are drawn from experience.

"In searching for talent for our Radio dramas at KGO," Mrs. Church goes on to say, "We find stage training helpful because of certain dramatic values, but most stage technique in the use of the voice has to be unlearned. The microphone in the Radio drama, as in the talking picture, will have nothing of stage technique of voice projection. Unlike the human ear, the microphone has no ability to compensate. It merely collects the sound, with an extreme degree of accuracy, which is presented to it. The talking film needs experienced Radio actors who know their microphone.

"FIVE years ago a little group of players met night after night at KGO, the Pacific coast station of the General Electric at Oakland, California, carefully working out a technique by

Howard Millholland (left), Wilda Wilson Church (center), directing Radio playlet rehearsal, A Baker's Dozen.



IN the last issue of Radio Digest we were told that "a lot of good jobs are waiting for men and women who can demonstrate that they have 'Radio ears'." Mr. Samuel herein elaborates upon what has gone before in his interview with Mrs. Wilda Wilson Church, who has been one of the most consistent producers of Radio plays in the country. In this endeavor she has the whole-hearted backing of the General Electric company station, KGO, Oakland, California. It is explained here why voices in the "talkies" sometimes sound unnatural. Distance from the microphone may alter the entire character of a voice. The Radio play and the picture sound drama have much in common. Radio prepared the way.

which the dramatic text and accompanying sounds would best go out over the air when picked up by the microphone.

"One of the first things we found at KGO was that the voice could not be used as on the stage, but must be modulated in tone to adapt itself to a microphone which can make a breath intake sound like a cyclone. Those in the ranks of my players at KGO with stage training were found to be less qualified for Radio than those without stage experience.

"There was one applicant at KGO from the stage who recommended his ability to make his voice heard for 'blocks'. 'But,' he was told, 'you could not make your voice heard in New York from the Oakland studio. You will have to leave that to God and the microphone.'

"We found at KGO that stage instructions seemed to mar naturalness, which is the main requisite for the Radio drama as in the 'talkie.' The range of naturalness for the voice was found to lay within one foot or nearer of the carbon microphones," such as are used in the National Broadcasting company studios in San Francisco, "and within three feet of the condenser microphones used at the General Electric station. Bert Horton, one of my KGO players, is noted for his naturalness. He reads his lines within a distance of one to three inches from the center of the microphone.

"The hollow, muffled or hoarse noise we hear from the screen comes to us because the actor cannot be placed within the range of naturalness of the microphone being used, which at all times must be out of camera range. Under such conditions a woman's voice may sound like a man's, or a few feet of action may change the quality of a man's voice until, vocally, he assumes another character.

"STAGE actors who have taken part in the plays at KGO have had to exercise great care to keep the voice from rising to too great volume in emotional scenes, for the station is easily knocked off the air and silence rather than sobs is apt to reign supreme.

"At present the voices from the movie-talkie are for the most part 'up-stage.' They blare at us from in front of the picture. If an actor approaches from a distance, the voice is near. Voices do not enter or leave the room in the 'talkies' as they are made now. They stay in one spot. There is no depth, no movement, no light or shade. With the revocalized film, separate performances can be given by 'optical players' and 'acoustical players.' This system allows the actors to concentrate on the camera when before the glare of its kleig lights, and gives them a chance to speak directly into the microphone.

"Simply, sincerely, naturally and evenly the voice must go through the microphone, and the greater the emotion, the quieter the voice and the nearer it must be to the microphone. Emotional speech is easily blurred and much such speech has been forgiven from the stage. Actors before the microphone in the Radio drama as in the 'talkie' are allowed no such privilege. They must speak plainly or not at all.

"The movie-talkie will make Radio listeners much more lenient toward 'effects.' The public has by this time learned that sounds do not sound like themselves over the microphone. They have seen men digging in the field, their pickaxes hitting stones, and heard sounds which resembled nothing so much as false teeth rattling around in a glass of water. They have seen rooter sections of thousands giving college yells, which sounded like a couple of terriers that had treed a cat.

"THE first time that we wished to stage a gun shot at KGO, we went to the mayor for a permit and fired a revolver with an empty shell out of the studio window. What was said of that shot from Central America to Alaska is not for print. Some threatened to come to Oakland to show us what a 'real gun' sounds like by trying one on us. Now we hit the seat of a leather chair with a drum stick and the listener is satisfied. When we slammed a real door it sounded like a cork from a pop bottle. We were asked if there were no real doors in the 'great open spaces of the West.' One listener drew a diagram and showed us how to hang microphones overhead, when we acted our parts. He visioned the stage, and thought we acted our parts, as on the stage. That's what they are doing now in Hollywood.



Clara Bow puts It on air

Has she microphone voice?

"THERE is just one sound that is welcomed whether it sounds perfectly natural, and that is the kiss. A letter from a grub stake miner in Alaska asks: 'Did you omit the kiss at the end of the play? If not, please make it louder the next time—I couldn't hear it.' Some of the Gilberts and Garbos and Bows of the silver screen will have to change their methods of osculation with the addition of sound to their films, for the microphone is tricky with the kiss, and movie fans are apt to be baffled at some of the sounds which will now accompany the love scenes.

"IN Germany a sound effect machine occupies one end of the broadcasting studios, where an electric button will release any 'noise' desired. The sound of rain is produced by a cascade of tiny glass beads. How often have I seen perspiring property men hold a bucket of water up near the microphone while sousing a rag up and down to sound like the waves of the sea. One difficult problem in one of our plays was to have the voice sound hollow and still clear as if down in a mine. The result was secured by having the actors speak into the grand piano against the lifted top.

"In spite of all difficulties and often against great discouragement the Radio play goes on, because the audience demands drama. Despite criticism the screen talkie will go on, because in time the mechanical defects will be overcome, and nothing can reveal the manifold reactions of the mind and heart so well as the human voice reinforced by the body in pantomime."

Mrs. Church did not care to make comparisons as to the vocability of various of the most popular stars who charm the eye. Mary Pickford, Clara Bow, the Talmadge sisters, the Costellos and many other screen celebrities have already had their microphone experiences on the air and some of them have proven successful with their own voices in the talkies. But that is no reason why those who are the least bit doubtful should not take advantage of a double with a proven voice.

Roxy Gives Beethoven Feature

"NINTH Symphony" Presented as Premier Before Mike of NBC Chain

HAVING a penchant for hanging up new records in the field of broadcasting, Roxy has sponsored a presentation of Beethoven's famous Ninth Symphony.

It takes courage plus to mobilize the forces necessary to do justice to any of the symphonies of Beethoven, and Rothafel with the Roxy Symphony Orchestra and chorus have done the trick. That it has met with the approval of Roxy's followers throughout the country is evident from the letters that have piled up in New York, and which are the most convincing proof of the success of this latest and most stupendous undertaking on the part of the New York Radio impresario.

The program was presented through the NBC net, a special staff of artists gathering for the occasion. The first performance of Beethoven's Ninth is said to be the first on the air and, according to present plans, will be the forerunner of other equally interesting contributions from the masters.

The Beethoven work was given with many prominent musicians taking part, the number including Gladys Rice, soprano; Douglas Stanbury, baritone, and Harold Van Duzee, tenor.

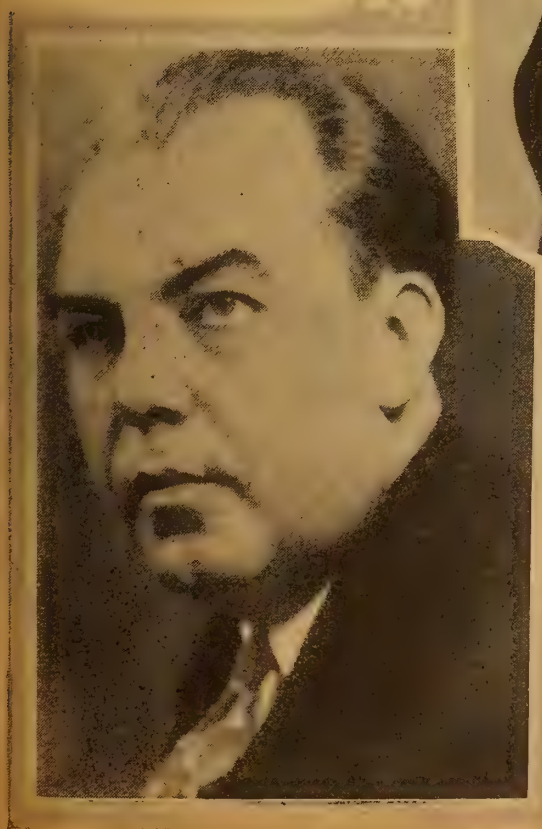
With these musicians Roxy has brought before the microphone three artists of note, and if his plans materialize, others of equal importance in the musical world will gather under his banner.

Roxy has presented Casella's Italia, and although this composition has been presented in concert halls, it remained for Rothafel to sponsor its premiere before the mike. Ten million listeners are said to have been in the audience which followed the Italia, which is a rhapsodic treatment of Italian folk-songs.





Above, Gladys Rice, soprano, delightful Radio personality on Roxy's staff. Left, Douglas Stanbury, baritone soloist.



Below, Harold Van Duzee, tenor, in broadcast of Beethoven's Ninth Symphony distinguished himself as an artist with voice well adapted to Radio.

The Roxy Symphony orchestra having played an important part in the above presentation of Beethoven's famous work, it also has offered to Radio fans under the baton of Joseph Littau, Rosamunde Overture by Schubert and the Military Symphony of Haydn.

Another program in keeping with Roxy's plan to present the works of the masters included Massenet's Overture to Phedre, the Symphony in D Minor (Second Movement) by Franck, the Gitanella Suite by Lacomb, and Romeo and Juliet by Tschaikowsky.

The idea of offering the best in music to the fans that follow Roxy will mean that thousands of dials will be tuned for the east to pick up from the NBC the new programs.

Gladys Rice comes from a family of the stage, her father John C. Rice being none other than the man who was associated with Tom Wise in that comedy, Are You a Mason? Then there was Sally Cohen, who was Mrs. Rice, and the mother of Gladys. Miss Rice's first professional engagement was at Mount Vernon.

Douglas Stanbury, baritone, and Harold Van Duzee, tenor, are valuable additions to Roxy's staff. They are young artists whose work in the past has justified the new responsibilities that have been given to them by Roxy.

Direction of the new concert programs has fallen to Erno Rapee, musical director of the Roxy theater, who has a splendid assistant in Joseph Littau, who has taken up a large part of the work on account of the recent illness of Conductor Rapee.



TURN to this page and keep your eyes on this face the next time you hear Ruth Etting sing on the Majestic program—for this is Ruth.



DAINTY, vivacious and scintillating are all apropos in describing Dorothy Crewe Gumness. Yes, and to top them all she is a soprano singing from KMBC, Kansas City, Mo.



PORTLAND, OREGON, is widely known as the City of Roses. Here is a Rose of which she is more than proud—Miss Rose Columbi, whose lilting soprano voice floats delicately from the Radio transmitter of KOIN as does the fragrance from the flower for which she is named. Miss Columbi was born in southern Italy.



GERTRUDE LAWRENCE, famous English comedienne. A season or two ago Charlot, famous French impresario, selected Miss Lawrence for the principal role in his "A to Z" revue, and via Radio she has qualified from Alpha to Omega.



SOPHIE TUCKER, Queen of the Varieties, America's Champion Song Plugger and the Star With the Personality are among the titles that may be given to the irrepressible songster who has charmed thousands with her singing.



LILLIAN TAIZ, soprano and NBC star singing with the Orchestradians. Clever, that's Lillian, and the avalanche of letters that comes as a result of her singing attests her popularity.



BEG PARDON! Just glance around here for a moment, Miss Ethel—thank you. Ladies and gentlemen of the Radio audience, this is Miss Ethel Louise Wright, with the bewitching soprano voice, whom you have so often heard caroling with the Roxy Gangsters.



GEORGIA FIFIELD, talented director of KNX Players, Hollywood, Calif. One of the contributing factors to the success of KNX is its faithful band of players, and the dominating personality back of the players is Georgia.

SMALL Town Folks Have Say Before Mike and Listeners Like 'em.

RURAL CHARACTERS *Quite* THE RAGE

THE b'gosh character that in days gone by has symbolized the hick, has passed from the picture. Today he is a memory; he and his straw hat, chin whiskers, denims, and boots are numbered among the things that were rather than the things that are.

The climax of the week with its milking, chores, threshing, sewing, plowing and planting came Saturday night when he drove to town. There he exchanged gossip, cussed and discussed everybody in general and nobody in particular, and viewed with alarm or reviewed with pleasure the events of the week.

In those days there were no automobiles, silos, gang plows, or windmills. In their place were surries, granaries, foot plows and a wheezy pump.

Below, Gus and Louie, comedy characters, join the band.



The late Cal Stewart brought down to posterity the voice of the old-time hayseed, and in the legitimate drama he left one of the best drawn and most carefully outlined characters that flourished away back beyond the present generation.

Matt Thompkins is doing for the Radio what Stewart did on the phonograph and the stage. In the Chesebrough Real Folks he is bringing back to life the characters of the rural districts and especially those of the small town.

In the group on this page Matt, who is none other than George Frame Brown, occupies the center position. He is the originator and producer of Real Folks. Brown has given to Radio a half dozen characters, notably Dr. Mu, a Chinese philosopher; Capt. Peterson, he with the Swedish dialect; Luke, a lovable soul of the great open spaces, and now comes Matt.

Matt can scrape a fiddle, do a jig, drink cider from a bunghole, play a mouth harp and call dances.

"Alamand left, do, se, do," are all familiar to Matt, who can chant with characteristic rural gusto the old call which runs—

"Turn to the right and balance all, three steps back and spit on the wall."

Here is Matt in this picture, with Martha, his wife, standing behind him, and prepared to defend every word of wisdom that drops from his lips. Elmer, their adopted nephew, who is all eyes and ears, sits on the floor.

Then there is Mrs. Templeton Jones, to the extreme left, who has means and is eager that everybody should know it. Next is Gus Oleson, the Swede, who is a master in the art of talking without saying anything, and the lady with hat and jabot is Mrs. Watts, a Cockney character which is played by a real English woman.

Harold Overbrook, one of the gay, young blades of the village, stands in front of Matt, and to the right of Martha is Mrs. Bessie Stevens,

(Continued on page 116)



Right, George Frame Brown, seated in the center, with the small notables of the cast of Real Folks.

Zeppelin Brings Radio Slogan

Station WADC Adapts Call Letters to Akron's New Dirigible Industry



DESSA ANDERSON JENNINGS, below, contralto at Station WADC at Akron, O. At left, Robert Hilton Wiese, basso and reader.



PERHAPS it was in the belief that "all things come to him who waits" which caused the broadcasting station in the Allen theater at Akron, O., to go along all this time with the call letters WADC and no slogan to fit them. It was getting out right well, and with programs that no station need be ashamed of, but no one that had any connection with it had been able to think of four words beginning, respectively, with W, A, D and C, which would form themselves into an announcement fit for Akron to be remembered by.

Then, along came the Graf Zeppelin, making new history, setting new records and establishing new precedents.

And along came her commander, from Lakehurst to Akron, making some new contracts for the promotion of travel in lighter-than-air craft and with the events of that trip came the slogan to WADC.

"Watch Akron, the Dirigible City," is, indeed, a slogan worth waiting a long time for, is it not? The answer is "yes," and the Radio station is now devoting some of its efforts to spreading this advice to all of the world that it can reach.

WADC believes in giving its listeners plenty of music, along with those things with which it claims its right to existence from the standpoint of "public service, convenience and necessity." Orchestras of many kinds and sizes are heard from the Akron station.

Special dance music is supplied three times a week by Gene Fogarty's orchestra, playing in one of the largest ballrooms in the city. Besides, there is one hour of "old time" music each Wednesday evening. Contributing to these programs are Warner Coplinger and his Cumberland Mountain entertainers, who are recording artists, the Haymakers and Dad Haskins and his Hicktown String Band.

But the instrumental music is not overdone, by any means. On the station staff are such vocal soloists as Dessa Anderson Jennings, contralto; Gladys Myers Tschantz, soprano; Robert Hilton Wiese, basso, and Clifford Wilson, tenor. These four sing in quartet and Mr. Wiese is also a dramatic reader.

Hawaiian groups are one of the regular offerings of the station on Friday evenings. Several of these groups are available in the vicinity, but the ones most often heard over WADC are the Honolulu Duo, the Royal Hawaiians, the Four Drexler Brothers and the Akoa Trio.

On the fortnightly programs given for children on Saturday afternoons the entertainers are mostly talented children from Akron and its vicinity. It is really only occasionally the grownups are introduced in these broadcasts.

A MALE quartet from the Joseph Wein post of the Veterans of Foreign Wars and the post's drum and bugle corps and fine military band have become well known to the station's audience. Another frequent "repeater" is Jerry Marlick, whose group of Bohemian musicians recall bygone days with programs of the practically extinct street corner German band. There is also a wood-wind ensemble, which furnishes for the WADC Radio audience a type of music which is comparatively rare, as broadcast programs go, these days. The station also has two good string quartets at its beck and call.

It furnishes bridge games, both auction and contract, to the card players who like to listen in, and whatever there is in the way of variety that is not of local origin comes through its microphone in the form of broadcasts over the Columbia chain.

In addition to these features, which have been growing gradually to their present total, WADC offers church service every Sunday morning and has been doing so for a long time.

One of the newest features is a Sunday evening Radio hour, with the Rev. George W. Knepper, an old acquaintance of the Radio audience, as the speaker. The music for these latter is furnished by the Stein Quartet, directed by John Stein, who was co-starred with the Russian concert pianist, Alexander Brailowsky, during the recent concert season, when programs were given in the armory at Akron. The Sunday evening services were inaugurated and have been maintained particularly in the interest of shut-ins.

Three concerts a week, played on the big pipe organ at the Allen theater also form a part of the regular entertainment from WADC.

"Watch Akron, the Dirigible City."



GLADYS MYERS TSCHANTZ, owner of the soprano voice you may have heard from the Akron station.



CLIFFORD WILSON, who is a member of the Rose Marie company during the theatrical season and, in summer time, is at WADC.

Pep Lacking

American Newspaper Awakens Apathy of the Old World

By Golda M. Goldman
Special Correspondent









"THIS is the Chicago Tribune in Paris, calling the American colonies in Europe." Thus was inaugurated, at 11 p. m., Paris time, on the night of November 6, 1928, one of the most surprising broadcast programs which ever went on the air in Europe.

The great interest manifested on the continent in the American presidential elections had been growing to a climax similar to that which electrified the United States during the early days of November, and the thousands of Americans detained abroad, either by business or by pleasure, were loudly lamenting the time that must elapse before the returns could reach them. How numerous these Americans abroad are may be judged from the fact that Department of the Seine (City of Paris) announced in October that there are 26,187 citizens of the United States permanently domiciled within its limits, not counting the transients!

Therefore, when the announcer called, "the American colonies in Europe," it was no empty cry, for similar numbers are to be found in London, Berlin, Geneva, and a host of other continental capitals.

It was these thousands that the European Edition of the Chicago Tribune had in mind when it determined to celebrate election night by providing an all-American program, with direct cabled election returns. This program, which went off flawlessly, began at 11 p. m., and continued until 4 a. m., and the results were all that this enterprising journal could have wished.

The station which assured the success of the broadcast was

(Continued on page 106)



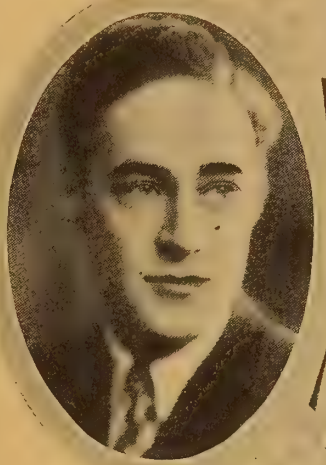
Top, left, Mlle. Darys, 'cellist from Station Radio Paris. Right, Francis Dickie of Canadian legation, Paris. Above, left, Harry Cahill, proprietor of Harry's New York bar, whose jazz artists entertained with American blues. At the mike, J. Douglas Pollack, director and English-French announcer Petit Parisien station. Right, Petit Parisien orchestra, with M. Francis Casadesus on platform and M. Pollack standing in rear.

in French Programs

Government Control Hampers Development of Broadcasting

By Francis Dickie
Paris Correspondent, Radio Digest

WHILE Radio broadcasting has made great progress in France during the last eighteen months, it is still a very long way behind that in America. Two important factors make for this state of affairs: First, the slower, more easy-going temperament of the French people and their greatly lesser initiative, and secondly, the chief and most formidable cause, the French government itself.



The state, having the monopoly of the telegraph and telephone systems in the land, has taken in the wireless telephone and telegraph rights, and for months has been considering the monopolizing of the privilege of broadcasting. To date, however, the government has been so busy with matters more important to the country, that the broadcasting has remained in private hands. In the present unsettled state of affairs the people owning receiving sets do not pay any license, thus making any census of Radio impossible. The number of sets, however, must be enormous. A great many people in the various cities have installed them. It is in the country, however, and the small provincial towns where Radio has become most popular.



NATURALLY, with the Damocles sword of government monopoly hanging continually over the heads of the owners of private broadcasting stations, the tendency toward expansion and bigger investment has been curtailed. Private owners have continually raised their voices in protest, but have been unable to receive any assurance from the government of a continued lease of rights. Their activities and the making of improvements have been curtailed and no one can tell when a government order may be issued, closing them down with a consequent loss of money invested.

The chief sufferer from this state of affairs is, of course,

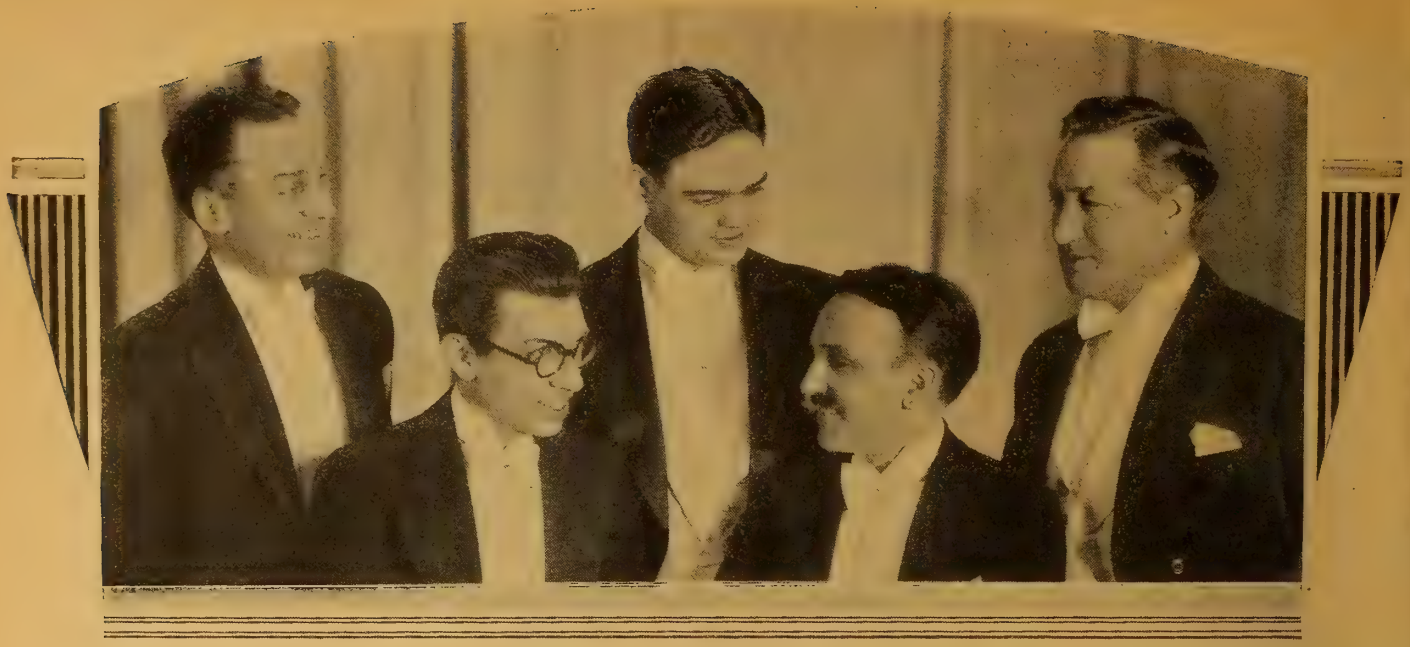
(Continued on page 122)







Top, left, Herbert Carrick, American pianist. Right, Mella Borchand, singer. Above, left, The Morgan trio. Right, Eide Norena as Shamcka in Coq d'or. Below, members of the American club of Paris and Paris post of American Legion listening to Paris branch of Chicago Tribune broadcast at the Hotel Bohy.



THE Revelers, NBC stars, with Shaw, Melton and Glenn, standing, and Black and James seated.

Quartets Warble for the Masses

EAST and WEST Present Brilliant Artists to Public

MOST every station has a male quartet and a score or more have attained Radio fame in the Chicago district alone in the last decade.

The Revelers have become famous. They are on the air Wednesday nights in the Palmolive hour, offering a series of interesting selections in the coast-to-coast network of the NBC system.

They have a reputation as a recording and Radio quartet, and their sway among the masses is due to an extended repertoire which they present. The quartet consists of Elliot Shaw, baritone; James Melton, tenor; Wildred Glenn, bass; Frank Black pianist and arranger, and Lewis James, tenor.

Another well known singing organization is a regular late evening program attraction at WMAQ, the Daily News station in Chicago, and it bears the name of the Aerials Male quartet.

The Aerials are all old-time quartet men, and each member has had extended experience in fraternal and church work. Paul Mallory is second tenor; Eugene Dressler, first tenor; Fred H. Huntley, baritone, and Frank H. Collins, bass.

Mallory, Dressler and Collins have been active in the Scottish Rite Choir of Chicago for many years, and Huntley is a baritone of more than ordinary ability. Doubtless many of you have heard the Aerials frequently, and here is where you see 'em. Wouldn't you just like to know what they are gazing at so intently?



MESSRS. Mallory, Dressler, Huntley and Collins, left to right, who comprise the Aerials of WMAQ.

"Tough Town's" Not Half Bad

CIVIC OPERA and Symphony Redeem Chicago's Good Name

By George Redman

CHICAGO, some say, is a tough town. They call it the "bad boy" of American cities. For a number of years the rest of the nation, fed on screaming headlines in sensational papers, has looked askance at this "Sodom" on the lake. Bloody tales that have kept press wires humming etch a gory picture in the national mind—Chicago, the littered battleground for merciless gunmen, gang wars, dubious politics. Chicago, in the classic words of Aimee Semple McPherson, the "trap-door to hell."

But among many of Chicago's glorious attributes is musical art. The National Broadcasting Company, spokesman to uncounted millions, has established studios in the city, and people throughout the nation have begun to wonder. Listeners in Omaha, Kansas City, Minneapolis, and throughout the great central west, dial local stations and hear an NBC program from Chicago. Expecting the rattle of machine guns, they hear instead a voice presaging the rumble of timpani and drums in a great orchestra. An announcer introduces Dr. Frederick Stock, veteran conductor of the Chicago Symphony Orchestra. Dr. Stock is speaking. . . .

"This evening we inaugurate a series of concerts which I hope will entitle us at the end of our season to address our Radio audience as 'our friends.' I have long believed the Radio would prove an excellent medium for taking good music, as played by the major symphony orchestras of the country, into the homes of the people. The Chicago Symphony Orchestra has hesitated about entering into any arrangement for a series of concerts until now, being fearful that the mechanics of broadcasting had not advanced to the point where justice could be done to the fine playing of experts who make up the modern intricate symphony orchestras.









THE sweet-voiced Edith Mason, as Juliet in "Romeo and Juliet" and you may have heard her during the hour of opera which the National Broadcasting gave direct from the stage at the Auditorium theater, Chicago. At left, John B. Daniel, who tells the Radio audience "what it is all about."

AND here is the famous Frederick Stock, who conducts the equally famous Chicago Symphony orchestra, whose concerts are broadcast early each Sunday evening. The beautiful Maria Olszewska, a new acquisition to the Civic Opera company this year, is pictured at the left as she appears in Lohengrin.

"IT is my pleasure to tell you that before consenting to the arrangement for this series I personally investigated the methods by which the National Broadcasting Company aims faithfully to project into the air the quality and the beauty of tone of the various instruments of the orchestra. My approval of the plan is evidenced by the fact that this series of concerts has been inaugurated.

"Personally, I have another great source of satisfaction in the knowledge that the music of our orchestra now becomes available to many who, for various reasons, cannot come to our concerts in Chicago. I refer to those unable to leave their homes because of infirmities, or of age, or of distance from our orchestra's home. I am looking forward to a winter of real satisfaction in broadcasting and I sincerely hope that these concerts will give to the Radio public a full measure of artistic enjoyment.

"That which is worth doing is worth doing well, and I can assure you that the members of the Chicago Symphony Orchestra will co-operate with me and with the sponsors of these con-

(Continued on page 76)



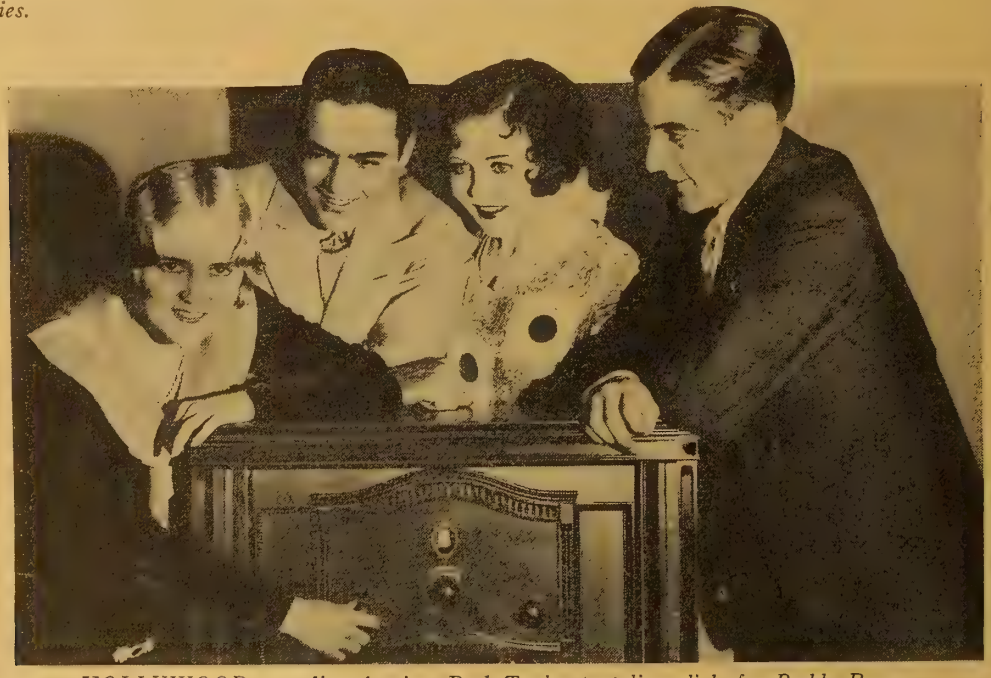
SUZANNE BENNETT, fiancee of Sir George Wilkins, registers joy on Radio reports of his Antartic discoveries.



FLORENCE WIGHTMAN, popular harpist and only member of Roxy Symphony Orchestra, via NBC.



ARABELLA CHAMBERS, snappy blues singer, WFBM, Indianapolis. There's a chuckle just awaitin'.



HOLLYWOOD stars listening in. Ruth Taylor tantalizes dials for Buddy Rogers Nancy Carroll and Phillips R. Holmes.



LOTHARIO, yes, indeed! Cyril Pitts. A NBC favorite.



THEY play, sing and dance, this Russian Art Troupe of KSTP, St. Paul.



SURE! Charles Murray, the film funster, on the air.



MRS. G. UPTON, favorite play director, WCAU, Philadelphia. Popular feature in Quakertown.



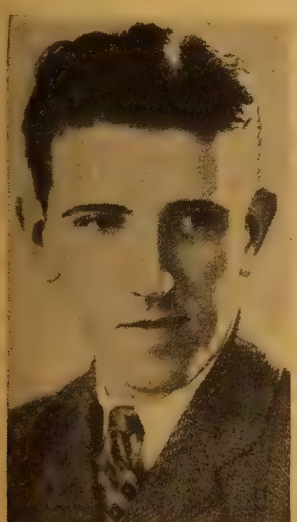
EVERETT LINDSTROM, KSTP, troubadour, and his double-barreled guitar.



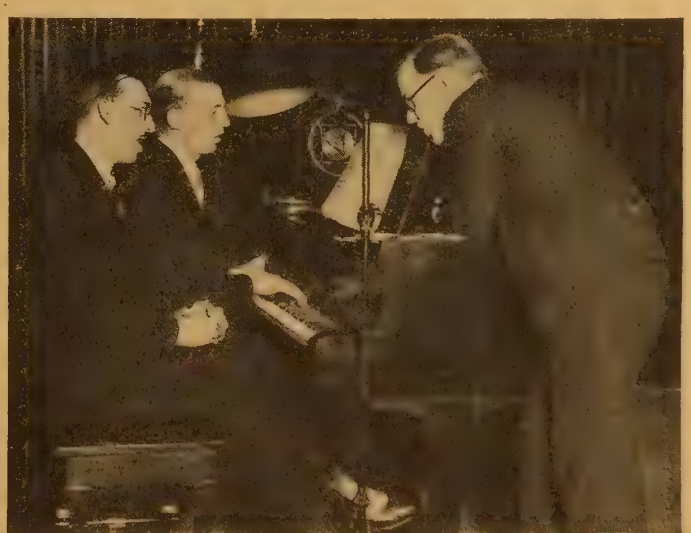
CORNELIA OTIS SKINNER, just like 'er dad, Otis, took to the stage. Her forte is character readings.



THE ROXY MALE QUARTET, another reason for the success of Roxy and his gang through the NBC system. John Keating, first tenor; John Young, second tenor; George Reardon, baritone, and Frederick Thoman, bass.



TOM McDERMOTT, popular songster and ace pianist, WHB.



THE PHEE-DEES of WMAQ, Chicago Daily News. Doctors Rudolph, at piano; Pratt, left, and Sherman.



EVERETT E. FOSTER, A-1 baritone, KOA Light Opera Co., Denver.



THE ORIGINAL BLACK BOTTOM shakes hands with Deane H. Dickason, on Ceylon visit.



THE SUN FLOWER GIRL from the Lone Star State, Bessie Coldiron, WBAP, Fort Worth.



OHIO speaks through Gov. Vic Donahey, from WLW, baseball taking precedence over politics.



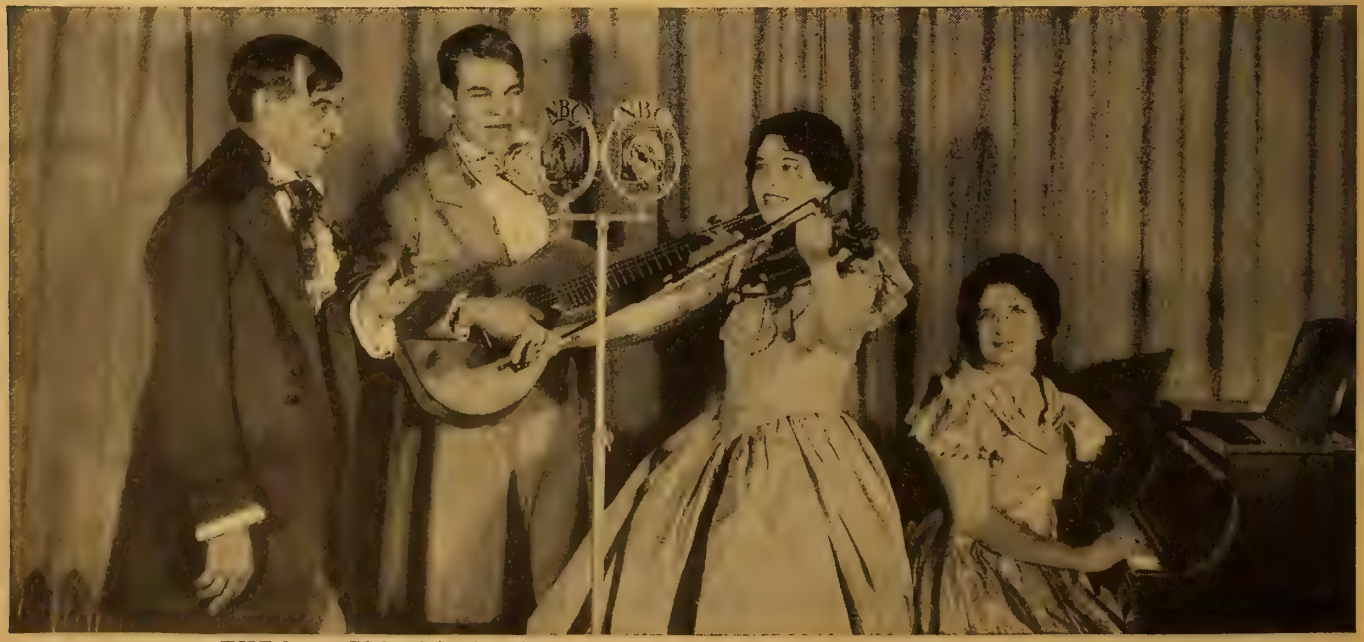
SIR GEORGE WILKINS, Antarctic explorer, searching for voice from the homeland.



PUTTING on the dog at KSTP, St. Paul. The Mut, Sextet, proved a "Wow!"



WILLIAM S. LYNCH, NBC announcer de luxe, operating from Washington studios.



THE happy Pickard family of the NBC System, presenting old-time southern mountain airs.



B' GOSH, here's Len Nash and his Country Boys' Orchestra, broadcasting via KNX.



MARY PICKFORD, trying out for talkie at KGO.



BRIDAL couple take the air at KSTP, St. Paul. Looks like promising harmony team.



"I WILL now read a letter," says Earl May of KMA, Shenandoah, Iowa.



"HEY! HEY!" broadcasts this Champion Clydesdale from 3LO.



A FRIEND of Wagner and Berlin, David Buttolph, is a star on the NBC Net.



A FEW miner chords by the Raybestos Twins, who come on the air over the NBC Chain. Al Bernard, with hammer, is Ray, and Billy Beard, caressing the crowbar, is Bestos.

Jazz vs. Old-

Syncopated Tunes Represent Life as Against Old Songs the Human Interest

By Archie





Paul Whiteman, America's Foremost Apostle of Syncopated Music (above), and Ted Lewis, Exponent of Unadulterated Jazz, on the right.

"KING JAZZ is Dead, Long Live the King." The rumor that jazz has passed on has persisted for a decade, and yet this child of American musical expression was never enjoying better health nor looking forward with greater anticipation to the future than it is today.

Jazz at intervals is lampooned, praised, reviled, lauded, excoriated and excommunicated, but this fledgling that seems to be anti in its relationship with everything of a musical character, threatens to go on its merry way violating fixed forms, smashing the traditional in music, and otherwise working to cross purposes with what is considered standard in music.

Jazz has come to stay, to have its say and even in its own way. It epitomizes a cross section of American life; jazz symbolizes the intensity of our every day existence, and reflects the complex noises that emanate from the streets of the city.

Jazz transferred to the realities of life is represented by towering buildings, the crash and grind of the city, the roar of its traffic and the hurry and speed of every crowded moment. The soul of the American cries for noises and dissonances, and jazz satisfies the longing he has for a phonetic intoxicant.

There is very little of the pastoral in American life today. It does not contain the elements that make for graceful poetry, nor does its appeal lie in the romanticism that satisfied the human family in the eighteenth and nineteenth centuries.

"JAZZ," Paul Whiteman once reminded the writer, "is what we see as we go about from day to day; it is our life expressed in musical terms.

"Further," he said, "jazz has been a factor in bringing to the masses a sense of appreciation for the music of the masters. Take Cho-Cho-San, the fox trot based on the melodies by Puccini, the Song of India, adapted from Rimsky-Korsakow, and the Meditation from Thais, another fox trot by Massenet-Grofe, all of which have been popularized through special arrangements made for syncopated bands.

"As for the future of jazz, it is impossible to tell what the demands will be tomorrow, and changes are being made from day to day in popular musical forms."

As for Radio, Whiteman has some very pronounced ideas about the subject and referring recently to his concerts via the Columbia Broadcasting System, he said:

"What interests me most about my extended broadcast venture is what the public is going to teach me about music. Let us have a nation wide jury of music critics when I start my series of concerts in the Old Gold-Paul Whiteman Hour on Tuesday nights.

"WHEN it is all over I want to know more about what the American public likes than anyone has ever known before. I will appreciate musical criticisms. One result will be to make possible comparative study of the musical tastes of various sections of the country that ought to be illuminating. In broadcasting it takes much longer to discover what reaction you have inspired.

"Now, for a moment, I would like to consider this question from the point of view of the listener, or, in other words, the Radio public. Hundreds of musical programs are presented nightly on the air, and the choice of orchestra and type of music to be heard is a large one. I do believe that the Radio public is willing to receive jazz with an unprejudiced mind, but in most cases classical programs on the Radio have never been more successful, due to the fact that the individual musicians are better able to play old and well-known pieces than they have played for many years. I do not for a moment wish to under rate



Popular Songs for the Masses Are His Forte, and Irving Berlin is a Human Interest Song Writer for Two Continents.

Time Melodies

Cross Section of American

Which Treat of Simple and Themes in Daily Life

Schonemann

the value of classical music, but I do think the jazz and rhythmic harmonies, if well presented, would find as receptive a Radio audience, and I propose by means of an orchestra on which I have spent years of training and which I do not think it is an exaggeration to call the best of its kind in the world, to present jazz and rhythms in such a way as to make a universal appeal to my unseen audience."

Ted Lewis, the tragedian of jazz and he of the funeral mein and mournful habilments, is one of the foremost apostles of unadulterated jazz. Lewis would inject the extreme in his music; resort to novel presentations and make a bid for popular support through his clowning with a clarinet and saxophone.

The irrepressible Ted would not worry over the fine points of syncopation. His plan of action is to take a melody, mobilize his band, and then work out his interpretation of the number, disregarding the thought of following a stereotyped plan of action.

Lewis saw the possibilities some years ago of featuring Bagley's National Emblem March, using the small town band as the idea for its presentation. The song, Bees Knees, afforded Lewis another opportunity for his own interpretation of a popular number, and he utilized his alpaca coat, flaring cape, battered derby and saxophone and clarinet to a good advantage in his own idea of what was proper in the rendition of the song, Fate, and more recently, another number, Laugh, Clown, Laugh.





John Philip Sousa, the March King, above, and on the left, Victor Herbert, Creator of More Than a Score of Comic Operas.

JOHN Philip Sousa, a composer and bandmaster of many years, has found amusement in jazz because it has featured the ridiculous, and at times tends to the vulgar.

Sousa's programs within a decade have continued to feature the old time numbers, such as the Stars and Stripes Forever, El Capitan, High School Cadets and others that his own pen have made famous, and more recently his band has turned more and more to the presentation of numbers that are not lacking in the features that give them a tremendous vogue with the present generation.

Who can ever forget the brilliant programs that Sousa presented in 1900, and even at the time of the Omaha Exposition, when Arthur Pryor was numbered among the trombonists of his band, and yet when compared with his concerts today the difference is apparent, for Sousa is playing to another generation, and his programs are arranged to satisfy the tastes of the present age.

A score of years ago Victor Herbert, while featuring his own orchestra, played countless programs using his own compositions. Then as now the public never tired of his Oriental Dance from Wonderland and his Entr 'Acte from Mlle Modiste.

The popularity of Herbert's music today continues, and Mlle Modiste, The Only Girl, The Velvet Lady, Eileen, Dream City and the Magic Night, and other operas from his pen have increased in popularity.

Herbert's tremendous following was built up long before the advent of the saxophone, an instrument which he said he found little difficulty to handle from the standpoint of composition, but otherwise one which grated on his nervous system.



'Member In the Shade of the Old Apple Tree? Here's Egbert Van Alstyne, the man who wrote it, with Harry Williams.

THE music of Herbert has a following wherever it is broadcast; it does not however, possess the snorts, and cackles that are offensive in jazz, but rather its appeal is in its unique color, the eloquence with which beautiful themes are handled, and finally the resourcefulness in handling timbre and dynamics. All are representative of Herbert, who before his death composed four brief serenades for Whiteman's orchestra.

The place and the environment for jazz is either the cabaret or dance hall if one is

(Continued on page 112)

KLX Entertainers Charm Many

STUDIO in Oakland, California, is the Rendezvous of Famous Artists



Thelma Hall, soprano at KLX, is to the right.

A SMALL army of artists takes part in the daily programs sent out from KLX, and offers almost everything known in the field of entertainment for the fans who follow this station.

KLX has for its slogan, "Where Rail and Water Meet," and its sponsors have nailed to the masthead of the station the suggestion:

"Midway on the dial you'll find programs worth while."

Having been long active in the field of news dissemination, the Oakland Tribune has taken up a similar service in Radio, and daily the Tribune siren comes on the air to announce the hour and present the program features that have made the station popular on the Pacific coast.

P. D. Allen is manager of KLX, which was founded November 20, 1922, and the job of making up daily programs has been delegated to Charles Lloyd.

Lloyd has gathered in the Tribune studio a great band of Radio stars, and they have built up a big following in the West. Something to appeal to everybody is perhaps the best expression one could use in telling in a few words the idea that animates Lloyd in working out the details of his programs.

A regular feature appearing each week day is George Otto's Hawaiians. They star with ukes and guitars, presenting the catchy and dreamy melodies of the Pacific islands. This unit numbers four men, and its members are right from Hawaii, which means they have the background and the understanding of the music of their native land.

Then there is Brother Bob, who talks late in the afternoon. Some of you may have heard his interesting chats, and followed him in his talks before the mike.

Two fine comic artists are Rastus and the Professor, who have featured the quaint expression, "I know it." Their colored dialect is immense; they understand the humor and the chatter of the Negro, and have a naive way of putting over their lines.

Some of you fans have heard Thelma Hall, whose soprano voice has charmed listeners of KLX. She is a popular singer identified with Jean's Hi-Lights.

KLX has another well-known Radio entertainer in the person of Tatyana Popova, a Russian mezzo-soprano. She is on the air during the presentation of the evening programs, and her happy manner and carefree spirits have both contributed to the hold she has on the Radio public along the coast.

Charles T. Besserer is the popular organist at Station KLX. He is a splendid artist.



Tayana Popova, Russian mezzo-soprano, left, and below, Rastus and Professor, of "I Know It" fame, who have host of followers on Pacific coast.







Bro. Bob, otherwise Ray Raymond, shown above. George Otto's Hawaiians, on the right, are clever uke and guitar artists, pesented daily except Sunday from KLX.

KMTR FEATURES

MUSIC

and ARTISTS

HOLLYWOOD, aside from being the cinema center of the United States, and the retreat of the Pickfords, Chaplins, Fairbanks and others of the film colony, is the home of KMTR, which was installed in June, 1925.

There is variety plus to the programs of KMTR, but paramount is the musical features. An excellent and well balanced band of musical artists have been mobilized under the banner of KMTR, and from day to day this station provides its Pacific Coast fans with delightful programs.

A merry and hard working staff of troubadours functions at KMTR, and the desire to satisfy the public is evidently being realized if one is to judge from the complimentary messages that pour into the station.
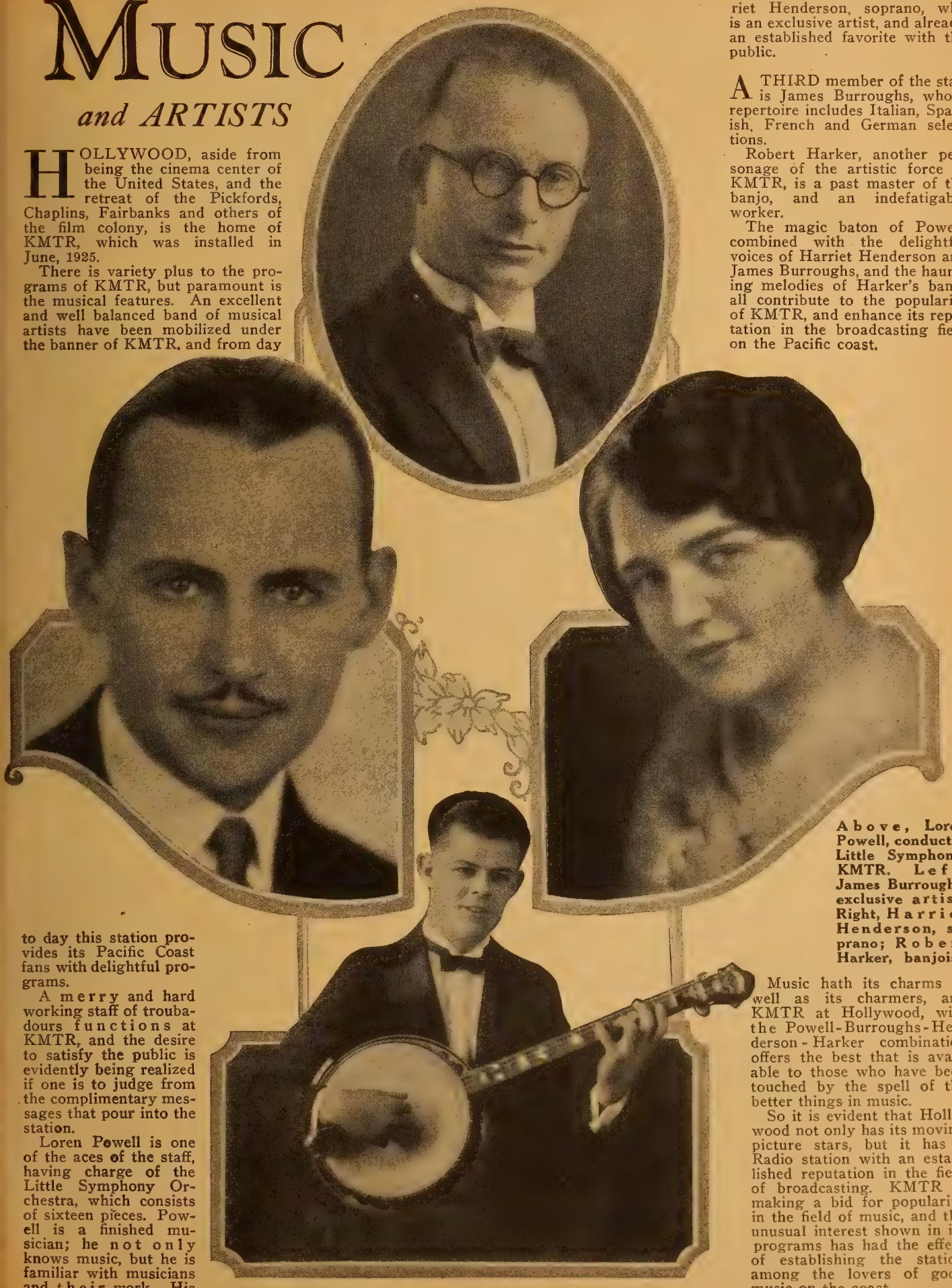
Loren Powell is one of the aces of the staff, having charge of the Little Symphony Orchestra, which consists of sixteen pieces. Powell is a finished musician; he not only knows music, but he is familiar with musicians and their work. His Little Symphony is an exclusive organization and, backed by his indomitable personality and ability as a musician, he has given the fans of KMTR a splendid series of programs.

Another star of KMTR is Harriet Henderson, soprano, who is an exclusive artist, and already an established favorite with the public.

A THIRD member of the staff is James Burroughs, whose repertoire includes Italian, Spanish, French and German selections.

Robert Harker, another personage of the artistic force at KMTR, is a past master of the banjo, and an indefatigable worker.

The magic baton of Powell, combined with the delightful voices of Harriet Henderson and James Burroughs, and the haunting melodies of Harker's banjo all contribute to the popularity of KMTR, and enhance its reputation in the broadcasting field on the Pacific coast.



Above, Loren Powell, conductor Little Symphony, KMTR. Left, James Burroughs, exclusive artist. Right, Harriet Henderson, soprano; Robert Harker, banjoist.

Music hath its charms as well as its charmers, and KMTR at Hollywood, with the Powell-Burroughs-Henderson-Harker combination offers the best that is available to those who have been touched by the spell of the better things in music.

So it is evident that Hollywood not only has its moving picture stars, but it has a Radio station with an established reputation in the field of broadcasting. KMTR is making a bid for popularity in the field of music, and the unusual interest shown in its programs has had the effect of establishing the station among the lovers of good music on the coast.

KMBC Presents VARIETY

DIRECTORS vision audience from bridge parties to corn husking bees and plan programs to suit all tastes.

VARIETY being the well known spice of life KMBC at Kansas City believes in spice. Tuning in this popular station, associated with the Kansas City Journal-Post, one obtains a well flavored program whether it be by night or day. The success and popularity it has widely achieved may be attributed largely to the vision and foresight of Arthur B. Church, managing director, and of its program director, George C. Biggar, who not only organizes the variety of entertainment but takes the "mike" himself. He has not lost sight of the vitally important fact that the voice of the station is the only contact the personality of the station has with its audience; an item somewhat overlooked by many station heads who feel that the business of being an announcer is trivial and well within the scope of a schoolboy's spare time.

Mr. Biggar does his own announcing and does it well. The KMBC audience reaches out through a strata of bridge and tea circles, busy housewives, resting business men, workingmen's homes, stock buyers and sellers, farmers and farmers' families, and into homes that touch every walk of life. There is need for varied entertainment and information. All must be pleased.

Market reports, problems of the home, weather conditions, spot news of the hour take up the daylight span of broadcasting. There is something passing in review all the time. But when the night shadows fall and the cares of the day are ended then comes the lighter form of entertainment and music fills the air.

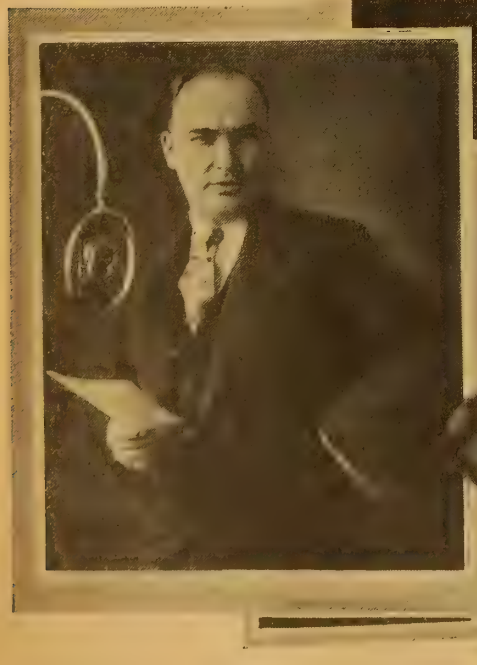
The harmony features, embellished by ukulele, are provided by the Side-by-Side Girls, two charming misses who are well and favorably known to the fans who follow the activities of KMBC. They sing all the blues and dreamy ballads, providing their own "uke" accompaniments. *(Seems like KMBC forgot to tell you some of the real names. —Editor.)*

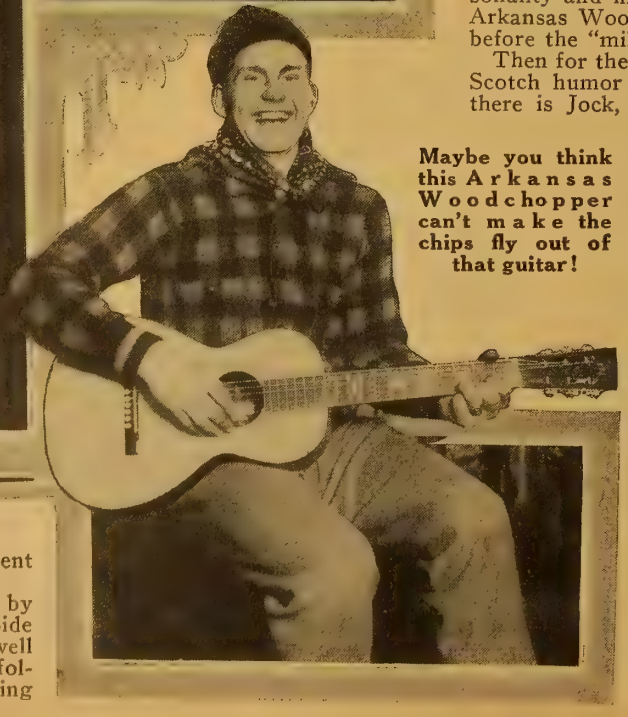


We think KMBC a little old fogy not to give names of entertainers. These little dears are just the Side-by-Side Harmonizers. An' wouldna ye gie a penny to know Jock's other name? Show us tha' dimpled knee, Jock.



George C. Biggar, who believes in announcing programs himself at KMBC.





Maybe you think this Arkansas Woodchopper can't make the chips fly out of that guitar!

The Arkansas Woodchopper is one of those old-time singers who regales with the tunes of long ago. His repertoire includes the carefree and happy old ballads such as "In the Shade of the Old Apple Tree," "Blue Bells," "Old Black Joe" and "Mother Machree." His own guitar accompaniments, his genial personality and infectious good humor make the Arkansas Woodchopper a welcome personage before the "mike."

Then for the benefit of the lovers of genuine Scotch humor and the Lauder type of songs there is Jock, the Wee Scotchman. Jock is a master of the dialect of his native land and can roll his r's and break in with a chuckle, typical of the sons of bonny Scotland.

The Radio features of KMBC have been popular because all classes have found an interest in their Columbia chain broadcasts, farmers' bureau, woman's programs, news reports and dancing presentations, all of which have made many friends for the station. Cooperating with the Journal-Post, KMBC has presented a special program for the farmers in addition to the R. F. D. Dinnerbell Hour.

The studios of KMBC are in the roof garden of the Aladdin Hotel, the Midland Broadcast Central, the transmitter being at Independence, Mo., ten miles away. The station operates on a frequency of 950 kilocycles.

All U.S. Open to Every Listener

NEW ALLOCATIONS Offer Wide Playground

For the Great Game of "Getting Distance"

CLEAR CHANNELS*

ZONE I EAST		ZONE II E. CENT.		ZONE III SOUTH		ZONE IV W. CENT.		ZONE V PACIFIC	
Kc.	Sta.	Kc.	Sta.	Kc.	Sta.	Kc.	Sta.	Kc.	Sta.
660	WEAF	700	WLW	650	WSM	670	WMAQ	640	KFI
710	WOR	750	WJR	740	WSB	720	WGN	680	KPO
760	WJZ	820	WHAS	800	WBAP	770	WBBM	790	KGO
860	WABC	980	KDKA	850	KWKH	810	WCCO	830	KOA
990	WBZ	1070	WTAM	1040	WFAA	870	WENR	970	KJR
1060	WBAL	1110	WRVA	1080	WBT	1000	WOC	1050	KNX
1100	WPG	1160	WOWO	1140	WAPI	1020	KYW	1130	KSL
1150	WHAM	1170	WCAU	1190	WOAI	1090	KMOX	1180	KEX

By Raymond M. Bell

SINCE the beginning of Radio broadcasting, listeners have been interested in seeing how far their sets would reach. Who was not proud the first time his set reached across the continent? In the earlier days of broadcasting it was quite a feat when the listener in New York heard Chicago. As time went on transcontinental reception became more common, until the increasing number of stations crowded the wavebands. In the last few years the air has been so crowded that DX reception has been difficult.

Now, again, thanks to the federal Radio commission, we have a chance for worthwhile DX reception, as a glance at the chart of clear channels shows.

Eastern listeners will find clear channels for Pacific coast stations, coast listeners clear channels in the East, and Midwest fans have clear reception from both directions. As a matter of fact, conditions for DX reception are better now than ever before. Not only are there more clear channels, but the stations have higher power than ever before.

But, you may ask, why all this talk about DX; why not listen to the programs from the local station? One of the marvels of Radio broadcasting has been the ability to tune in stations in any direction. The DX fan is in one sense an explorer, for by turning the dials he can get a symphony concert from New York, dance music from Los Angeles, a talk from Denver, a barn dance from Nashville, or the World's Pioneer Broadcasting Station at Pittsburgh.

SITTING in his easy chair, the fan can tour all parts of the United States. With the new high-power receiving sets fans should have no trouble on the clear channels. Even Chicago and New York listeners have a chance for DX with the clear zones in the city allocations.

The thrill one gets in tuning in a program miles away is hard to equal. Long before man dreamed of Radio there was romance in distance. Today distance still lends enchantment, for who isn't thrilled by hearing an orchestra across the continent. Fans can try for anything from 8WMC St. Johns, Newfoundland (400m.) to KGBU Ketchikan, Alaska (333m.) this season.

You veteran DXers who were on the air when KGO Oakland used to come through on 312 meters—when KFKX came in like a local—when WDAP Chicago was on the air, will all be hard at it these days, but you fans who don't know the thrill of DX, check over the set, get a log of the new waves, and try your hand. The chances are excellent. Let's go!

Reception of foreign stations on the broadcast waves has developed until now programs can be tuned in from stations in Europe, South America, Asia, and Australia. The best transpacific station is 2BL Sydney (New South Wales). It may sound like a fairy tale to hear broadcast programs at a distance of 10,000 miles, yet 2BL can be tuned in many mornings of the year about 6 a. m., E.S.T. (9 p. m. in Sydney). There is little interference at this hour. The best months for 2BL are March and October. It often has good volume and the announcement is given "Station 2BL at Sydney." All types of entertainment can be heard. Often at 6 the GPO clock and chimes sound the hour.

THE BEST (and most famous) transatlantic station is 2LO, the London station of the British Broadcasting Corporation. Many interesting programs have been broadcast since the first one in November, 1922. London can be tuned in on good winter evenings on 361 meters.

To obtain the most satisfactory results there are certain important rules pertaining to the location, condition and operation of the receiver which one should follow diligently—rules that others as well as I have found to be most practical if not absolutely essential. These rules follow:

1. A good location.
2. A high aerial.
3. The best possible ground.
4. A set 100% efficient—selective—with tubes and phones in the best of condition.
5. Very accurate tuning and careful calibration.
6. Up-to-date station lists.
7. Patience.

Furthermore, one should keep in touch with the development of Radio in all parts of the world. By experience one learns the best times to listen for DX. We do not say that reception of the Antipodes is an established service; it depends much on proper atmospheric conditions. Yet the fact remains that DISTANCE LENDS ENCHANTMENT.

FOR a number of years the writer has been receiving foreign stations and consequently he has become interested in Radio in all parts of the world. Located in the eastern part of the United States, he has been successful in tuning in medium wave stations on several continents during the past five years. 2LO London has been heard every year since the International Tests of 1923. During the winter of 1927-28, it frequently came in with fair volume. EAJ6 Madrid, EAJ1 Barcelona, and Hamburg (Germany) have been logged on the Continent and OAX Lima in South America. JOAK Tokio and KGU Honolulu have been tuned in under very favorable conditions.

The Australian broadcast stations have been coming in every fall and spring since 1926. 2FC, 3LO, 4QG, 5CL have been logged a number of times. 2BL Sydney has an exceptional record, for it has been heard many times with good volume. The writer has kept in touch with Radio in other lands in a number of ways. He corresponds with fans in England, Australia, and China, and receives Radio papers from England, Argentina, and Australia.

By letter he has kept in touch with foreign stations in all parts of the world. He values very highly letters and cards from the stations mentioned above confirming reception of their programs. Feeling that many fans are interested in the international development of Radio, he has outlined the situation in various parts of the world.

*See detailed table on page 104.

WHILE there are many listeners who "travel abroad" by the ether wave very few Radio devotees from the microphone end enjoy the experience of broadcasting from points around the world. Mrs. Gladys M. Petch, until recently a member of the KGO staff, claims to be the world's champion globe trotting broadcaster. At latest reports she was in Germany where she wrote home of a machine the Germans had invented that could be utilized for broadcasting any sound effect desired. Mrs. Petch has spoken through the microphone in Italy, France, Spain, England, Belgium, Holland and Norway. In the latter country she has been associated with the Oslo station where she teaches English to the Norwegians under the auspices of the government. When speaking in Italy Mrs. Petch found it necessary to obtain permission directly from Premier Mussolini. Naturally Mrs. Petch is a good linguist.



Mrs. Gladys M. Petch

Old Prejudice Dissolves —

Radio Keith Orpheum Hour Represents and Brings Wealth of Theatrical

By Harold

LIKE the warm spring sunshine against a frosty snow bank the permeating good will and friendly influence of Radio broadcasting melts down one frigid barrier after another—and now we have the spectacle of America's old established chain of vaudeville houses in the ranks of the broadcasters.

Until recently the management of the Keith and Orpheum circuits considered Radio an enemy to the theatrical interests. Too many people, so they reasoned, would be only too happy to have the entertainment of talented artists come to them over the air and down through the all-embracing throat of the Radio reproducer at the neglect of the box office.

No artist with a contract for stage appearances with these old established houses was signed but that one specific clause was inserted to the effect that said artist must not be heard over the Radio during the term of that contract.

Now, everybody knows that the Radio Keith Orpheum hour over the National Broadcasting company network every Tuesday night at 11 o'clock, E. S. T., is one of the most enjoyable periods of the week. The inaugural program a few weeks ago was one of the sensations of Radio history with pickups from the leading Radio Keith Orpheum houses located in New York, Boston, Philadelphia, Chicago and Milwaukee. All were shoved into the big Radio performance with such smooth deftness it was difficult to imagine that the bill represented such a wide spread of territory.

Gone were the old prejudices as the stimulating list of headliners was flashed to the listening audience of millions. Is it conceivable that thousands in that audience as the result of that broadcast would not feel sufficiently aroused to go and hear the artist direct when the opportunity afforded?

Whence came this change of heart? The inside story has not all been told—probably never will be. The first crack in the armor seems to have developed last summer when the publicity director in the Chicago area persuaded his conferees that no serious harm would come from a try-out of a few broadcast announcements of current attractions at the Palace. Tom Mix was on his way west from New York. A special reader was sent out over a local station announcing the appearance of Tom and his horse, Tony, on the Palace stage. The result was surprising. The regular summer slump seemed instantly overcome and the big Palace came very close to a complete sell-out.

Other experiments followed with equally surprising results. They were actually getting right into the homes. Radio listeners were interested in vaudeville. They really left their receiving sets to see a vaudeville show! The result was that Radio Keith Orpheum theaters throughout the whole territory were instructed to place announcements with their local broadcasters. All the Chicago Radio Keith Orpheum houses are now on the air regularly, with the leading houses on daily except Saturday and Sunday. Even the Palace Sunday matinee has come from a half-sold house to a regular complete sell-out every Sunday with hundreds turned away, and from no other promotion than Radio.

All this doubtless had its effect in the ultimate change of policy—and the final acquisition of important stock by the Radio Corporation of America. With the advent of the latter company into the organization came the rather mystifying question of





Adela Verne, above, regarded by many authorities as the world's greatest woman pianist, captivated a million listeners at the inauguration of the RKO National broadcast hour.



Flitting from New York to Chicago and then back to New York the trans-continental vaudeville program lifted the curtain on Miss Edith Evans (above), whose voice proved a real find for Radioland.

Nick Lucas, the crooning troubadour, whom Radio discovered for vaudeville.

Radio Wins Stage Talent

Big Concession from Old Management Entertainment to Broadcast Art

P. Brown

"Why?" What is the RCA going to do in the theatrical game? Various statements and theories have appeared. Attempts to get definite and detailed information from headquarters by Radio Digest have not been entirely successful.

One story published under the authority of a news syndicate stated that the RCA was planning to line up a string of good theaters for television shows on a big scale. It was indicated that the Radio corporation would produce master shows in key centers and send them either by wire or short wave transmission to affiliated theaters on the circuit. Thus the patrons of perhaps a hundred or more theaters would be sitting in far scattered communities and listening and seeing the same performance emanating from a studio located and operating as one of the present-day Radio broadcast chain studios.

The question as to the truth of this story was put to various people in New York and Chicago. And only evasive or "buck-passing" answers were received.

Perhaps the Radio Keith Orpheum hour is an experiment leading to an arrangement of this sort. And eventually that may be still another phase of the Radio of tomorrow.

There have been transcontinental broadcasts before the opening of the Radio Keith Orpheum hour, but none jumped about the country from one town to another with so little interruption The exact chronological order of events is not available to the writer at this moment. It is recalled, however, that the master of ceremonies in the New York studios of the National Broadcasting company indicated that the curtain was going up in the Boston theater where Henry Santry's orchestra played an overture to be followed later by incidental music.

The next scene shifted to New York, and other entertainers stepped out from the wings. Every listener could easily visualize a stage and perhaps the very artist announced for that particular number, Will Fyffe, the celebrated Scotch comedian, who had been in Chicago the week before, was readily visualized by patrons of the Chicago Palace when he was announced in New York with his peculiar and fascinating line of patter from old Scotland.

With scarcely a flutter the scene was shifted to Philadelphia where a blackface team shuffled out before the Radio footlights and regaled the audience with African wise-cracks and snappy comebacks. The orchestra played, a new name appeared in the Radio annunciator. It was Mae Murray and her marimba band. Mae, all palpitating and so misjudged as an utterly frivolous little thing, stepping from past to present, talks solemnly and draws an impromptu moral from the fact of her broadcasting, for which she contritely apologizes when it is all over.

There is no intermission on high-priced toll lines, so the next curtain goes up in Chicago where Adela Verne, billed as the world's greatest woman pianist, is seated at the piano. When you hear her you feel that the claim is fully justified—at least you never heard any woman play with greater mastery and feeling. And perhaps you might go so far as to say you never heard lordly man do a more artistic interpretation on the piano.

Now you are back in New York where Miss Edith Evans is singing to you. You certainly will want to see the girl who can sing like that when she comes to your local theater—and that's where the old vaudeville czars made their mistake for so long, in their contempt of Radio.

You may miss the handclapping but there is no time wasted before you discover that your ears are now listening to what is going on in Milwaukee, Wisconsin—quite a hop, but you never noticed it. Nick Lucas, the crooning troubadour, is pleasing you with his gentle tenor voice and a faintly sighing ukulele. You sure are glad to hear Nick again, as you have learned to like him from hearing him come to you from various broadcasting stations where he first acquired fame as a sweet singer.

And so the program goes. You realize now that another big field of fine entertainment is opened to the Radio listener. Another formidable ice barrier has melted away and you have a great deal to anticipate for the future in the way of notable talent for your Radio entertainment.



"Rev." Mae Murray offered a little "sermon."



Will Fyffe, famous Scotch comedian, with the smell of the heather still in his clothes, brought an exotic touch to the RKO program.



Henry Santry's orchestra played the overture from Boston.

KVOO Speaking;

That's Cowboy State

THE Voice of Oklahoma Talks Up from Tulsa and Tells the Southwest All that Can be Told in Language of Masses

THIS job of being voice of an entire state is no joke. Just ask any of the KVOO staff. For four years now this station has been operating under the title, The Voice of Oklahoma.

Back in 1924 several thousand people gathered in Bristow, Okla., to celebrate the opening of KFRU (since changed to KVOO), the first station in the cowboy state to use the enormous power of 500 watts. Hundreds of artists took part in the twenty-four hour program initiating the station. It was then operating on an average of six hours daily. E. H. Rollestone was its founder.

Two years later another entertainment heralded the installation of a new 1,000-watt Western Electric transmitter and an increase in operating time to ten hours daily.

Last year another step was taken in the advancement of "Oklahoma's Voice" when the equipment was moved to Tulsa with its added talent facilities. Shortly after the stock of the corporation was bought by W. G. Skelly, Tulsa oil man.

Improvements are coming so fast that even the staff cannot keep up with them. New studios. higher power, increased personnel and everything that goes to make a first-class broadcasting station. KVOO is now operating in one of America's finest studios. This includes two studios, inner and outer offices, reception room, control room and smoker lounge.

From a technical standpoint, improvements are just as elaborate. The new transmitter, using 5,000 watts, will be located at a point about fifteen miles from Tulsa. A stucco bungalow is being constructed to house the apparatus, and will, in addition, provide living quarters for operators and engineers.

At present KVOO is maintaining the most complete schedule of any broadcasting station in the southwest, giving uninterrupted service an average of fifteen hours daily. Opening with a shopping hour at 10 o'clock each morning, the Voice of Oklahoma broadcasts almost continuously until 1 a. m.



Above, Ann Tieche, program director. Left, Ted Warner, 'cellist.



Right, above, J. Francis Laux, sports announcer, and below to the right is a picture of Harry K. Richardson, director of publicity.

Every conceivable type of entertainment goes on the air during this daily period of broadcast. Markets, sports, farm talks, vocal numbers, organ music, instrumental soloists and ensembles and dance orchestras, each have a turn at the mike daily in addition to the chain broadcasting.

KVOO was the first southwestern station to obtain a berth on both the red and blue networks of the NBC. At present it is carrying the great majority of well known broadcasts of both chains.

(Continued on page 119)

Left, Wade Hamilton, organist, featured on Wednesday night program.

WAPI on the Air

BIRMINGHAM Station Serves the Institutions of the State

For ALABAMA



Sara Hunt Vann, on the left, is an organist and carrilloneur at WAPI.

Until recently the great State of Alabama has lagged far behind the majority of the states with respect to Radio. While other states have been forging ahead with the installation of one and in some instances several super-power stations, Alabama has been forced to content herself with two very small stations. About four years ago that indescribable Radio bug began working on two of Alabama's leading characters, P. O. Davis and L. N. Duncan, both of whom were connected directly with Extension Service of Alabama.

Through the beneficence of the Alabama Power company a station located at Birmingham, and operated under the call letters of WSY was given to the Alabama Polytechnic Institute of Auburn, Ala.

This station was operated by the college for a while, then enlarged to 500 watts through a gift of Victor Hanson, owner and publisher of the Birmingham News and Age Herald. It was soon found that a 500-watt station was inadequate to serve the purposes of the college, and plans were formulated for the purchase of a new 1,000-watt Western Electric station which was later installed at Auburn.

Because of the small population within the consistent coverage of the one KW station and the lack of talent in Auburn, Mr. Davis and Mr. Duncan decided that a super-power station located at Birmingham, Ala., which is geographically near the center of the state and near the center of the population of the state, would serve the State of Alabama in a far greater way than could ever be expected in Auburn.

After many conferences arrangements were made for the City of Birmingham to pay half the operating expenses of the station should it be removed to Birmingham. A new 105C type Western Electric transmitter, the third built by Western Electric Company, was purchased by the Alabama Polytechnic Institute of Auburn, and installed at Birmingham with remote control studios in Auburn and Montgomery, Ala., the state capital. The Protective Life Insurance company of Birmingham which had been contemplating the installation of a broadcasting station, offered to co-operate with the officials of the Alabama Polytechnic Institute by furnishing and equipping a suite of studios which were to be used by WAPI. The entire fourteenth floor of the Protective Life Building in Birmingham was turned over to the station. This layout consists of one large main studio, a smaller studio and an auditorium with a seating capacity of 300. All of these were prepared acoustically.



Jesse L. Drennen, Jr., 13-year-old vocalist, at right; also, Walter N. Campbell, manager, WAPI, below, and William Nappi, who directs his own orchestra.





Plans having been completed for the installation of the station, Mr. Davis, who had been made general manager of the station, began to look around to find some one to take charge of the station as manager. It was his desire to find a man who was experienced in radio.

After making several visits to various stations he dropped in at Nashville where it was suggested to him by interested parties in that city that he might be able to secure the services of Walter N. Campbell who for two years had been connected with two of Nashville's radio stations —WLAC and WBAW. An offer was made to Mr. Campbell, who accepted and began work December 15, 1928.

W. A. (Bill) Young, who had been connected with WAPI for two years when it was located at Auburn, was brought to Birming-

(Continued on page 118)

JACKSONVILLE SPEAKS THROUGH WJAX

in Sunny Florida



MRS. IRVING MESSICK, aside from being accompanist for various WJAX artists, is piano soloist.

PICTURE the royal palms, orange groves, white sand and a great stretch of water, and you have a hasty picture from an airplane of Florida. True, as you near the earth you come upon magnificent avenues, stucco houses of colors that defy description and baffle the imagination, and everywhere acre upon acre of vegetation that seems to run rampant.

Then suddenly a city, with its imposing business section, dignified residential district and well appointed outlying centers of activity. And, amid it all blasely rising into the blue are the towers of WJAX, which became an active going Radio station Nov. 26, 1925.

WJAX speaks for Jacksonville.

"And, why?" you ask.

The answer is simple, because the station is maintained by the City of Jacksonville.

Therefore, when WJAX is on the air, Jacksonville is speaking for its 140,700 inhabitants.

John T. Hopkins III, formerly of WCAP, is the manager, announcer and chief engineer at WJAX, and around these three responsible positions the activity of the station radiates.

The burden of caring for the musical features provided by WJAX is carried largely by Mrs. Irving Messick, who is not only accompanist for the countless artists that broadcast from the station, but a piano soloist of the first rank, and director of the Aeolian Trio.

If WJAX has any music to offer to the Radio fans, Mrs. Messick handles the infinite details essential to the presentation of the best and most popular numbers.

Of the soloists—and there are many—Nina Gifford has given pronounced evidence of her success as a Radio artist by her three years' service in WJAX. Her repertoire includes ballads and grand opera selections, and her work before the mike is of such a character as to reflect credit not only upon herself but upon WJAX and its management.

The schedule at WJAX is followed daily except Sunday, and since the station was founded, its programs have included almost every feature that has been carried over the air during the last few years.

The responsibility of working out popular programs has been planned with infinite care for detail by Manager Hopkins, who has, through his years of experience in the broadcasting field, been able to analyze public taste and at the same time satisfy the most analytical demands of the public.

Give them what they want and in the way they want it, seems to be the slogan of Manager Hopkins, whose success at WJAX has been due largely to his ability to take seriously this truth, and put it into effect.



MANAGER, announcer and chief engineer are the jobs of John T. Hopkins.



FOR three years Nina Gifford, soprano, has sung from WJAX, her repertoire ranging from ballads to grand opera.

Short Waves and Spark Gaps

CHATTER and Small Talk Concerning the Folks You Hear and Read About in Radio

By Marcella

DOESN'T Florida sound wonderful in the winter or early spring time, especially when it is cold outside and then when winter and spring are half way intermingling? I had my mind all made up that I would take a trip down the Eastern coast in that great big flying machine and tell you all about those Southern announcers, but, of course, all one's dreams do not come true. I must confess that I was influenced for a Florida trip by Walter Tison of WFLA and Dudley Saumenig of WSUN. When you look at those two nice men you can't help but feel that Florida is a place where men are men. They are tall you know and good looking and such a sense of humor. I really ought to know because they took me out to dinner and we went to one of those big hotels where they have an orchestra and all kinds of waiters and you have so many courses it takes a long time to eat.



Walter Tison is blonde and quite slender, blue eyes of course, and the softest voice. Dudley Saumenig is six feet two inches tall and he's just the opposite of Mr. Tison, because he has black hair and he's quite tanned. What a merry twinkle he has in his eye and what funny remarks he makes. I couldn't help but wonder if he tells those odd jokes when he broadcasts. Tune in these two stations. With their new transmitters, I am sure you can hear them. Oh, well maybe I can go to Florida next year.



* * *

Some of these men are simply impossible. That Ollie Riehl is one of them. I never saw such a man. My boss sent me to the National Broadcasting company and said, "Now please get him to write a story about the future of Radio programs." And I went but did I get a story? I should say not. Just as Mr. Riehl would open his mouth to speak to me, the phone would ring. Once I heard him say, "All right dear," I presume he is married, but, my goodness, you would never get time to ask him. Then when I was all ready to ask him whether he thought Radio would be bigger and better in would come the engineer and ask him something. Then an artist wanted to know whether such and such was so. Really I never saw anybody trying to see more people than Mr. Riehl. The worst of it was he asked me to come over just at noon and I naturally though he would take me to lunch. Not he, why he never eats lunch. All he was having for his mid-day meal was a glass of malted milk and he was finishing that when I came in.



But he really is a dear, full of fun and just chock full of ideas and that's the reason he doesn't have time to interview anybody. When you are trying to get Radio programs all over the country and make them absolutely perfect, you would be surprised how many things there are to consider.

* * *

ELIZABETH ANN, how nice it was to get a letter from you. It seems a long time since you have written. Don't I think Leslie Joy devastatingly good looking? I should say I do, and his picture does not do him credit. He has the most attractive blue eyes and the keenest I ever saw. Not married either! You would like Mr. Ruffner if you were to see him. He is tall and quite tanned and athletic looking. Wasn't that a dreadful thing about the Eiffel Tower of Radio. I assure you that wasn't my mistake. Of course, I have met the little pink wife and she is very pleasant indeed. What I referred to was Johnnie Frenkel and look what that printer did. Elizabeth Ann, here is a letter from Carl Menzer, himself and I shall quote it as is. "Sorry I haven't been able to get up to your office but next time I'm in Chicago I certainly will avail myself of the pleasure. (Nice phrase, wasn't it?) Haven't been there for a month and a half, though. Dropped in to see the aircraft show on my way back from Saskatoon, Sask., and had to hurry for a basket ball broadcast.

"Who do I come to Chicago to look at? Well—The Genna Boys and Al Caponi pledged me to their fraternity; nice bunch of boys; and then I have to go in to wind the town clock periodically. Been having some trouble getting Wm. Hale T. pointed in the right direction, too.

"Here's the dope: Drew MacDougal is a student in the University of Iowa and used to be one of the operators at WSUI. Got so busy with studies that he had to give up the Radio operating a couple of weeks ago. I'd guess he was about five feet ten, blue or brown eyes, black or brown hair, and awfully good looking. Elaine Bair is the same sweet girl. I'll enclose a little photo of her. They have glue on the back of them. Told her they come in mighty handy to paste over holes in the windshield of one's car or to paste wrapping paper on packages. Seriously, though, her organ programs are extremely popular. Wish she could do some recording. Jimmy Toyne plays relief for Elaine when she's home visiting Mamma and Papa Bair at Clinton, Iowa. Only thing wrong with Jimmy is that recently he went and done as others have did. Got married, doggone him. Guess that's about all the gore.

"Oh, say! We're starting a novel broadcast tomorrow which will be given every Tuesday and Thursday at eleven. Broadcasting University class room exercises with mikes right in the class room. Ever hear of it before? And, Marcella, if you'll promise to use some extremely good pictures of WSUI's new studios, artists, etc., in Radio Digest, I'll see they are sent pronto. Want story about the station, too? We have the most beautiful reception hall of any broadcasting station in America! No Blah.

"Would like to have you visit WSUI and the University of Iowa."

Would we like those pictures of artists? I will say we would.

* * *

It is so lovely of you, Thelmo, to want to see a picture of the blonde flapper, Marcella, but I have never had any taken. However, here is the picture of Bernice, and Mr. Tomy of WRJ writes as follows:

"Bernice" is just Bernice—at least she has gone without the family name for so long that she has to give a couple of thinks to remember it herself. She became staff pianist for WCX, lately absorbed by WJR, in 1923, and was perhaps the greatest factor in making the Red Apple club nationally known. She is frequently at WJR but is just now in vaudeville, teaming with Thelma Bow with whom she was long associated on Radio. "Bernice" probably has the most distinctive technique of any pianist heard on Radio. Once you hear her you will never fail to recognize her work. She is 23 years old, or will be in a few days, and is not married. She's not so hard to look at, either, as the accompanying picture will disclose." He also says that Bernice and Thelma Bow are booked in Chicago for the last of February and he will have them call me up. Watch for the next issue and will tell you all about them. These men never seem to get in all the details we like, do they? Funny when I was in Detroit last spring I missed Bernice. I gave you her picture recently.

* * *

WHAT bad luck one does have, sometimes. There is Alois Havrilla. I caught just a glimpse of him when I was in New York and thought he was very nice, but did not have time to really get a good impression. He is a visiting announcer with the NBC and was in and out of town last week. I am awfully sorry, Hortense, that I could not get a good chat with him. I will see what can be done for the next issue.

* * *

Ellen dear, when your letter came in asking about Happy Hank, WGN was immediately written to asking for the information you wanted and his picture. Instead of sending back a regular photograph, that WGN publicity man sent a pen and ink sketch, which I will just bet you Hank drew himself, and here is the answer to my letter:

"The enclosed picture was taken of Happy Hank at the tender age of four. His favorite hobbies include yachting on his palatial steam yacht, wintering at Palm Beach and wiping the dishes for his wife. Hoping you are the same, Hank Harrington."

Can you imagine! I think Hank drew that funny picture himself, and everybody knows no Radio announcer could afford a steam yacht and take trips to Palm Beach. I really can't see why these men treat our serious questions so frivolously Thank you so much for inviting me to visit you if I am ever up that way. I would love to.

* * *

LITTLE JACK LITTLE certainly has wound his way into the hearts of his audience. There are ever so

many requests for his picture. You will find it in a different section of the magazine. Yes, Jack is married and his wife travels with him much of the time. She is devoted. Jack may be small but he is very good looking. He has blue eyes and light hair and has pink cheeks. There is something very attractive about him. Of course, I have seen him! He is 5 feet 3 inches tall and is about twenty-eight years old. He was born in Waterloo, Iowa. I wonder if any of our Iowa readers remember him.

* * *

Even though Ford and Glenn are not on the air at this minute, Helen wants to know more about them. Both the boys are married and have very nice wives. At least I have never heard any complaints against them. Ford Rush was born in New Orleans over thirty years ago. He is six feet tall and weighs close to 200 pounds. Glenn Rowell was born in Pontiac, Ill., about thirty years ago. He may not be as tall as Ford, but he weighs more. Aren't they a jolly pair? Did you know that Edgar Bill, director of WLS, brought them together.

* * *



You are a little late, Elsie, asking for information about Lewis C. TeeGarden of KEX. He became engaged last month to that very pretty contralto, Alice Prindle. It just seems as if they ought not to allow the Radio stars to be so good looking because it is so fatal to the announcers and directors. Oh, just lots of them have been ensnared by sopranos, not to speak of contraltos and pianists. It doesn't give us girls on the outside very much chance, does it? It is no wonder Mr. TeeGarden has such a lovely, deep voice. He is a graduate of the Alviene School of Dramatic Art in New York City and has had several years of professional experience. He seems terribly young to be getting engaged, don't you think?

* * *



Here is a picture of my little namesake, Marcella Roth. We have quite a close feeling for each other just because we have the same name. However, Marcella Roth is a little red head instead of a blonde and, although she showed no signs of a peppery temper when she was up here several years ago, I expect she can hold her own. Marcella is back on the air again as the Twilight Story Girl of WWL, New Orleans. Tune in at 7:30 p. m. Saturday nights and you can hear her read her delightful stories. My goodness, what an old Radio star Marcella Roth is. She has been on the air for at least two or three years.

* * *

HERE'S a letter from a Radio fan who has been listening to programs for the last four years. She asks me about the United Lansinger. Has anybody heard him lately? I haven't, not a word. The Ray-O-Vac Twins are broadcasting under their own names of Russ Wiley and Bill Sheehan at KMA, Shenandoah. The gay pair you hear at WDAF called Jack and Jill are Dean Fitzer and Juanita Collins Fitzer, his wife. There, now, it is out. Is Mr. Fitzer fat? I should say not. He is tall and well built, unless he has put on weight the last two years, and has the dearest little mustache. Jill is a little lady of 115 pounds, blue eyes, dimples and golden hair. There is a little "Jill" called Shirley Dean.

Did I tell you about going to Detroit this year? In that way I met that handsome John Patt at WJR. Oh, I am very much afraid he is married. In fact, Jessie, I saw Mrs. Patt, although I was not introduced. Let me see, John has been in the Radio field ever since WDAF first went on the air. He has always been right hand man to Leo Fitzpatrick both at WDAF and WJR, and not only that, he was on the air when he went to the University of Kansas at Lawrence. This isn't a new picture, at all. In fact, Mr. Patt is just dreadful about sending out his photographs, and I thought, even though this was taken two or three years ago, it might give you a general idea of his appearance. Of course, he is much more mature nowadays. You might say that he grew up with Radio, because he has done practically nothing else.



H. Dean Fitzer, WDAF Director.

There was a director,
His name was Dean Fitzer;
He had a cute whisker
On top of his kitzer.

* * *

MY GOODNESS, why can't that attractive team, Jack and Jean, stay put. Now they are at WLW. Here is the latest information about them, Jinny. (I just know that printer is going to print your name Jimmy.) Jack and Jean are so mischievous that it is terribly hard to get any information out of them. Every really serious question they laugh at. Doesn't it sound like them? For instance, when asked if they were married, they seemed to take it as a perfect joke. Of course, they are both very young. Both have medium brown hair and blue eyes. Gean Carroll is tall and slim and Jack Grady is shorter and heavier. They used to sing in vaudeville and met four years ago, when they decided to team up. Jack is the one who plays the piano and Jean plays the harmonica and guitar.

* * *

Where do you think that attractive Walter Campbell has gone now? I know you could never guess, Betty, WAPI, Birmingham, Ala. Another reason I should like to have gone south. You remember, I said he telephoned me and said he was going to a new station.

* * *

Henry Wing certainly got fooled when he went to WLBZ. He thought the snow would be so deep that he would be snowed in for the winter and Radio would be his only communication with the outside world, and he says they haven't had a bit of snow yet and his letter is dated January 18. It seems as if winter is not what it was.

* * *



Lucille says she has palpitations whenever she hears Bob Brown of WGR. Here is what Anne Stewart writes:

"In answer to the unanimous question of the feminine half of the Radio audience, the profile is that of Bob Brown at WGR, whose distinctly friendly and sympathetic personality over the air has made him a favorite in the two years he has been before the mike. New York is Bob's birthplace, but he has spent the greater part of his twenty-six years in Buffalo. He holds swimming championship records, likes to play golf, is adept at boxing and displays his versatility in his ability at writing, whether prose or poetry. Radio is both vocation and avocation for Bob, and, like the mailman who went on a hike on his day off, Bob's spare time is spent knocking about the countryside in his sport roadster, visiting as many Radio stations as he can crowd into each trip. He sings baritone and strums a mean ukelele. And, oh, yes, a whisper to Marcella, appearances in Bob's case are not deceiving—he is just as personable as he looks and, surprisingly enough, is still single."

* *



While I was over at the NBC I saw Mr. Redmon—by the way, I spelled his name wrong last issue. He is the best looking thing. This picture doesn't do him justice because it only shows what a nice grin he has and it does not tell you how fascinating he is. I heard just in a round about way that he had a fight with his girl. I don't see how she had the heart. Somebody else is just sure to pick him right up, because he has the most irresistible eyes. You can hear him on the air every now and then. But I think he likes to write better, and his programs come over the Midwest network.

While I was in the office I decided I wanted to see just how they sent out the programs and so I went out to the room you rarely hear anything about, and without which you would never hear all the enchanting voices you like so well, the control room. Charles Gray was in charge. Don't you remember, I told you about him last issue? He is the one who works the controls at the opera and makes it possible for you to get lovely music. Do you know just this Chicago office alone, not to speak of all the other NBC offices all over the United States, gets from 12 to 13,000 telegrams a month, and with one little flick of a finger Mr. Gray could control 100 tons. Just imagine! All the networks are worked with buttons just like our electric lights, and fancy what would happen if Marcella, for instance, poked the wrong button.

* * *

If you have an questions you would like to have answered, please write to me and I shall be glad to help you get better acquainted with your Radio friends. Besides, I love to hear from you. Remember that Marcella sees all, hears all and tells everything, so do not be afraid to acquaint her with any personal secrets you want broadcast in this column.

Jenkins Discusses Television

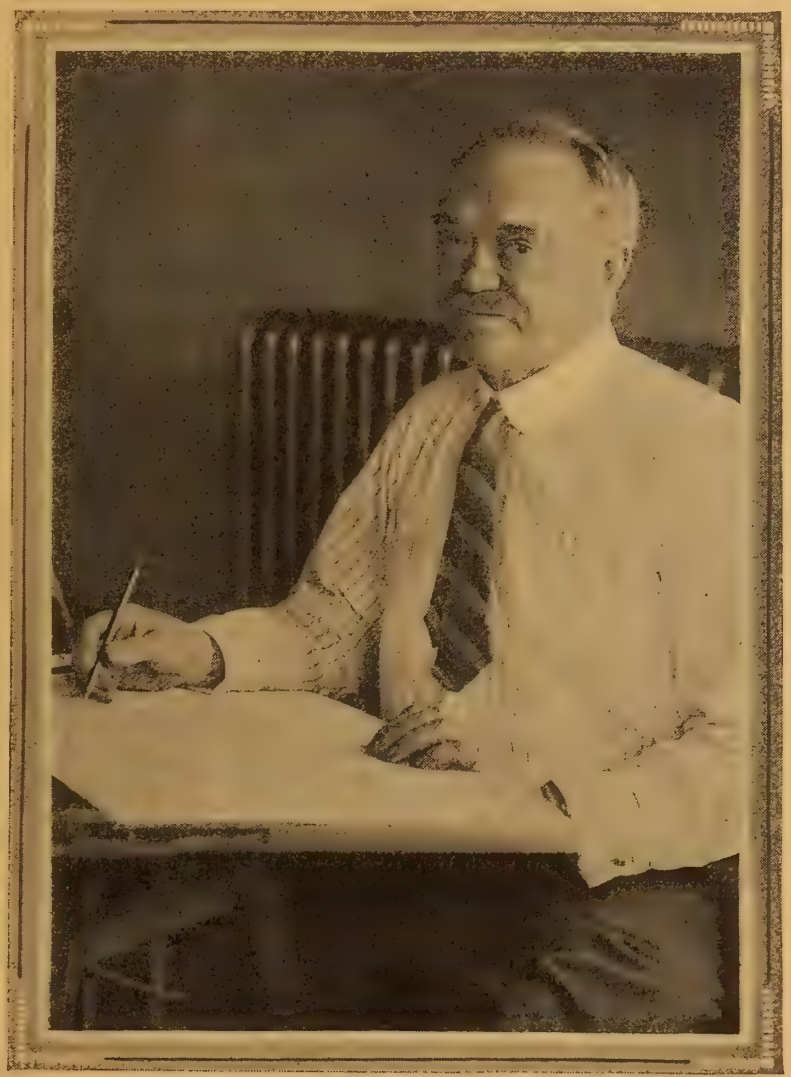
Famous Scientist Says Visual Broadcasts Will Supplement, not Supplant Tomorrow's Programs

By C. Francis Jenkins
Vice-President in Charge of Research Jenkins Television Corporation

IF I remember correctly, the great English novelist, Charles Dickens, began his book, "A Tale of Two Cities," with a series of brilliant contrasts intended to impress the reader with the fact that the period of which he was writing was one of the utmost confusion, both in Britain and in France. Now, if I were gifted with Dickens' ability as a writer, I should set down some more such series, for confusion is unquestionably the dominant note with regard to the present status of television. Inasmuch, however, as I am not an author but a scientist, I shall have to content myself with a simple statement to the effect that television is a most misrepresented subject and let it go at that.

Some, who have apparently allowed their enthusiasm to get the better of their good judgment, vehemently assure the public that television is here and that it is even now ready to compete with sound broadcasting for a share of its interest. On the other hand, competent engineers, speaking on behalf of some of our most powerful electrical organizations, are just as vehement in their assertions that television is at least five years away. And, to cap the climax, some have even gone so far as to say that television is a ridiculous impossibility and that it will *never* be here. Small wonder, then, that the average layman, hearing television lauded to the skies on one hand and disparaged and even ridiculed on the other, should hardly know what to believe.

The fact remains, however, that television is a subject in which the general public is intensely interested, not so much because of its novelty as because it looms up as a potential agency for home entertainment. Accordingly, I have been asked by the editor of Radio Digest to make an attempt to dispel—if such a thing is possible—some of the mists and camouflage which becloud the issue at this time. Although this promises to be no easy task, I believe that, before I have finished, I shall have at least given a satisfactory answer to that pertinent question, "Where do we stand in television?"



C. Francis Jenkins, pioneer inventor, who was first to produce commercial television sets.

IT is my honest opinion that the views held by *both* classes of extremists are wholly inconsistent with the true facts of the case. Television is *not*—most emphatically not—perfect at this time, and it is *not* on the verge of setting itself up as a rival of sound broadcasting for the affections and the attention of the Radio public. And, to speak with all frankness, I do not believe that it ever will. Television, when it does come, will supplement rather than supplant the excellent efforts on the part of our sound broadcasting stations to entertain and enlighten the public.

On the other hand, an unbiased and impartial analysis of the present status of the art will, I believe, inevitably force one to the conclusion that television can no longer be classed as a mere experiment. I submit that television as it stands today, has achieved a technical development quite comparable to that of ordinary broadcasting at the time of its debut in November of 1921. This opinion, may I add, is quite generally held by competent and disinterested observers.

So much has been written regarding the basic principles of television that the Radio minded public is generally familiar with them. Television, as its name implies, is simply "seeing at a distance," either via Radio or wire. At the transmitting end, the subject must be analyzed, broken up or dissected into a number of parallel and overlapping lines of varying luminous intensity. Usually this is accomplished by means of the so-called scanning disk, a revolving circular plate containing a number of holes so arranged as to form a spiral or eccentric curve. In the more popular form of television pick-up, the scanning disk causes a powerful light source to be reduced to narrow pencils of light which sweep across the subject, line by line, as each hole comes into action. When the last line has been reached, the beginning of the spiral brings the hole for the top line into play, and the cycle is repeated. According to whether the pencils of light fall on light or dark spots, there is a corresponding reflection of light, since the subject is otherwise in darkness. A photoelectric or light sensitive cell converts the line by line scanning of the subject into a series of corresponding electrical values, which are amplified and impressed on the carrier wave of the Radio transmitter. This is the *indirect* method of pick-up.

SINCE it is quite impossible to have news events held in darkness for the benefit of our television pick-up, another method has had to be worked out whereby images in broad daylight may be scanned. This is the *direct* method of pick-up, and only recently has it been essayed with some degree of experimental success. Here the subject is fully illuminated by daylight or other unhampered source of illumination. However, instead of the photoelectric or light sensitive cell being free to pick up the reflected light, as in the method previously described, in this case we place our photoelectric cell in a dark box or camera. Now we employ a scanning disk, with a suitable lens system, so that the photoelectric cell scans the subject line by line.

At the receiving end, our problem is to take the line-by-line summary of the subject, as represented in electrical terms, and, by reproducing the lines in exact sequence and individual intensity, weave an animated image which will be a faithful replica of that televised at the transmitting end. For this purpose we employ a scanning disk, revolved in perfect step or

synchronism with the disk at the transmitting end, together with a neon lamp or glow tube as the variable source of light. The neon lamp is a most sensitive electrical mechanism, incorporating a plate or plates which glow with a pinkish luminosity in accordance with the strength of the incoming signal. The glowing plate or plates are viewed through the whirling holes in the scanning disk, during a small part of their total circular sweep. This causes a glowing screen made up of parallel and overlapping luminous lines, in the absence of a television signal. As a signal comes in, however, the lines are no longer uniformly luminous, but rather are luminous and dark throughout their length, forming a pattern.

SO it is apparent that the television image is really composed of a series of transmitted parellel and overlapping lines. Really, at any given instant, the television image is simply a single dot of light, just as the motion picture image at any given instant is a still picture. In television our problem is infinitely more complicated. We must weave an entire picture with successive dots, in less than a sixteenth of a second. We simply weave our images with such rapidity that the human eye, which retains an impression for a scant sixteenth of a second, cannot follow the process. Television, then, is nothing more than a new and fascinating form of optical illusion, based on electrical means and made possible by the inability of the eye to respond to rapid changes of scene.

Such, briefly, are the means which the modern scientist has taken to demonstrate that the human eye is a fallible and readily deceivable mechanism. The basic principles which he has utilized, however, are very old, being practically coincident with the earliest attempts to transmit sound through space by electrical means. Nearly fifty years ago, pioneer television experimenters were working with scanning disks. They had conceived the idea of light-sensitive cells, utilizing the element selenium. They had recognized the necessity of keeping the two scanning disks in step. They had resorted to the line-by-line analysis of their subjects. A system of radiovision, patented by Nipkow in 1884, utilized a selenium cell, an objective lens and a spirally perforated disk rotating between the cell and the lens "to dissect the scene."

I mention this with the two-fold idea of correcting the widespread but erroneous impression that television is distinctly a modern development and of acknowledging the debt which the present owes the past. With all due respect to what the present-day television experimenters have accomplished, the reader should bear in mind the fact that theirs has been the task of compiling and refining the basic technique originally supplied by the scientists of nearly half a century ago.

RECENTLY, television, once considered the mad dream of the lunatic, has come into good standing as a subject for research and engineering development. Utilizing the well-known principles available to all, many workers have engaged in this field. Baird, a Scotch inventor residing in London, has made notable progress in television, refining the scanning disc technique at the transmitting and the receiving ends to a considerable degree. Dr. E. F. W. Alexanderson, of the General Electric company and the Radio Corporation of America, has made good use of the enormous engineering facilities at his disposal in refining the usual technique. Likewise with Dr. Frank Conrad of the Westinghouse company, who has worked along the lines of broadcasting television pictures picked up from standard motion picture film. There are many other workers both here and abroad, all engaged in refining the usual standard technique. Perhaps the television work of Dr. Frederick Ives, of the American Telephone & Telegraph company, is the most outstanding in point of results, but it must be remembered that any worker can obtain beautiful detail if given a sufficient number of communication channels, whether through space or over wires. The question of available communication channels is one which has seriously handicapped all of us engaged in developing an economical solution of television.

AS FOR myself, I began experimenting with television in a serious way back in 1925, and I suppose I enjoy whatever advantage there may be in an early start. In many respects my decision to engage in television was a natural climax to my previous experimental efforts. In 1894 I had designed and constructed the first motion picture projector, taking cinematography out of the peep-hole, penny-in-the-slot stage and placing it in the theater where it might develop into a leading industry. Subsequently, picture transmission over wires and Radio engaged my efforts. I turned my earliest attentions to the facsimile transmission of pictures, maps and drawings over wires and later by wire. My efforts in this field were attended by some measure of success, and I was able to develop a system of broadcasting weather maps to ships at sea. This technique I placed at the disposal of the U. S. navy, who made good use of it.

From the transmission of still pictures to that of animated images was a logical step, and in 1925 I decided to take it, beginning my experiments with the so-called "Radio movies" at that time. Like all other experimenters, I at first made use of the existing technique of television transmission and reception. It was not long, however, before I found myself hampered by the impracticability of televising or picking up my subjects directly. The crude scanning disc and the small amount of reflected light proved, for a time at least, formidable barriers, as did also the reception scanning disc of huge dimensions with its very small image of poor luminosity.

In order to overcome the transmitting difficulties, I resorted to the use of film rather than the subject direct. In other words, I simply film my subject in a suitable manner, so as to obtain a silhouette picture—the figures in black against a white background. There are no delicate shades or half-tone values. From the negative I make the necessary number of positive prints, so that a number of television transmitters can handle the same subject simultaneously, without the necessity of costly and not altogether practical wire tie-ups. The positive film is placed in a machine not unlike a standard motion picture projector. As the film moves along through the mechanism, a scanning disc causes a powerful pencil of light to it line by line. Depending on the transparency of the film, more or less light reaches a photo-electric cell, which in turn controls an electric current. The electric current is enormously amplified and placed on the Radio carrier wave for transmission.

AT THE receiving end, the problems have proved not so simple to solve. Here my legacy was the unwieldy scanning with its eccentric arrangement of holes, an electric glow tube or neon lamp with low luminosity, and an image about one inch square. These are the elements now being employed by most television experimenters.

In order to gain compactness—obviously, any device with a three-foot scanning disc can never prove attractive for home use—I developed the scanning drum which can be as small as six inches in diameter. In this drum I have placed a special form of neon lamp with four plates instead of the usual one or two. These plates are arranged to flash in rotation, corresponding to the first, second, third and fourth quarter of the drum holes, at the proper time, so as to weave the luminous image made up of so many lines. Furthermore, in order to conserve the small amount of light available in the first place, I have made use of light-conducting rods from close proximity to the glowing plates, out to the holes in the scanning disc. With these details worked out, it remained only to provide a suitable optical system with reflecting mirror and magnifying glass, so as to produce an apparent screen image about six inches square.

For many months back, I have been engaged in broadcasting our Radio movies from two transmitters in our Washington laboratories, namely, one signal on short waves, for a general coverage of the nation, and the other on practically broadcast wave lengths, for local lookers-in. Also, I have encouraged boys and grownups to participate in television reception, even going to the extent of supplying television kits at cost price, so that with an old electric motor, anyone could tune in my Radio signals at an investment of about $2.50! All this has been done in the firm belief that television, as with broadcasting, will have to be a co-operative development, with many taking part.

WITH this brief description of my own system, I shall bring to a close my resume of the present status of the television art. It goes without saying that television, as it stands today is far, far from perfect. There are many and serious problem to be solved, not only in the matter of the television presentation itself, but also in the direction of detail, illumination synchronization, and finally, the establishment of a nation wide service for our potential lookers-in. The solutions of all these problems, however, are in capable hands and they may be expected as a matter of evolution. In my humble opinion it is utterly ridiculous to discredit television on the ground that it is not now perfect.

Those who argue against it on the ground of imperfection are in a class with those who scoffed at the steam engine of Watt, the locomotive of Stevenson and the crude airplane of the Wright brothers. Yet it is a matter of history that these inventions prevailed in spite of all efforts to discredit them and that they have become integral parts of our civilization. And so, I believe, it will be with television. The service which television is capable of bringing to the masses of this world is too patent and too vital to be dismissed with mere adverse comment.

What is more, I cannot agree with those who claim that television is going to come as a result of the efforts of any single man or organization. The thing is too vast and too complex for such a fate as that. Television, like Radio broadcasting, will reach its ultimate development through a nation-wide pooling of ideas, technical brains, financial resources and, if I may say so, the hearty and intelligent co-operation of the amateurs. Radio broadcasting owes its present status, in large measure, to the unsung efforts of thousands of plain people who do not share the dignity and distinction that comes with an "E.E."

And what is the ultimate in television? That, indeed, is a most difficult question to answer, for there is a vast difference between the ideal and the practical. We hope, in the near future, to be able to work with channels of sufficient width to permit the transmission and reception of pictures incorporating a reasonable amount of detail, but it will be a long time before we attain anything like the crystal clear sharpness of the motion picture. We are working on better light sources —tubes which, while retaining the extreme sensitivity of the present neon lamps, will be capable of infinitely greater illumination, and with projecting systems which will permit us to flash our image on a fair size screen so that it may be viewed by entire theater audiences. And we have high hopes of perfecting a camera for outside work which will permit the picking up of persons or events without the use of the motion picture film as at present.

Some day, perhaps, in the not too distant future, our theater audience will be able to enjoy instantaneous and fleeting glimpses of important news events through the medium of synchronized television and broadcast productions. And, finally, there is something more than a remote possibility that through the medium of an international television service, we here in America will be able to see the coronation of the King of England, the Epsom Derby, the inauguration of the president of France and many other events which we now know only through the medium of the newspapers. Who, indeed, knows?

(Subjoined to the above article written by Mr. Jenkins especially for Radio Digest is a report of a broadcast on the same subject which he made from WFBM, Indianapolis, January 22, 1929.—Editor.)

MY initial activity in this development began about fifteen years ago, and has been the subject of active study ever since, except for time out for war work.

Immediately after the Armistice, I set up a laboratory devoted exclusively to this development; took on some enthusiastic young folks; and after practicing on still picture transmission for some months, our first public demonstration of radiovision and radiomovies was made June 13, 1925. This attainment received rather wide publicity, and the favorable comment of scientific and technical authority, but still the public remained indifferent.



Examining Newest Radio Television Apparatus in New York, James W. Garside, President, Jenkins Television Co., and De Forest Television Co., left; Mayor James J. Walker, Dr. Leed De Forest and Anthony J. Drexel Biddle, Jr.

But eighteen months later the demonstration by the Bell Telephone company of wire transmission of living images from Washington to New York City put the seal of approval on previous predictions of the possibilities in this new art, and stimulated activities therein to a surprising degree.

For ourselves, as Radio is a two-ended proposition in which there is no occasion for receivers unless someone is broadcasting, I decided it was time to begin broadcasting.

So on July 2nd last year, 1928, we began regular scheduled broadcasting of radiomovies. We chose motion pictures because of the difficulty of getting interesting performers into our studio on scheduled hours with certainty. Judging from our experience of the past few months, I think it is likely that visual Radio will develop very much along the lines audible broadcasting did.

It will be remembered that audio broadcasting was begun by an amateur who set up a crude transmitter in the corner of his garage, broadcasting first from talking machine records, and later from singers in person standing before a home-made carbon button microphone. Those who picked up his broadcast entertainment did so with Radio receivers they had made themselves, out of a bit of galena, a cat-whisker, two pie plates, and some coiled hay wire.

BIG business became interested in Radio as a means of entertainment only after the amateur had demonstrated the tremendous possibilities inherent in this crude toy.

As I had the honor of amateur standing in Radio, and knowing what splendid things the amateurs had already done in Radio, it very naturally occurred to me to invite them to join us in the development of television.

And so we began radiomovies broadcasting on short wave lengths and without previous announcement. It is quite likely that no one got our first broadcasts, perhaps not even our first week's broadcast. Possibly no one tried. But eventually fellow amateurs came to understand that we were broadcasting on a regular schedule which they could depend upon with as much certainty as on a railway time table.

And then things began to happen. Boys and girls all over the country, science teachers in colleges and universities, and others less easily placed, began writing in to us for information on how to build receivers, where to get scanning disks and neon lamps, and with detailed questions regarding the hundreds of little tricks of technique which go to make up successful reception.

This activity, as I have explained, began only a few months ago, but tonight many thousands of amateurs will tune in on W3XK with certainty, proudly exhibiting the results to daddy, mother, and sister Mary, or perhaps it is somebody else's sister Mary, doubly proud as he explains that he built his receiver himself.

And after the show he writes us in typical amateur code language with an enthusiasm which is contagious. And it is from these reports that we get the suggestions which enable us to improve our processes and our mechanisms.

I AM an enthusiastic believer in the cleverness of the amateur and the probabilities of surprising development when he takes up radiovision as an avocation after the day's work at a regular task.

In spite of the universal asknowledgment of the ingenuity and cleverness of the American boy in discovering valuable communication channels in the scientifically scorned short-wave Radio bands, a noted Radio engineer was quoted last week as saying that "the government should confine its television licenses to experienced and responsible organizations, such as the Radio Corporation of America," I am still quoting—"for only such organizations can be depended upon to uphold high ideals of service in television."

That gentleman has sadly neglected the history of great inventions. He has overlooked the fact that no great laboratory, despite its inestimable contributions to science and engineering, has ever yet brought forth a great, revolutionary invention upon which a new industry has been founded.

Professor Morse, a portrait painter, invented the telegraph, and the system of dots and dashes by which we communicate electrically; it was Dr. Bell, a teacher of the deaf, who gave us the telephone; Mr. Sholes, a farmer, tinkered up the typewriter; Mr. Berliner, a clothing salesman, gave us the disc talking machine, and Mr. Tainter, a lawyer's clerk, the wax cylinder phonograph; Mrs. Jacquard, a dressmaker, invented the Jacquard loom which gives us beautiful figured fabrics; Mr. Lanston, a groceryman, made the monotype casting machine; Dr. Dunlop, a physician, built the first pneumatic tire; Mr. Eastman, a bank clerk, gave us the portable kodak hand camera; and Rev. Goodman, a country preacher, the film roll used therein; the Wright brothers, bicycle repair men, worked out the flying machine; and Mr. Jenkins, a stenographer, invented the motion picture projecting machine used in every theater the world over to this very day.

IT has always been a poor man first to see these things, and as a rule the more magnificent the vision the poorer the man.

And, by the way, that is right comforting, too, for I sometimes think that perhaps I myself may yet do something worth while if only I stay poor enough, long enough.

So my answer to the contention that radiomovies and radiovision for home entertainment may be expected only from a great organization is to refer to the record of great inventions, and to cite the thousands of amateurs who are now nightly watching with fascination our Radio pantomime pictures in their home-made receivers, as little Gens-Marie performs tricks with her bouncing ball; Miss Constance hangs up her doll

(Continued on page 110)

BEAUTY KNOWS
No Border Lines

MEAN people sometimes have a habit of slurring and making scurrillous remarks pertaining to the physical charms of Radio artists. It all is manifestly unfair, because, just look, here on this page we have four very beautiful young women who are particularly popular with Radio audiences.

And, turn right or left, you will find many charming faces through our album and our feature pages.

The lady in broad brimmed hat and fairly bubbling over with good spirits is Ethel of the Ethel and Harry team at WHK. Her full name is Ethel Hawes. Any Ohio listener will tell you that Ethel and Harry have a very precise faculty of getting down to the everyday life of the average married couple. They have little tiffs, make wise cracks to each other, go through the domestic mill with its daily grist of trials, tribulations and rifts of sunshine.

It's all so natural and convincing that thousands of listeners have written to WHK asking if Ethel and Harry are really married, or are they just play-acting.

Well, are they?

Hush, don't tell a soul. They are married. Oh, positively, but NOT to each other.

Ethel writes the little stories that they broadcast every day. And that Ethel giggle—lots of girls try to imitate her! Just to hear that one little giggle is enough to drive an ordinary case of blues to the bottom of the sea where all blues belong.

Did you ever hear Ethel and Harry do a job of papering the house over the Radio? It's better than any vaudeville sketch you ever saw on the stage, and some listeners have been known to laugh themselves into hysterics.

The sweet senoritas at the bottom of the page are visitors to American audiences from our neighbor republic below the Rio Grande. They are famous in their own country as El Trio Garnica Ascencio. In fact, they attracted so much attention that an American impresario heard of them, made inquiries and engaged them to come to New York for a series of phonograph records. On their way to the great American metropolis they visited Cuba and sang at the principal theatres throughout the island, winding up their tour with one triumphal engagement at the Encanto theatre in Havana.

Among the many Spanish airs which they have brought to American audiences is "Ojos Triestes" (Sad Eyes), which promises to become a national hit in a very short time. While in New York they have been heard over the National Broadcasting company stations. The Trio Garnica Ascencio do their share to refute such ill mannered imputations that vocal artists do not lean toward excess pulchritude.

That women have a place in the Radio picture and are as versatile as men is apparent when one considers that Ethel can write playlets, home and human interest stories in addition to Radio continuities. She has been active in newspaper work in Cleveland, is a home loving body and a popular Radio entertainer.

The Mexican maids inject the dash and fire of Old Mexico into their singing, and have been such popular Radio artists that a long time engagement is before them in the United States.

Already we are much indebted to our sister republic to the south for many new queens and nobles in the revered circles of our screen royalty. Our great opera companies and our orchestras from the wildest jazz to symphonic bear the names of Mexican artists. Is it not time that we should reasonably expect something extraordinary for Radio audiences?

Welcome to the United States and welcome to the American Radio broadcast studios, senoritas of El Trio Garnica Ascencio. Your voices and your pretty faces are your country's ambassadors (or should we say "ambassadresses") of the air to a friendly nation that recognizes no border lines for beauty. We never weary of your La Paloma and other soulful melodies of your country.



Ethel Hawes of the Ethel and Harry Team at WHK, Cleveland.



El Trio Garnica Ascencio, Mexican senoritas, who are heard over the NBC net.

He Entertains 40,000,000 Fans

Service and Best Programs Available, Are the Ambition of "Deac" Aylesworth, NBC Chief

By Gene Mulholland

A LIFETIME of concentration on the job at hand has made Merlin Hall Aylesworth president of the National Broadcasting company at the age of 40. This same life philosophy also is held responsible for making that concern the biggest of its kind in the world.

Mr. Aylesworth reversed the Horace Greeley maxim and came out of the west to make good. Rather he was brought out of the west—proof of the theory he has always held, that the man in demand is the man too busy doing his own job to look around for another one.

"I've always been too busy to worry a lot about what was going to happen to me in the future," he has been quoted as saying. This habit of doing the present job first led him from an obscure law office, collecting bad debts for a western county medical society, to the executive desk in the NBC building at 711 Fifth avenue, New York.

Temporary stations along his highway of success have been the chairmanship of the Larimer county, Colo., republican organization; the executive office of the Colorado Public Utility commission; the Utah Power and Light company; the offer, which was declined, of the republican nomination for governor of Colorado, and a New York office as managing director of the National Electric Light association.

His policy of "the public be pleased" has piloted the NBC to the forefront and made of it the biggest business of its kind in the world during the two years he has been at the executive helm. And he still has maintained his reputation as a "regular fellow" among associates and subordinates alike.

> *"SCIENCE some day even may find a way to bring food into the kitchen bit by bit via Radio, and there reassemble it for our consumption—that sounds like nonsense, but Radio itself was nonsense not so long ago. To say that we are at the end of development of Radio, or any other art, would be absurd." Thus President Aylesworth, 40, with the vision characteristic of his years, speculates upon the future of Radio, pointing out at the same time that "the men who think the most boldly in the present age are the most apt to be right." If Radio justifies its right to exist, it should be an enriching influence in the lives of the people, and he seeks to bring about this condition.*

WHEN Mr. Aylesworth took over the presidency of the NBC he outlined a policy of pleasing the public, embodying three major points. "First," he said, "we'll find the programs giving the fullest measure of service to the public; next, we'll establish the best facilities for such service, and, lastly, we will make the entire structure self-sustaining. Obviously, if broadcasting is to survive, it must stand on its own legs."

The entire NBC organization has been built on these three fundamentals. Programs for the housekeeper, for the farmer, the churchgoer and the politician are daily features through most of the sixty stations affiliated with the company, together with dozens of broadcasts appealing to the public in general.

That the public has been pleased is evidenced by the estimated potential Radio audience of 40,000,000 persons today. "And the public is going to be pleased with the National Broadcasting company as long as I find it possible to please it. Those three fundamentals are as much effective now as they were the day they were announced," Mr. Aylesworth says.

"We have just about realized our earlier ambition to give Radio listeners in all sections of the country every event of national importance. We will continue to do this and at the same time provide everything that is worthwhile in music and other entertainment," the NBC executive will tell you.

When he took control of the then newly organized Radio broadcasting company, Mr. Aylesworth was variously termed "Czar of Radio," the "Radio Regent," and the "High Commissioner of the Air." Today those terms are practically forgotten, while the nickname "Deac," given him as a youth, still sticks among his friends and associates.

DURING his school and college days the Radio official was known merely as "Deac" to all with whom he came in contact. He liked the name then and he likes it today. He remains the crisp, businesslike, but informal person he was in his school days when he organized debating societies, managed athletic teams and directed glee clubs.

The nickname was bestowed in his early youth when the son of the Rev. Barton O. Aylesworth played with other youngsters in his home town of Cedar Rapids, Iowa. Early in life the family migrated to Colorado, where the father deserted the pulpit for the school and later became president of the Colorado Agricultural college.

The son received his higher education at the college of his father, The University of Colorado, The University of Wisconsin, Denver University and Columbia University. He not only ranked high as a student, but gained a large following for his work with the campus organizations.

When he was 24 years old he embarked on his business career, his first job was the collection of bad debts for the Fort Collins, Colo., Medical society. Records of the organization for that period show that few delinquents escaped his attention. His court record was impressive and judges and lawyers alike came to know that when "Deac" Aylesworth tried a case that case would be presented fully prepared and with strong legal logic to back up his points.

He jumped from law to politics, becoming chairman of the Larimer County Republican organization. His success there was immediate, and it was there that Mr. Aylesworth developed his desire for contact with people. This desire led him to heed the call of the Colorado Public Utility commission and he accepted the appointment as chairman of that organization in 1915. He was then 28 years old. He remained there three years before resigning to plunge yet deeper into public relations work as assistant to the vice-president of the Utah Light and Power company.

IT WAS with the Public Utility commission, however, that his career as director of business enterprises was really launched, and so intense was his interest in his work that he declined the republican nomination for governor of his state.

The National Electric Light association brought him out of the west from his Utah office and made him managing director. He was told that the job was as big as he cared to make it, and he made it so big that there was no question as to his ability when his name was mentioned for the presidency when the National Broadcasting company was founded.

Considerable persuasion was necessary, however, before Mr. Aylesworth could see that the new place offered greater opportunity for public service—now a part of his very life—than the one he held.

Although his work with the light association—which did not confine itself strictly to lighting problems but extended into practically all branches of the power industry—had been crowned with much success, he did not feel that his job was done. R. H. Ballard, president, had brought him from Utah to reorganize the association. The reorganization had been accomplished in such fashion as to make the N. E. L. A. the leading body of its kind in the world, but its managing director had grown with it and he still felt there was work to do there.

His duties in "bringing up" the lighting group led him to practically every section of the United States and gave him many contacts with the big men of the country. Among these were Owen D. Young, of the General Electric company; Gen. Guy E. Tripp, of the Westinghouse company, and others associated with Radio broadcasting. They "talked him into" taking the proffered place.

ASSOCIATES say Mr. Aylesworth has "licked his job" in making the National Broadcasting company the most important and largest broadcasting system in the world. But he says he is still learning it, and will as long as Radio broadcasting continues to grow. "And don't think that Radio broadcasting won't grow for years and years to come," he declared in a recent interview.

The executive scouts as "absurd" the idea that Radio broadcasting may some day replace the newspaper or magazine. "Nothing ever takes the place of anything—a new invention only enhances the value of other things," he declared. He also believes that there is always something new, and that the men who think the most boldly in the present age are the most apt to be right.

"For instance, science some day even may find a way to bring food into the kitchen bit by bit via Radio and there reassemble it for our consumption—that sounds like nonsense, but Radio itself was nonsense not so long ago. To say that we are at the end of the development of Radio, or any other art, would be absurd."

In the face of a statement that the modern Radio receiving set is so nearly fool-proof that almost anybody gets good results from it, Mr. Aylesworth once listed the three most common mistakes made in handling Radio receivers and five suggestions for improved reception. The three mistakes listed were: Not learning to tune the set properly in order to shut out "cross talk," forcing the last possible volume of sound from the set and careless handling of the very sensitive and highly technical instrument.

First among the five suggestions for improved Radio reception was to keep the batteries adequately charged. The others were: (1) burn the tube filaments at the specified voltage, (2) keep antenna and leaders tight, (3) keep all connections tight and clean, and (4) last, but not least, leave the set alone and call in a competent repair man whenever anything goes wrong.

AS A MATTER of fact, according to the New York NBC official: "We are just beginning to learn what there is to know about the Radio business. We are able to gauge the size of our audience, to a certain extent, by the number of receivers known to be in use. New York state, with the largest state population, leads in number of sets in operation. The fewer sets are located in states like New Mexico and Nevada, where, according to population, there is probably a larger number of receivers per person than in some of the more densely populated centers.

"So far as has been determined the male and female audience is about the same. Naturally, on special events like baseball games or big fights the male listeners are in the majority, but perhaps only slightly at that. The woman of today is beginning to learn via Radio broadcasting what is the attraction that keeps the wage earner downtown to see the fight card.

"On the other hand, many programs broadcast during the day are directed solely toward the feminine ear. But the average program is a family affair, and we strive for entertainment that will appeal directly to the entire circle as they are grouped about the home fireside," Mr. Aylesworth declared.

It is the hope of Mr. Aylesworth that Radio broadcasting will make the people of the United States feel like "they've been somewhere," give them wider experience and make their lives richer. It is his aim to produce programs that will make the Texas farmer or Kentucky mountaineer feel in touch with the wisest, the most talented and the highest-thinking folks of the world. And at the same time keep them informed of the everyday events of their time and posted on all world affairs.



Merlin H. Aylesworth, President of National Broadcasting Company.

THE NBC chief believes that there will always be something new to do, especially where Radio broadcasting is concerned and he works as hard today as he did three years ago when he took the reins of the great company at a time when he was "barely able to tune in a station." It is his desire to keep not only abreast of the times, but a thought ahead of them whenever possible. To this end much of his time is spent in study and in contact with various persons connected with the technical departments of his organization.

His tremendous energy, product of almost perfect health, enables him to keep going at top speed long after persons with lesser initiative and persistence have sought rest from any particular task. "Good physical condition is the foundation for a good job, for without good health the brain will not function," he said in an interview shortly after he was named president of the company.

Mr. Aylesworth not only preaches good physical condition, he practices it. Only recently has he deserted tennis for golf. At the net game he was considered very good. At golf "he's not quite so good yet, but watch him a year from now," a friend once remarked after a tour of the links.

One of the reasons advanced by Mr. Owen D. Young for engaging Mr. Aylesworth was the latter's ability to make and hold friends. Bruce Barton once said: "The power to form friendships, which is nothing more nor less than the habit of showing one's self friendly, is one of the great powers that lift men up. 'Deac' Aylesworth has it."

AN ASSET brought from his early days as a preacher's son—one that he considers all-important—is faith. Mr. Aylesworth spends little time worrying about the crumbling and decay of business. To him the possibilities of tomorrow are thrilling rather than otherwise—when he thinks about tomorrow at all.

And the president of the National Broadcasting company attempts to fill his organization with men having that same faith. The young man who comes to his desk looking for a job must have poise and balance, and be able to give a common sense reason for his desire for that particular job. They must be honest, and there is little chance for them if they display evidence of "flipness" and contempt for the ordinary things of life.

"While I have nothing against intellectuality and am one of the most devout worshippers at the shrine of intelligence, I realize that about 99 per cent of all successful persons I know, both men and women, would be classed as Babbits by the super-cynics, who lead the super-egoists of intelligentsia," he declared recently.

He thinks the young man who exhibits symptoms of contempt for the so-called Babbit type and his methods is starting in business with a handicap and will be difficult to teach. His opinion is that, although modern business is crying for good executives, there is little room at the top for the youngster who feels himself to be the mental superior of his elders or above ordinary modes of living and conservative lines of thought.

"A man of twenty should realize that he has had much less than half the experience he will have at forty. The full experience comes in doing the small and apparently unimportant

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Fan Mail Startles Coe Glade

COVER BEAUTY Surprised by Shower of Postal Applause at Radio Debut

OH YES, indeed, the gloriously beautiful dark-eyed maiden on the Radio Digest cover this issue is a real girl! And do not imagine for a moment that Mr. Roy F. Best, the artist, exaggerated her beauty one iota. And just to verify that statement behold the photo of Miss Glade on this page!

When it was decided to have a singer from the Chicago Civic opera on the Radio Digest cover the artist and a representative of the magazine conferred with the National Broadcasting company and the Chicago Civic Opera company representatives as to the most logical candidate.

The artist was dubious.

"These opera singers," he said, "are apt to be stout; that is to say, almost fat. Do you really think we could find a singer suitable for a cover?"

"I'll show you one who is not fat and never will be fat," replied the opera representative. "And more than that, she is young, a brilliant star with a wonderful future, and if you do not admit she is good looking, then I have my doubts of your good judgment as an artist."

And with that remark the gentleman of the opera produced a folder of photographs of which the view on this page was one.

"That's Carmen—Coe Glade as Carmen!"

"A peach!" exclaimed the magazine representative.

"Perfect!" ejaculated Mr. Best. "When can I see her?"

"Can I go, too?" asked the magazine man.

An appointment was made and a week later the two callers waited timidly at Miss Coe's door in the Congress hotel. It was a dim corridor and there was a misty twilight in the room as a slim, big-eyed young woman opened the door.

But the eyes were smiling and there was a softly warm smile on the lips as Miss Coe graciously extended her hand and admitted the two rather awed adventurers into the sacred precincts of her private room.



You can almost reach out and touch Coe Glade in this photograph to make sure that she is a real girl and not an artist's fancy.

For a moment it seemed just a little hard to approach the object of the call.

"Of course," she said, "I was expecting you. Mr. Clayton told me you would be here. Perhaps you would like to see some of my photographs. I have some very nice ones taken by a photographer in Florida who seems to understand how to make pictures that please me. But that may be because I am so happy when I am in Florida. I think it is wonderful there. And you would love it, too, Mr. Best. Oh, yes, you would, I know. There is such a wealth of color. You know what Innes did. And the water, the trees, the clouds, the beaches—sometimes you seem to float in an atmosphere of pure aqua-marine. Dear me, the telephone—please excuse."

She flew to the telephone. In a moment she was back again. She brought an armful of photos. Mr. Best selected half a dozen from which he proposed to compose his preliminary sketches. And then came the adieus. Afterward he went back to the dimly lighted room when there was the fleck of a waning sun that seemed to seep its way in, touching with radiant fingers her cheek and pressing back purple shadows that reveled in her raven hair.

Letters from the Radio listeners have told of Coe Glade's success. Her Radio debut was in the opera Carmen on the opening night of the Civic opera. She sang the loveliest arias from the stirring work of Bizet. And the postal applause that followed from the millions who had heard over the great network of the National Broadcasting company almost frightened her. She had not had such an experience before. And as she appeared in subsequent broadcasts there came even a greater deluge of congratulatory messages from an appreciative Radio audience.

On December 23, as the result of the mail plea, Miss Glade was given the Carmen role and handled it in such a manner that she won unanimous praise from the critics who attended the performance.

"She is the kind of a Carmen that makes the lights seem to be turned up a bit when she comes on the stage and the music to sound a little more golden," wrote one critic of her performance. "She likewise has exactly the kind of voice that Bizet must have had in mind when he wrote the score, a dusky mezzo-soprano that can glow warmly or snarl chillingly, and do either with equal surety and intensity.

"In fact, when you try to itemize her qualifications for the part, you find that she has probably more than anyone since the time that Maria Gay was a debutante. Her interpretation is a youthful Carmen, but she would seem to have been born with a comprehensive sense of the stage; a naive Carmen at times but she has the faculty of doing everything certainly and yet with an appearance of deft and carefree ease. She is good to look upon and sang the part angelically, and she created an illusion."

Others commented both upon her voice and the fire Miss

(Continued on page 110)

THE "Girl Ideal" Wins Dickason

GLOBE Trotter and Author Carries Diamond Purchased in Burma Five Years Before Meeting Sarah Rorer While Working on Manuscript of His Latest Book

DETERMINED to remain emphatically single, a vow which he kept during six cruises around the world, Deane H. Dickason returned to his native land a short time ago, met the girl of his heart, Miss Sarah Crawford Rorer, and was married December 27.

Five years ago, while in Burma, Dickason bought a diamond for what he termed, "the girl ideal," and after going to Colorado to write a book, he suddenly and unexpectedly came upon the girl. Early in the year the young married couple sailed from New York aboard the Resolute, to be gone five months.

Dickason's most recent book, Ports o' Call, was completed a few months ago, and it will be published in the spring. Within its pages he has set forth his experiences while cruising about the world.

Miss Rorer, a senior at the University of Oregon, spent the summer in Colorado, returning later to her home in Eugene, Ore. She is the daughter of Mr. and Mrs. C. D. Rorer, her father being president of a bank in Eugene. Dickason is the son of Mr. and Mrs. D. H. Dickason, formerly of Denver, and his father is special agent in charge of the United States Department of Justice now stationed at Butte, Mont.

Before leaving this country with his bride, Dickason purchased a home site above Oakland and Berkeley, overlooking the Golden Gate, where he and his wife will live upon their return to this country.

Dickason is a Radio favorite, lecturer and globe trotter.



Young couple set off on long marital cruise to many interesting points along journey of life. Few lecturers are known to Radio audiences around the world as is Mr. Dickason.

LAURENTIAN HARMONY KINGS, JAZZ ACES, CFLC



WHEN the idea was conceived that Prescott should have a broadcasting station, it was looked upon as having a champagne taste with a beer pocketbook. Nevertheless the idea burnt constantly in the minds of the optimists. They collected data; they talked and received discouraging setbacks, but they persevered until their dreams came true, and prominent among this go-getting little group was Lorne Knight who worked untiringly by applying gratis his electrical experience. The fascination of broadcasting held this little group like a magnetic force because it opened up new channels for the inquisitive mind, and finally the birth of the idea took place in February, 1925, and it was christened CFLC (interpreted locally as "Canada's Foremost Little Community").

Like most youngsters, CFLC was mischievous and annoying, but gradually it began to know better. People like CFLC because it is original, and serves the public.

Unique Features Over WTMJ

AN ANNOUNCER from College Footlights, a German Zither Player and a Girl Organist Add to These Programs

A RADIO history which extends over seven years, and which started with occasional programs broadcast over the old WAAK station, at that time the only broadcasting station in Milwaukee, down to the present when they have their own station and an array of talent which would do credit to any Radio studio, is the development of the Milwaukee Journal's Radio activities in the broadcasting field.

Radio audiences everywhere know and appreciate the wide variety of entertainment and instruction they have available through this station, WTMJ. The Journal has been particularly successful in its efforts at getting together a group of artists whose personality projects itself well over the microphone.

In selecting "Russ" Winnie as announcer for WTMJ, a new departure was made in choosing a young man who had starred in amateur college dramatic productions and thus has the well trained voice and finish of a good speaker, but, at the same time, having been graduated from the University of Wisconsin only a little over a year ago, retains the zest and pep which a youthful viewpoint gives to news.

From the Southwest, a land famous for peaches, Margaret Starr, the studio's official organist and accompanist, came to WTMJ, and those who know her personally as well as those who feel acquainted with her from hearing her lovely music, feel that, in Margaret Starr, the Southwest lived up to its reputation.

Miss Starr is a person of sunshine and rain. In other words, she is exceptionally versatile. At one moment she is feeling frightfully soulful when she accompanies some singer through the strains of a sad, sad song. The next moment she's all smiles and gaiety as she plays the latest rollicking musical hits. Nor is Miss Starr accompanist only. She is heard in recital a mere three times daily from WTMJ, so numerous have been the requests for the delightful way she makes her golden-voiced organ "talk" to her audiences.

Did you one night recently hear an announcement of strange articulation come over WTMJ that perhaps you did understand, and perhaps you didn't? If you did understand you know what it was all about. If you didn't understand what was said you certainly had no difficulty in understanding the unique zither music which followed the announcement made in German by Herr Chris Deutsch—the only artist who announces in German.

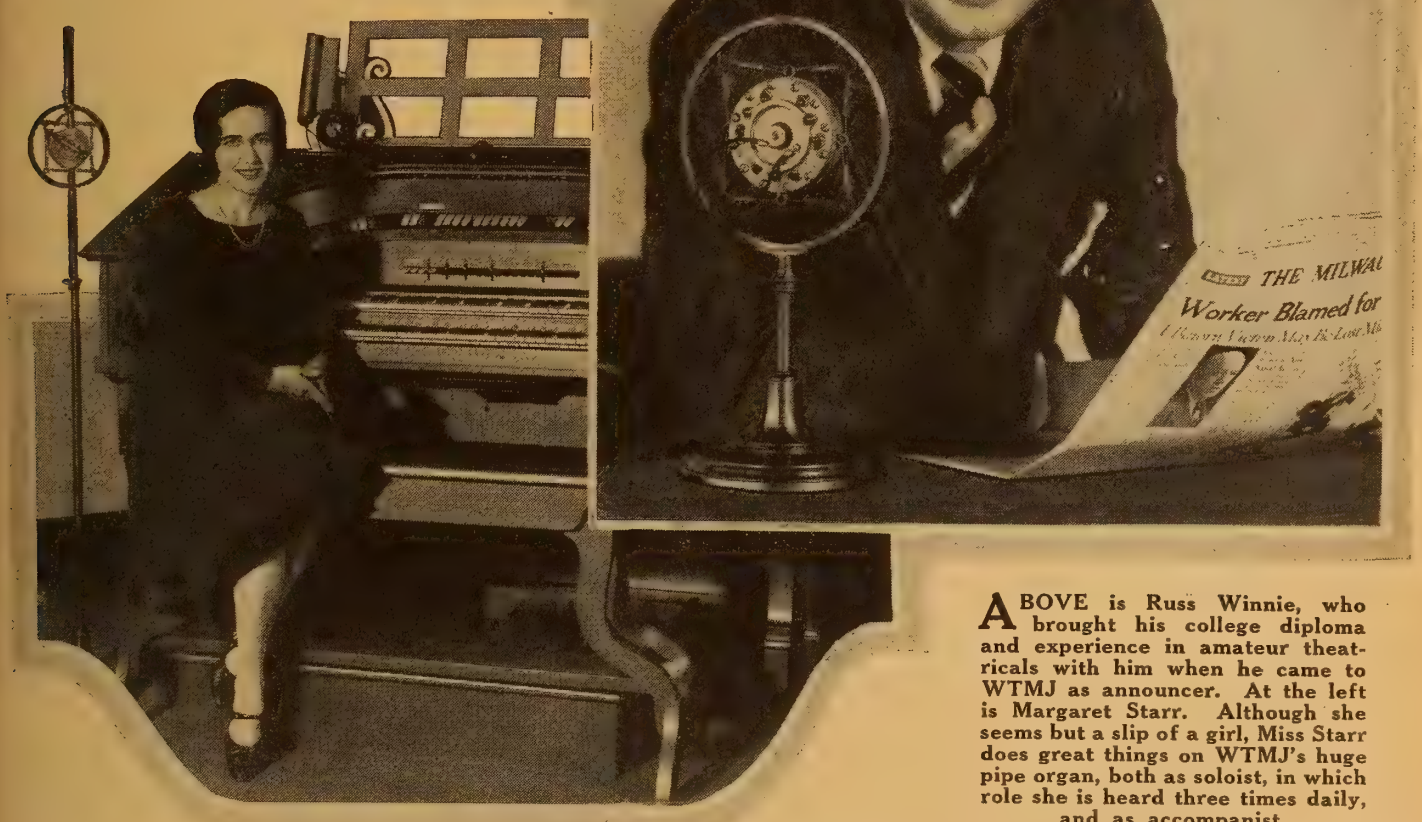
Herr Deutsch plays old German folk songs and melodies on his zither in a way that has endeared him to the hearts of his American listeners as well as those who hail from the Fatherland.

Myrtle Spangenberg reserves her hour every afternoon except Sunday for "Buddies' Hour," when she sings songs requested by the World War veterans at Soldiers' Home, near Milwaukee, and at Resthaven, another hospital for veterans at Waukesha, Wisconsin.

As you know, there's a power behind every throne. At WTMJ there are two powers—William Benning, the studio musical director, and "BCL," the radio editor of the Milwaukee Journal, who is also director of the broadcasting station.

"Bill," as his radio audience and Milwaukee friends call Mr. Benning, broadcasts piano recitals and directs the augmented WTMJ orchestra, as well as arranges for all musical numbers sent over the air from this station.

"BCL," or Mr. Hertel, used to give cleverly entertaining pianologues. Now that the press of other duties leaves him no time for appearing before the microphone, BCL manages the station. Occasionally he gets an hour or two to sleep.



ABOVE is Russ Winnie, who brought his college diploma and experience in amateur theatricals with him when he came to WTMJ as announcer. At the left is Margaret Starr. Although she seems but a slip of a girl, Miss Starr does great things on WTMJ's huge pipe organ, both as soloist, in which role she is heard three times daily, and as accompanist.

What Innovations Portend

Experts Predict Perfect Television Sets Soon

By Maurice Wetzel

THINK of your Radio entertainment of last year, the year before—and the year before that. What changes you have seen! Changes are taking place right now. What will our Radio be next year, or Tomorrow?

Radio Digest has put this question to a number of persons who seem to have been working along the forward line of progress. In this issue you will find two of the salients of the front line—one, the form of Radio from the standpoint of program production, which practically everyone concedes to be operating under a tremendous burden of expense inordinate to the results achieved. Is there not a more economical means to the same end? Can we profit from what has been accomplished along other lines? These questions and similar ones were put to Maurice Wetzel who saw the problem shortly after broadcasting began and has been working thoughtfully toward a solution.

IS RADIO broadcasting soon to scrape an acquaintance with Old Man Efficiency and Old Man Economy? If so, does that mean we are to have any radical changes in the manner of presenting programs?

Having made a study of this problem for some years, the Radio Digest has asked me to forecast this phase of the Radio of Tomorrow as I see it. Those indefatigable twins, Efficiency and Economy, have been stalking the present profligate order of things and I believe we are on the eve of great improvements. I believe great feature Radio programs are to be produced in much the same manner as great feature photoplay films—perhaps even far more costly in the original production than present day programs but available to every broadcaster in the land and, incidentally, available to every listener in the land.

By eliminating the prodigious telephone tolls that pay for a nightly transcontinental criss-cross of wire service the great producing organizations will be able to employ the best of operatic and theatrical talent in making wax or film electrical transcripts. There will be no monopoly of service. Those who now are producing the finest programs will doubtless continue producing the finest programs under the new system, but there will be an open market with competition that will force all production of programs to a high standard.

When Orlando R. Marsh originated the system of using a microphone as a stylus to cut a transcript he made a long stride toward the refinement of the Radio program as I see it for tomorrow. Other very recent refinements have made it possible to utilize these ultra perfected media for electrical reproduction with an excellence that is practically flawless. The talking pictures have helped in this way. One of the very best of these reproducing machines designed primarily for the picture theater has been modified with still further refinements for broadcasting. It is a recent invention and perhaps owes its primary success to the application of new ideas in recording processes and thus eliminating the magnification of friction sounds. Experts even have failed to detect the electrical reproduction of this device from direct broadcasting. In fact I assume to say that a thorough and fair test with the best of wire transmission compared to electrical transcription you will find the latter method with today's latest facilities far more satisfactory.

There is, to my notion, a close analogy between Radio broadcasting and the motion picture industry. Of course in Radio, sound is the only vehicle, and even when Radio-vision is perfected the audible part will still predominate, because ultimately, Radio-vision will be the out-growth of broadcasting as we know it today.

RADIO station directors are now facing the problems that confronted the motion picture producers during the beginning of that profession. The limitations of Radio must be recognized as were the physical restrictions of the movie. Whatever effects the Radio impresario may develop, whatever ideas he may wish to convey, whatever "stage setting" he may construct in the studio, in the loud speaker, or in the listener's mind, his thoughts must necessarily find their means of communication in sound, and sound alone, until such time as Radio-vision is a reality for the masses.

All this is patent, but I mention it to call attention to the fact, that just as there are tricks in the manufacture of movie films, so will there be subterfuge in the weavings of the Radio loom. If Through Venice in a Gondola is the presentation to be broadcast, the unseen audience will hear the dull thuds of the pole against the side of the craft, while the gondolier, singing in native tongue, pilots his passengers through the canals. Other boats pass with a gentle swish of the water, a guitar is heard in the distance—it is a young swain serenading under a balcony up ahead; the gondola ripples toward him, the music is louder, he is playing "Funiculi Funicula," while the tourists stop to listen. Then perhaps they pass a restaurant where Tony is singing, or perchance the old white-haired 'cellist is giving a lesson in his studio 'neath the shadow of the Bridge of Sighs.

True, all this could de done with the proper acoustic effects, in the studio—it all has been broadcast very successfully. True, also could the Photophone and the Movietone send its recording equipment over to Venice, and with proper directors and producers "take-down" the whole succession of scenes. True, once recorded on the side of the film or on a Vitaphone record, the sounds alone could be broadcast by any transmitter, with all the songs and music, announcements, et cetera, either on the film or record, or in the form of a typewritten continuity that the announcers and speaking cast would read into a microphone.

ALL TRUE, and that is my point. Why not record it, and then send the "program" on its way to station after station, to entertain thousands upon thousands—even put it on a network, if need be? But why produce things in studios, entailing great expense, countless rehearsals, *only to broadcast them once?* Any really worth while program, costing much thought, money and preparation, could be repeated at some future date, and it seems a shame not to record it, thus saving needless duplication of work—and so I say, "Syndicate!"

Network broadcasting, such as that of the National Broadcasting company, Columbia and other chain hook-ups, at least, has enabled a single good program to be broadcast from various transmitters although many stations that have wanted the chain programs have been unable to get them. Of the six-hundred-odd stations in the United States, there are only about 100 on the various networks. And this means approximately 500 stations find no syndicated releases available.

In 1925, when I was with the Furniture Manufacturer's station, WOOD, in Grand Rapids, Michigan, I recorded, on wax, several Radio programs that could well be syndicated to a number of stations. The mechanical deficiencies to that end were: First, lack of proper recording facilities; and second, lack of electrical "pick-up" equipment. I did, however, succeed in making several hundred records of out-door and other effects, that would have been very difficult to achieve in the studio. For example, we recorded a complete rodeo that the Grand Rapids Furniture manufacturers sponsored in the Michigan State Fair Grounds, later using it as the basis of a separate broadcast, to remind the listeners of what we had done previously. I got quite a "kick" out of hearing myself announce the next feature of the "round-up."

I BELIEVE that the Radio broadcasting of the future will have, as its major function, the transcription of programs that are largely made up of special recordings. There are many reasons why such an eventuality should be considered logical. The transcription idea permits the adaptation of all conditions to complete the finished product. On the other hand, as conditions now exist, suppose we are planning a special gala program with advance publicity. Everything is set for a work of art—a splendid announcer, the best of instrumental talent, the most artistic of singers, perfect studio conditions acoustically and mechanically—and then this happens; the announcer inadvertently mispronounces a word or announces the wrong number, the violin soloist gets nervous and slips on one important note, somebody bangs the studio door, the soprano picks up the wrong music, a member of the male quartet stumbles over a chair in aproaching the mike; or perhaps the advertising account calls for Paul Whiteman and his orchestra and the flu has knocked out eight members of the orchestra temporarily, Al Jolson, booked for

in Our Radio of Tomorrow?

Feature Programs for All
Available for "Lookers"

Probably no invention has been anticipated with such zest by so many people as practical television, as it has been called. Many great minds have been delving into the problem and television in its first crude form is now a fact. While others have been talking and whispering, J. Francis Jenkins, father of the moving picture projection machine, has for some time been broadcasting scenes and action that are actually being tuned in and seen on receivers by television fans. He and his organization have gone so far as to begin mass production in a nine-story factory in New Jersey. So Television is HERE. And we asked Mr. Jenkins to write us about that absorbing topic as one sub-division of our Radio of Tomorrow. And in our next issue of Radio Digest you may hear of still other phases.
—EDITOR.

an exclusive program has had to go to bed with laryngitis—you see what may happen, any one or more of these incidents that may mar or utterly ruin the perfect program. But the time is set—there is no escape and the thing goes "as is." It can't be undone or done over. It's just too bad.

THERE is a solution to all this—a panacea for most of the troubles of broadcasting, and that is to follow the precedent already set by the motion pictures, phonograph records, magazines and newspapers. In all these businesses the finished product does not reach the consumer until dozens of engineers, producers, directors, editors, and assorted experts, have passed upon its perfection. Yet in today's broadcasting, we have allowed hour after hour of schedule to leave the transmitter fairly saturated with error, due to the human element in the program and technical personnel.

Everyone knows that if a motion picture story calls for numerous scenes on board ship, throughout the scenario, all the ship "shots" are taken at one time, and later pieced into the complete film where they fit. The same could be done with a Radio program. Everyone knows that if a certain scene in a movie drags, the director has it taken again, and again, if necessary—all to get a final perfect result.

The same should be true in a Radio program, and a recording process to that end, is in the writer's opinion most feasible and necessary. To record a program under perfect conditions, subject to stopping it at will, even going over a "scene," if need be, would make for perfection in the program of tomorrow.

In 1913, I made one of the first recording mechanisms for hand-played piano rolls. During 1914, I performed considerable experiments in recording, on wax, the work of such an artist as Max Kortlander, now, and for some time, recording manager of the Q. R. S. company. I recorded for that company in 1915, and except for the time spent in the air service during the war, was intimately associated with the mechanical reproduction of music until 1921, when Westinghouse KYW came on the air in Chicago, and when I first became interested in the actual business or technique of broadcasting.

THERE is, possibly, no connection between "Radio Broadcasting of Tomorrow" and my earlier activities with the broadcasting business, which by the way, started with sponsoring the first commercial program in the City of Chicago, in 1922. However, prior to that time, I had seen the possibilities of applying to the "wireless" business, the same principles that had obtained in other mass communication enterprises.

Throughout 1923 and '24, while associated with KYW, it had been constantly going through my mind that there was a considerable duplication of effort in the broadcasting picture and when in 1925, I elected to join my school-boy acquaintances in Grand Rapids, Michigan, with whom I jointly operated station WOOD, subsidized by the furniture manufacturers' association, I made definite experiments in view of recording Radio programs and sending them on to be re-broadcast elsewhere from stations with available equipment.

It was during this period that we discovered the possibilities of registering permanently outdoor and other sounds of various sorts, incorporating them into subsequent Radio programs, and after shooting several successful programs exploiting this idea, it occurred to me that we might inscribe on a phonograph record, a complete Radio program, announcements, music and all, that could be broadcast at a later date, by ourselves, or any other Radio station.

During the year 1927, while I worked at the Brunswick Recording studios in Chicago, I explained my idea to Ralph Townsend, recording engineer of the Brunswick-Balke-Collender Company, and I recorded a complete thirty minute continuity announcement program, which was electrically, mechanically and artistically the realization of my earlier plans.

THIS experiment gave me the courage of my earlier convictions, and proved to me that, not only was it possible to record an entire Radio program with perfection, but that it opened a field of "spot" broadcasting, hitherto impossible, and therefore untouched. Smaller stations all over the world were crying for just this sort of an opportunity.

I still had my recording apparatus intact when the famous Dodge hour, featuring Will Rogers, was broadcast. I took down the whole proceedings, as Radio Digest readers will remember. It is rumored that it cost Dodge Brothers $75,000 to put on that program. I could have put on the same program at any station for practically nothing, making use of the recordings I made.

Along this line, one of the largest automobile manufacturers asked me the other day, how much it would cost to put his program on three hundred Radio stations simultaneously. He knew that all the networks could not give him such a coverage. He wanted to use specially made phonograph records, and, knowing that he could not please all kinds of listeners with any one program, his intention was to use a dozen different musical programs, all of which, of course, would carry substantially the same publicity announcements for his motor car.

NOW I come to my prophecy of Radio broadcasting. I am firmly convinced that the future of Radio lies in the broadcasting of highly organized programs recorded on some medium of reproduction. It doesn't matter whether it be wax, celluloid or metal. I am fully cognizant of that which has been done on records, film and steel tape. The medium is irrelevant; I am speaking strictly of the underlying idea. It all comes back to the syndication of effort, and to that end. I see a future for the organization that has at its fingertips a perfect program unit, combined with merchandising facilities. I am not mindful of so-called Radio Television. Dr. Conrad, of the Westinghouse Electric and Manufacturing Company, successfully transmitted motion pictures in the summer of 1928. Simultaneously, this same company was broadcasting talk and music on a celluloid film, while at the same time, the transmission of picture signals was admitted to be more than a laboratory experiment.

Then there are the experiments of C. Francis Jenkins, of which, the editor tells me, you may read in this issue of Radio Digest, so let the engineers and the scientists give us pictures with our Radio, as soon as they can. After all, a motion picture is in reality a quick succession of still pictures—an optical illusion; therefore, the transmission of a succession of still pictures is as feasible as the transmission of a single picture. The time will come when the bright orange glow of the Neon tube will be replaced by a black and white image, and then will come electrical means to natural color.

Who-knows, but what the present trend toward stereoscopic movies may soon be transferred to Radio-vision and what with color, depth, talk, music, who can predict the future of Radio broadcasting. Let the scientists tell us the details. All I claim is that there will be syndication of effort.

THE Radio program of the future will be sent by parcel post, or express in a package, just as movies, phonograph records, player rolls, newspapers and magazines are shipped to the consumer today. There is no more reason to send Radio-vision programs over long, expensive land wires than there is to send the "blind" programs of today over costly telephone circuits. There is enough duplication of effort and duplication of programs up and down the dial.

It is my contention that when Radio television becomes an

every day matter, it will not be by means of land wire from a single central studio, except, of course, when instantaneous nation-wide events take place. It is much more economical to record a program on some medium of reproduction, being sure that the program is perfect before releasing it, and then sending copies to various broadcasting centers throughout the country.

It was my privilege recently, to be present at an audition of one of the recorded programs that are now being syndicated throughout fifty-odd stations in the United States and Canada. I was deeply gratified to see my earlier idea carried out and it is without hesitancy that I say that the future of Radio broadcasting lies in the distribution of good Radio programs, recorded in metropolitan centers, and circulated throughout the smaller areas, so that independent broadcasting stations throughout the country may avail themselves of high grade continuity programs, and at a very small fraction of the original cost, due to pro-rata merchandising principles.

No doubt there will be various "fly-by-night" promoters exploiting this phase of Radio broadcasting. It is to be expected. But the field is limited to the few recording centers, because such an endeavor not only needs Radio technique but expert recording facilities as well, of which there are but few.

WE, here at KYW, have been investigating this situation very thoroughly. We have heard of several stations who have been propositioned to "tie-up" on three year contracts with various organizations who promise to supply a complete program service. It goes without saying that most stations will consider very cautiously before contracting with a new connection for any long period.

Another prediction I would like to make is that the big newspaper chains will have more and more to do with broadcasting. A metropolitan daily has such a wealth of material with which to build programs, that it is very logical to expect to see the broadcasting of tomorrow in the hands of the newspapers, or the newsgathering and disseminating agencies who are already prime examples of syndicate operation.



Maurice Wetzel (left) is shown with a strip of Musicolor film with sound record of Kreisler's Liebesfreud. Orlando R. Marsh, inventor of electrical recording, testing broadcasting master record.

The philosophy of the printing press is applicable to the art of broadcasting and although a newspaper furnishes something new each day, still remember its reference room, or "morgue"—how invaluable it is to go back into the files and dig up some picture or article when it is badly needed again as a repeat story, with or without additions. Radio studios of the future will have their reference rooms—"morgues," if you please—where, carefully protected from dust, will be various programs filed by subject matter, indexed and cross-indexed.

And, these program files will not be libraries, they will be bins of records or films. When an orchestra plays "Kamennoi-Ostrow," of Rubenstein, and has once played it perfectly for Radio, it stays played, and becomes item No. so-and-so in the program files. And so will be the case with complete programs. A half hour of concert music, properly built and announced, is just as good a year from tonight as it is tonight. The same applies to any program, except, of course, one composed of current popular tunes.

A WELL-AUTHENTICATED rumor states that numerous of the best equipped broadcasting studios in America today are soon to be supplied with special recording facilities, to be used in conjunction with national broadcasting. And I can see in my mind's eye companies producing programs for Radio distribution, nation-wide distributing organizations, that will syndicate programs on records or films to the Radio "theater," which, of course, is the independent station.

Of course, moving picture film is wide enough to have several bands or channels of musical program, side by side, if no pictures were needed, and for this reason, the film may in the final analysis, be the logical means for program distribution, because the program would run as long as the film traveled before the photo-electric cell. Mechanical means of shifting the film sideways could either select another composition, or the film could be reversed to continue the original number; thus, a thousand feet of film might represent an hour or more of program. Think of being able to fade out a song by slowly dimming the light, or by spraying black ink on the music lines with an air brush.

However, the lowly phonograph record even in the twelve-inch variety, that has a playing time of four and a half minutes per side, has already been used successfully to syndicate programs merely making use of a double turn table device provided with a simple automatic relay pick-up dropping device which permits record after record being used with no perceptible break.

AND, along the record line, various companies are making circular disc records that play a half hour and an hour, so you see the mechanical inhibitions are negligible. The Vitaphone records that you hear in your movie theater are sometimes sixteen inches in diameter.

Possibly in this discussion of the Radio of Tomorrow, should be mentioned the old "wired - wireless" that the utility companies could so easily make use of over their already established facilities that reach into practically every home. How simple it would be to sit down to your Radio set that receives its current from your light socket, and to know that over the same wire are coming a dozen different programs. Your "receiver" may have no aerial nor ground, no static, no interference, no heterodyning, no fading, no "blooping," no trouble at all—and still you can switch on at will a dance band, a symphony orchestra, opera, educational talks, comedy, drama, religion or whatever else you want—merely by setting the indicator to your choice.

Achievement and growth demand higher and ever higher efficiency. Efficiency demands economy by the elimination of waste and the maximum of service for every unit of energy expended. Today there is an appalling waste all along the line of Radio broadcasting. I have tried to point out one way that this waste may be materially slashed in the Radio of Tomorrow. With records especially cut for broadcast reproduction, perfect recording and unlimited distribution we have every reason to expect that the Radio of Tomorrow will see the best of programs on every station and the best that the are affords available for all, whether the listener lives in the dense metropolitan area or in the remote wilderness.

Boy's Dream Realized at KJR

YOUTH'S Air Castle Founded in Italy Becomes Fact when Longo Wields Seattle Baton

FRANCESCO LONGO, the eminent conductor of the All-Artists Symphony orchestra, which broadcasts over the Seattle station KJR, has a background in the music world extending over twenty-five years, every year of which has been marked by new artistic development and newly conquered fields.

He first opened his eyes to the light of day in a tiny village near Naples, Italy. Perhaps the blue waters of the Mediterranean stretching out beyond the dusty white roads of his village gave him his musical inspiration. At any rate, in that land which has supplied the world with such a wealth of musical genius, it became evident while Francesco Longo was still only a little boy that he would be musically inclined.

At the age of seven he, like the celebrated renaissance figure, Benvenuto Cellini, was "much given to playing the flute." Martucci, director of the Royal Academy of Music at Naples, heard the child play one day and instantly recognized his unusual talent. Martucci insisted on taking the boy back to Naples with him and keeping him there as a member of his household, so that the lad could receive the best of instruction in music. The result of this action was that the youngster, after two years under the exacting master, won the coveted eight-year scholarship to the Royal Conservatory—the high prize given out annually by the Italian government to one who showed extraordinary genius in music.

Nor did the government choose the wrong aspirant, for at the age of seventeen young Longo was graduated from this famous old conservatory with the highest honors.

Graduation was followed by two years as the youthful assistant director of the San Carlos theatre. And these two years were marked by a great event in the life of Francesco Longo—his meeting with Oscar Hammerstein, who brought Longo to America and secured him the post of assistant conductor and coach at the Manhattan theatre, in New York. Campanini was the conductor, and in Longo's three years' association with that famous musician, the former acquired much valuable experience. During those three years he worked with such famous artists as Mary Garden and Lucia Tetrazzini.

The next fifteen years Longo was in New York much of his time. In fact, he was for eight years assistant conductor of the orchestra at the Waldorf-Astoria. He also accompanied various famous artists on their concert tours—Anna Case, Titta Ruffo, Toscha Seidel and Lucia Tetrazzini, whom he knew from the old days at the Manhattan.

Finally Longo has reached the goal which he had in mind all these twenty-five years, ever since he was the child of seven playing his flute for Martucci. He now conducts his own orchestra.

Judging from the letters which pour into that studio expressing appreciation of the work of Longo and his orchestra, this man has pursued the goal, for which nature most certainly destined him.





At right, Francesco Longo, who has been associated with musical celebrities since childhood. Below Mr. Longo and his orchestra in the KJR studio.

Wanderlusters Find Romance

THEY STROLL from WBAL by Ether Lanes to Seek Adventure in far Distant Lands

THE idea of adventuring is always sufficient to stir the blood, to make one's pulse leap, to add a sparkle to the eye. Adventure and Romance! The two are inseparable companions, but regardless as to how one may love the twain and yearn for their companionship, it is nevertheless a cold, cold fact that, prior to the advent of Radio into the homes of the nation, comparatively few persons (considering the millions of souls who inhabit this world of ours) have been able to grasp the hands of these two venturesome spirits and with them a-wandering go.



Henriette Kern
Soprano

Nowadays, however, the "call of the road" can be hearkened to by the laborer, the housewife, the T.B.M. and the T.B.W., the shut-in, the man or woman-with-responsibilities — all, in fact, who "would a vagabond be." No need any more for anyone to be minus romance and adventure, at least, not so long as WBAL draws a broadcasting breath of 5 K.W. power, for at the big Baltimore station now there is a group of Radio wanderlusters who once a week stroll through the ether lanes, where they find all sorts of musical adventures and thrills.

Sometimes these "Musical Memories," as this feature is called, are exchanged over a couple of steins in a Vienna cafe, or, they may take place over a glass of vodka drunk along the Russian frontier; or, again, if you will, the mellow confidences of past adventures which are relived during this unique broadcast, may be recorded over the wine glasses in a smart boulevard cafe in Paris. Musical day dreams! What a spell they weave as the Radio wanderlusters stroll through the air and up and down the ether-eal vales of Romance, with a capital "R," please.

FRIDAY night is the night when the listeners-in to WBAL don their seven leagued boots and pouf! a turn of the dial to WBAL's wave length and they're off! And no sooner have they joined the Radio wanderlusters who set forth weekly from the WBAL studios, than one finds himself in strange and alluring places with just as strange and alluring experiences in the offing.

But come, let us join this gay, happy, carefree group for one evening and see for ourselves what a jolly, jolly time can be had by those who stroll through WBAL's ether lanes during one of these broadcasts. For instance, look—here we are beside the sparkling waters of the Mediterranean Sea and such blue, blue water cut into millions of blue diamonds by shafts of sunlight. What a beautiful sight! Surely nothing could be more lovely than the view across that azure expanse of living sea drenched in sunlight and dotted here and there with the white sails of fishing vessels while the smoke of a passing steamer points a smudgy finger at the distant horizon. We had never expected to see the Mediterranean. That was one place that seemed forever beyond our pocketbook and completely outside the force of circumstance that seemingly kept us chained. But thanks to this Radio stroll conducted and piloted by the descriptive powers of S. Broughton Tall, head of WBAL's Literary and musical Research Bureau, who prepares the continuity for these programs, and to Gustav Klemm, program supervisor, who acts as official guide during these fantastic tours, we have stood on the shores of this historic sea and limned on our consciousness the exquisite beauty and exotic loveliness of that spot.

We cannot tarry too long on this enchanted shore, however, as we must be in Nice in time for the premiere performance of "Pom Pom," in which we expect to hear the piquant Mitzi and Paulette, France's popular prima donna. As to be expected, the place, of course, is crowded, but we should worry! We have already reserved our seats, via the air, and consequently we shall not miss any of the warm thrill that comes with all premieres, regardless of ultimate results. With what delight and joy indeed, do we hear our beloved Mitzi in the "silken tatters of a street gamin," sing, with the aid of a chorus, the melody "Evelyn." Surely no one could ever sing that song just like Mitzi and was there, do you suppose, ever a more infectious smile than this clever little star possesses?



Lady Baltimore

THE house "comes down" with applause after she concludes her song but, though we would like very much to stay and hear some of the other tuneful numbers which our "Musical Memories" recall, we find we must travel along and this time we pass the poppy fields of France and come to a pleasant little Belgian village. Here, of all places, we stop at a glass factory, visiting it as the guests of Octave Flaubert, a gay young Parisian who has just inherited it. All sorts of happy surprises await us here, for we find Romance, again with a capital "R," as the gay and irrepressible Octave completely loses his heart and hand to Eva, a charming and comely apprentice at the factory. We sigh happily as we witness the young lovers who sing several songs from the once popular operetta "Eva" and then we leave them for dear old Manhattan.

Across the pond once more we arrive just in time to join a party going down to Dulcy's, where Gertie of Garter fame brazenly smokes and everyone dances till "Three o'Clock in the Morning." We find ourselves dancing to this infectious waltz, too, and goodness knows how long we would continue waltzing around amid the smoke and laughter and jollity had not our guides again gathered us all together and wafted us once more across the old Atlantic. This time we find ourselves in Paris, and the first thing we do after reaching there is to look for a famous perfume which a Dr. Thorne, nerve specialist, has just discovered and one sniff of which makes you just tingle-tingle all over. Finally, we come to the Doctor's flower garden—such a lovely place—my! just smell the delightsome blooms! We find the Doctor at home and he tells us he has named his famous perfume "High Jinks"; and of course we get some of it and still tingle-tingling we finally turn our direction homeward and as the clock strikes the magical hour of 10 o'clock, we find ourselves back in our own living rooms and the loud speaker throws off its cloak of magic to become once more a plain wired instrument.

HAVING skimmed gloriously through the air, adventure-bent, it is but natural that our arrival back home should provoke questioning, as our quest for Adventure and Romance was not unknown to our relatives and friends unable to go with us on this aerial tour. And so we collected a little bit of data regarding these "Musical Memories" programs which we herewith gladly pass on to whomever it may concern.

Not so very long ago, Frederick R. Huber, Director of WBAL, assisted by Gustav

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Roberta Glanville
Soprano



Jacqueline Marston, mistress of the Estes organ and WGH piano.

All Flags Fly in Shadow of WGH

EAST Meets West at Station Which Speaks from "World's Greatest Harbor" at Newport News, Va.





OCCUPYING a central position in the historically renowned Tidewater section of Virginia, Station WGH superimposes itself upon the romantic background supplied by its proximity to the moonlit waters of Hampton Roads and its location in a city where East meets West. For here all nationalities in the world send their representatives on ships flying many peculiarly colored flags—here the streets resound to the tread of the silent Jap, the fiery Italian and the mystic visitor from India.

Station WGH is operated by the Hampton Roads Broadcasting corporation, of Newport News, Va., with the following named officers: E. Ellsworth Bishop, president; Hunter S. Copeland, vice-president, and George B. Colonna, secretary and treasurer. The station is owned by the Virginia Broadcasting Company, Inc., of Richmond, Va.

The duties of directing the activities of the station were assumed by Mr. Bishop back in the days when it was known as Station WNEW and has continued under his direction. Following five years' service with the Army Air corps, and experienced gained from occupying offices ranging from lawyer to confidential secretary, Radio offered an attractive field of endeavor. Assistance is given to the announcing staff by the director of each day's program. Acquaintances formed while assisting in choral work in various singing groups has proved to be of extreme value in engaging artists suitable for broadcast from the limited talent available.

One of the outstanding features of the program from Station WGH is the work of its chief announcer, G. Douglas Evans. Coming to the microphone from several years with Broadway productions, all of them successes—the strict adherence to precise pronunciation with tempered accent, lends a highly pleasing quality to this announcer's work. Among the outstanding productions with which he was connected may be mentioned Naughty Riquette, with Mitzi; Peggy Ann, with Helen Ford, and in Lew Fields' production, A Connecticut Yankee. Versatile and constantly in sympathy with whatever style of program is being presented, the announcement is made to conform with the harmony of the presentation.

Finding his chief asset his ability to

(Continued on page 114)



Three microteers of WGH: E. Ellsworth Bishop (above), director-announcer; Malvern Lee Powell of the Rhythm Raggers (left), and G. Douglas Evans, Broadway favorite and chief announcer.

WIL, "The Friendly Station"

Galaxy of Artists Delight Thousands of Radio Fans Throughout Mississippi Valley in Brilliant and Varied Series of Colorful Programs Broadcast from this St. Louis Station.

THE Friendly Station down St. Louis way has been a going unit in the Radio field since September, 1922, at which time WIL came on the air. Since that time it has been one of the great, powerful and popular stations in the middle west.

William Ellsworth, familiarly addressed by all as Bill, is the managing director of WIL. Ellsworth has qualified in a half dozen fields that make him an invaluable man in any studio. He is a graduate lawyer; has had considerable experience in the field of exploration, and is well known as a sports announcer.

Ellsworth has built up a splendid staff for WIL, and its popularity is only surpassed by the tremendous following he has among the listeners who turn dials. One of Ellsworth's pet announcing stunts is to emphasize the fact that he is speaking for "The Friendly Station," as he has dubbed WIL, and the phrase has become a byword among the friends of the station.

Early in the game Managing Director Ellsworth learned that variety is essential if any success is to be attained in the field of broadcasting.

"Better a little bit of everything, rather than a plenty of one thing," is a verity frequently uttered by Bill Ellsworth, and his plan of action in handling the affairs of WIL gives evidence of the truth of the saying.

Schyler Alward has the difficult and yet interesting assignment of handling the musical features. He is not only an able musical director, but well known as an artist.

The ace of the melody singers of WIL is Bobby Stubbs, a genial and hard working juvenile. Bobby can feature in blues or ballads, and satisfy the most analytical dial twister.

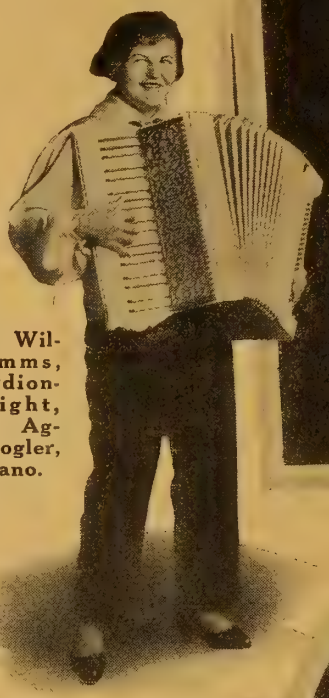
Another entertainer at WIL, who has built up an enviable reputation, is Wilma Emms, piano accordionist. Versatility with a delightful Radio personality are assets of Miss Emms, whose solo work is of such a quality as to enable her to be listed among the most popular artists at WIL.

Agnes Vogler is a soprano of note, and the success of the WIL Grand Opera company is due, in a great measure, to her work as prima donna of the organization.

Year by year during the six years that WIL has been on the air its circle of listeners has widened and become more firmly attached to the station. The slogan of "The Friendly Station" has been more than a slogan. It has grown into a subtle spirit of station individuality. The entertainers feel it. They impart this feeling through their voices and their instruments, and thus the friendly station has in turn cultivated a friendly audience.

St. Louis as a metropolis has felt the growing good will cultivated by the penetrating aerial handclasp from this station —results have been demonstrated in increased volume of trade and marketing.





Right, Wilma Emms, Accordionist. Right, above, Agnes Vogler, Soprano.



Bobby Stubbs, the alluring melody man, is just above.

Below, Bill Ellsworth, Managing Director of WIL.





Schyler Alward, Musical Director, is the good looking young man in the center panel above.

KOMO OF SEATTLE

REACHES

ALL NORTHWEST

HAPPY crew at studio provides musical, novelty and feature acts for delight and pleasure of many thousands remote from city attractions.

KOMO, speaking for the great Northwest, has been heard in every state in the Union, every province of Canada, all parts of the Arctic together with the islands of the Pacific, Australia, Japan, Panama and the Central American Republics, in addition to ships on both the Atlantic and Pacific oceans.

The gigantic towers of KOMO rise from the edge of Harbor Island. They are visible to ships passing out to all parts of the world. The trapper in the Yukon, the revelers on the beach at Waikiki, the peon in Mexico, and the dial fan in New York have all been brought in contact with the Northwest through KOMO.

Programs from KOMO have been broadcast since February, 1925, when the station was operated under the direction of the American Radio Telephone company. Subsequently its call letters were changed from KTCL to KOMO, and when the year 1927 started this great Seattle station was opened in a new plant.

With the inauguration of the KOMO Fisher's Blend Station, Inc., the Totem Broadcasters came into existence, and this organization leased practically all of the time availble from the station. The Totem Broadcasters include a number of established firms, and they are providing continuous service from KOMO, extending from the early morning hours until well beyond the midnight hour. The Totem Broadcasters in 1927, established a connection with the National Broadcasting company, and as a result the East has been brought nearer to the West through the change.

During 1928, KOMO provided more than 1500 hours of concert orchestra music, and a large part of its time was taken up by the Totem Little Symphony Orchestra, one of the regular features of the station. The Totem Little Symphony Orchestra is not an over-sized jazz band, but an organization consisting of nineteen men, every one of the number being an artist in his own name, and worthy of the post he occupies with the orchestra.





Above, Three Belles of Melody Land, popular KOMO singers. Left, Mary Lyon Spear, accompanist and librarian.



Right, The Joy Boys from KOMO, Vierling and Riddell.

The Joy Boys from KOMO in real life are Bob Vierling and J. Riddell. They are beloved entertainers, have a large following among the lovers of popular songs and possess that indescribable quality known as Radio personality. They have popularized that odd combination — banjo and piano — and have proved their ability as entertainers.

The Three Belles of Melodyland can sing jazz songs and ballads and put them over with the zest and enthusiasm so essential to the presentation of this type of music.

Mary Lyon Spear is the accompanist at KOMO and has charge of one of the largest musical libraries in the West. She is a capable arranger and an able pianist.

Of the great number who have rendered service to KOMO reference should be made to Montgomery Lynch, who directed The Wayfarer, a spectacular out-of-door production staged in Seattle, Los Angeles and elsewhere, who was selected by the Totem Broadcasters to be general director.

Then there is genial George Nelson, chief announcer; C. Marcus Wienand, assistant business manager of the station; G. Donald Gray, baritone soloist, and dramatic entertainer; Grace Breidenstein, who talks to the housewife; Bob Nichols, announcer and baritone; Rhena Marshall, concert singer; Fred Lynch, tenor; Alice Maclean, special continuity writer, and Sydney Dixon.



Above, Left, Totem Little Symphony Orchestra, a feature organization presented by KOMO.

NORTH AMERICA HEARS

MIKE of WHAS





ESTHER METZ is a soprano member of the Louisville Ensemble (above), and Helen Elizabeth Sprague, concert pianist of WHAS, on the right.

ON THE center of the dial, and twenty miles south of the center of population, Station WHAS has become a national station since the reallocation order of the Federal Radio commission went into effect in November. Co-incident with the reallocation, The Courier-Journal and The Louisville Times put into operation a new 5,000-watt RCA transformer of the most modern type on the 820 kilocycle cleared channel.

Test programs brought responses from Hawaii; from Elim, 100 miles northeast of Nome, Alaska; from old Mexico, Porto Rico, Canada and every State in the Union. Steady signals, sent on an unwavering frequency, have made the station one of the most reliable in the entire country, according to reports from listeners.

In addition to selected features from the National Broadcasting company, WHAS presents a variety of local programs, ranging from the popular dance orchestras to complete operettas.

The Greater Louisville ensemble, consisting of Esther Metz, soprano; Anna Scholtz, contralto; George Weiderhold, bass, and William G. Meyer, baritone, with string trio consisting of Paolo Grosso and Charles Letzler, violin, and William Hedden, 'cellist, is a regular Saturday night feature, playing from 10 to 11 o'clock. Ellen Lawrence Gardner, pianist, is musical director and Gustav Flexner managing director and announcer.

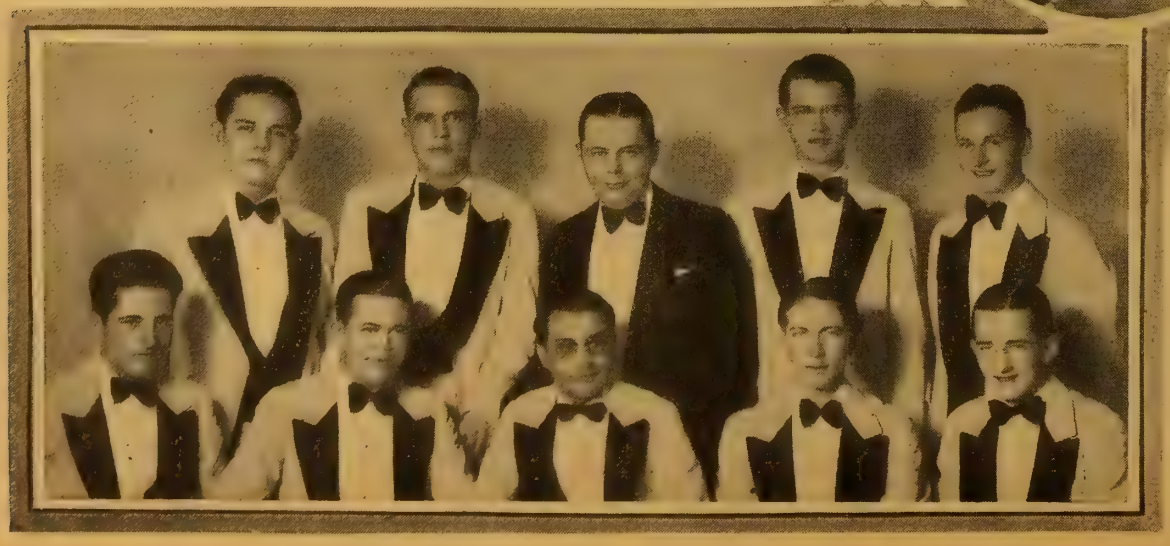
Larry Prewitt and his orchestra, playing at the Kosair Hotel; Jimmie Joy and his Brown Hotel orchestra, and the Kentucky Hotel orchestra, directed by Signor Paolo Grosso, former South American violin virtuoso, provide the dinner and dance music that is a part of the daily programs.

Orchestras playing from the main studio include Ray Bahr and his Music, Joe Anderson's Orchestra, Virginia Vetter's Entertainers, Carl Zoeller's Melodists, the Original Southern Night Hawks, the Cardinals and a number of other popular dance groups.

An unusual instrumental trio of women, consisting of Miss Dora Mantle, violin; Mrs. Stephen Jones, organist, and Margaret Dohrmann, pianist, appear in the studio programs regularly. In addi-

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A classy orchestra is under the baton of Larry Prewitt, to the left, and Evelyn Todd-Laurent, soprano (above), is a popular artist at WHAS.

MARGARET HAYMOND manages station and Dorothy Lyon directs orchestra. Let no mere man presume to doubt who's boss here.

TWO WOMEN CONTROL
KMO, TACOMA



LOOK at the way Jane Morse and Judy Rice, harmony team at KMO, turn their backs to the piano, as much as to say they can make music enough without any mechanical aid.

OUT in the "great open spaces" of the State of Washington, "where men are men"—well, if certain information concerning the Radio station KMO is any criterion, men are, indeed, merely men, and the women are the bosses.

KMO is in Tacoma and the quality of its programs has caused many a resident of that city and of the vicinity, which lies within the "dependable range" of the station, to take home a Radio set in order to share in the hours of real entertainment which it furnishes.

The studio, in the Hotel Winthrop, is managed and controlled by Margaret Haymond, and any mere man within those walls will obey her commands if he knows what is good for him. She is a power in the selection of those who shall occupy the station's time on the air, how much of the time shall be allotted to each and what shall be the nature of the offerings to the ear of the Radio listener.

It is she who also dictates what the world shall have in the way of publicity concerning the station.

And then there is Dorothy Lyon, the ever efficient and always willing accompanist of the various vocal and instrumental soloists heard from the station, who is herself a soloist of no mean ability. She, of course, is called the studio pianist, but the business of being studio pianist is by no means the goal, or limit, of her musical efforts.

She has organized a six-piece orchestra —all men—and calls them Dorothy Lyon's Boys. She is their conductor, of course, and they are on the air so much that they have become one of the station's most popular offerings. But their Radio entertainments are only a part of their musical activities. Often they furnish the music for Tacoma entertainments, in which the audience is visible, and takes advantage of the better opportunities to express its appreciation.

TWO of the popular entertainers on KMO programs are Jane Morse and Judy Rice, the smooth blending of whose voices makes them a real harmony team. They like to sing entirely without accompaniment, allowing the piano only to give them a pitch for a start. Then they turn their backs to it and warble into the microphone to their hearts' content—and to the contentment of the Radio audience, too, if you want to know the whole truth.

Jane and Jude have never really had the time to count up how many songs they know the words to, but they admit that they themselves might be surprised if the total were ever written down in bold, plain figures.

But the reader should not get the idea that men are nonentities, by any means, even in a Radio station which seems to be dominated by women, as KMO does.

One pair of male entertainers, which have the public's approval, is Hugh and Jim. They call themselves "The Early Birds," for they are on the air every morning and listeners send them worms and bird seed, which helps to keep the birds fat and contented.





HUGH and Tim, "The Early Birds," start to sing and play every morning at 8 at KMO and keep it up until half past nine. In center is Dorothy Lyon, staff pianist —and conductor of her own orchestra, if you please.

WHAM Has Birthdays Galore

Rochester, "Nation's Musical Capital," Featured via the Air

EVERY NOW and then there is an epidemic of anniversaries among Radio stations, and they are of such a variety and character as to excite the imagination and curiosity of the most rabid dial twister.

For instance, there is the enlarged WHAM of Rochester, N. Y. A mature youngster is WHAM, which is sponsored by the Stromberg-Carlson Telephone Manufacturing company.

Back in 1922 someone pressed a button and WHAM sprang forth panoplied with a 100-watt transmitter crown to do battle on a restricted field. On Sept. 1, 1927, another button was pressed by the Stromberg-Carlson company and the fly-weight clothes fell to the ground and the 100-watt crown suddenly shone with a brilliance fifty times greater, or 5,000 watts. Young WHAM then stepped up into the front rank of broadcasting stations.

In Rochester, which is one of the country's leading music centers, is located the Eastman School of Music, and the theater of the University of Rochester. Here we find harbored a students' concert bureau, two fine organs, the Eastman theater orchestra of seventy pieces, the Symphoneers, a select band of Eastman artists, the Little Symphony orchestra, conducted by Howard Hanson, director of the Eastman school, and, as if to make a climax, the Rochester Philharmonic orchestra, Eugene Goossens, conductor. All are in contact with WHAM.

The concert bureau of the school is to aid the students in giving professional performances on the Radio and in concert halls. These student recitals, of which fifty-two were on the air last season, are varied in character and the programs representative of two or three departments of the school, such as voice, piano and violin. By combining students with faculty any type of Radio program may be formulated.

The Eastman Theatre orchestra arranges a Sunday afternoon popular concert that is broadcast from the orchestra pit, and this orchestra of seventy pieces is frequently picked up, and its overtures and music descriptive of the news reel and stage productions, put on the air.

Saturday nights a special Radio program is arranged by the Eastman Symphoneers. It consists of instrumentalists from the orchestra and vocalists from the theatre and opera school. During the season three American composers' concerts are held to stimulate musical composition in this country. These are broadcast, as well as the nine afternoon programs of the philharmonic orchestra. They are featured by the other stations of the New York state net, which include WGY, Schenectady; WFBL, Syracuse, and WMAK, Buffalo.

A popular feature is Sax Smith and his Cavalier band of fifteen pieces. Four other dance and concert orchestras are available, in addition to their own six-piece studio orchestra.

WHAM's entertainment is not all musical. Of programs pertaining to public service, reference should be made to the Chamber of Commerce announcements, weather reports, produce and stock reports, daily talks on health, cooking, care of the home, care of children, road reports, travelogues and weekly agricultural programs. The agriculture talks are sponsored by the Monroe County Farm bureau and the state and federal agricultural departments.

A connection with the University of Rochester and the Rochester board of education enables the station to broadcast other educational features of general interest. Sunday mornings a service is broadcast from one of four churches. The station, of course, is associated with the National Broadcasting company and to its own features adds many of the blue network programs.

As to technical equipment, the station is one of the best equipped 5-kw stations in the United States, the equipment costing approximately $200,000. It has six studios, alphabetically arranged, and two control rooms, with a proposed automatic crystal control in the offing. It has an auxiliary studio and duplicate control equipment in the Eastman School and theatre of the University of Rochester.

Pickup facilities are continuously maintained to four of Rochester's churches, the Chamber of Commerce, convention hall, Columbus hall and Rochester's leading hotels.

The station's transmitter is at Victor, eighteen miles southeast of Rochester. The towers, 40 feet square at the base and 400 feet apart, rise nearly 400 feet above the surrounding country. When flood-lighted at night they offer an unusual and brilliant spectacle.

The main studios of the station are on the second floor of the Sagamore hotel, Rochester, and at all times they are open to the public. Guests may watch broadcasting activities in either studio through plate glass windows. The staff numbers nineteen persons.

Last year WHAM was on the air 2,800 hours. Its present broadcasting schedule embraces 55 hours average weekly of which 65 per cent is local, 30 per cent NBC, and 5 per cent New York state network.

The territory served by WHAM includes about 36 per cent of the country's population; 31 per cent of the country's dwellings; 36 per cent of the country's radio receiving sets; 40 per cent of the country's residence telephones, and 44 per cent of the country's domestic lighting customers.

WHAM fared well in the new reallocation law of the Federal Radio commission. Under the new ruling, the station will retain its full power of 5,000 watts and it was granted one of the eight cleared channels in Zone 1 operating on 1,150kc., 260.7 meters.

With regard to the close association between WHAM and the Eastman School, Director Howard Hanson says this: "The work done in Rochester and the School, both in school and theatre, is of national significance and to the advantage of the future development."



Above, The Cavaliers, Sax Smith, director. Right, The Eastman Symphony Orchestra, Victor Wagner, conductor.

SEVEN YEARS OF REAL Radio Service is Record for San Francisco's Station

Goal of KPO IS DIVERSITY



Jerry Germaine, "aristocrat blues singer"

DIVERSITY of musical presentation, last minute news detail, programs of human interest and inspiration, addresses by national figures in world events and, in short, a notable collection of interesting features are at the disposal of the dialer who tunes in to KPO, the Hale Chronicle station at San Francisco. KPO is a pioneer of western broadcasting, and has steadily served the fifth zone for seven years.

Beginning humbly with an experimental transmitter, the station officials soon realized the possibilities of Radio as a medium of constructive entertaining, and the potentiality of commercial broadcasting became apparent. As the output increased, the engineering staff was augmented by a program department and, later, a commercial section.

The staff at KPO now numbers more than twenty members, and artists numbering seventy-five take part in the programs. KPO broadcasts on a clear national channel, Channel No. 68, on a wave length of 440.9 meters, 680 kilocycles, and is the San Francisco unit of the National Broadcasting company. The station is heard in Alaska, the Philippines, in Australia, in Cuba and in all parts of North America.

Guiding the destinies of KPO, in the capacity of managing director, is James W. Laughlin, a man of extensive business repute. Jean Campbell Crowe is responsible for programs released through the KPO transmitter. She is a pianiste of note and has been a figure in women's club activities of national scope.

Many concert artists know KPO as their Radio home, and many stars who have realized nation-wide fame twinkled first from this station. Carolyn Cone Baldwin, American pianiste, who has been a guest artist of more than fifty symphony orchestras in Europe and America, is a weekly recitalist.

Nathan Abas, young Dutch-American violinist, former pupil of Franz Kneisel and a featured assisting artist with Willem Mengelberg's Concertgebouw orchestra, is heard in solos and as conductor of KPO's Symphony orchestra, which numbers thirty members. He is first violinist of the Abas string quartet, of which group Michel Penha is 'cellist.

Stellar vocalists, too, are exclusive at





Carolyn Cone Baldwin (aboye), concert pianiste and guest artist. Left, KPO Symphony orchestra, of which Nathan Abas is conductor.

KPO; Elsa Penlow Trautner, Irene Howland Nicoll and Allan Wilson being among them. All are students of master teachers, and concert soloists who have won national and European acclaim.

In the ranks of popular musicians, KPO claims Maurice Gunsky, a balladist who has been a sensation before the mike and his first appearance brought thousands of letters.

Stars Twinkling for Public at KDKA

PIONEER Station of United States Builds Up Strong Friendships in Eight Years' Service on the Air at Pittsburgh.

DESPITE the fact that Radio is a child with the present generation, it has its pioneers and veterans, and chief of the number is Westinghouse KDKA, Pittsburgh.

More than eight years ago KDKA came on the air. The first broadcast program was made up of the Harding-Cox election returns, and it was sent out November 2, 1920. Several months ago the anniversary of that event was celebrated in Pittsburgh.

Through the changing years many artists have stepped before the mike at KDKA. Men, women and children providing every form of entertainment known to the human family have contributed to the success of the station.

Three delightful personages on the staff at present are Helen Bells Rusho, Virginia Kendrick, and Mary Frances Philpot. Perhaps you have met them via the mike, and if you have, you are familiar with their voices.

These young ladies are of the great number of entertainers on the staff of KDKA, but their presentations have been of a high order, and naturally they have a band of faithful fans who follow with interest and applaud their efforts.



Above, Virginia Kendrick, contralto at KDKA, Mary Frances Philpot, brilliant artist of KDKA family.

FAN MAIL is one of the best barometers of Radio popularity, and this trio at KDKA has oodles of letters that attest the hold they have on the public. Personality is one thing, and Radio pulling power is another, and the Rusho - Kendrick - Philpot trio have established beyond question their position with the fans of the air.

Helen Bells Rusho is a soprano, Virginia Kendrick, a contralto, and Mary Frances Philpot is one of those delightful Radio artists who has been a valuable addition to the staff of KDKA because of her contributions over the air.

Because of its long term of service on the air KDKA has a staff that from almost every angle functions like a family. Everybody plays the good fellow to the other fellow; every artist is interested in the success of his compatriots and all cooperate to the end that KDKA has the high regard and best wishes of the band of faithful who put over its programs.

With unquestioned prestige this broadcast patriarch with its unfailing quality of programs has acquired a nation-wide following, and other stations, compared with it, sometimes seem like mere fledglings.

KDKA has not fought off the innovations that Radio has had to offer the public in the last few years. On the contrary, it has initiated them, and recent announcement was to the effect that this pioneer station would broadcast moving pictures. Ere these lines appear in print it is possible the Westinghouse Electric and Manufacturing Company may have its Radio movies on a basis to permit the public to enjoy them.

Everybody most everywhere has heard of KDKA, and it has a staff that has been built up through years of careful selection and diplomatic study of the needs of the station, and the demands of the public.

The programs of KDKA have been worked out with a fine regard for detail, and the three ladies presented herewith have been invaluable to the success of the station.

You may have heard them. If not, tune in and enjoy these artists who are regular features at KDKA, Pittsburgh, Pa.

The feminine contingent was represented recently in the station staff by Mildred Davis Terman, who conducted the KDKA Home Forum; Letha Frazier Rankin, soprano, and Jean McCrory Newman, contralto, who took part in the sacred song concert; May Singhi Breen, of the NBC Net; Aunt Jemima, of NBC, and Milady's Musicians.



Helen Bells Rusho, soprano, popular singer, featured at Pittsburgh station.

SHOULD motion pictures become a regular feature at KDKA, the demand for feminine artists will in all probability be materially increased and pulchritude will not only be the rule but the guide to many station directors in building up programs. Station KDKA being a pioneer in the Radio field will sustain its reputation in this respect in the matter of presenting Radio pictures.

Pictures by Radio from KDKA with present day equipment will offer a strange contrast when compared to the first broadcast of that station back in 1920. With a veritable army of listeners today the Radio following public is ever alert to innovations of any character, which fact is a striking parallel to the plan followed by KDKA in 1920, when the station sent out to many of its friends a number of simple receiving sets in order that they might follow the first broadcasting of that station.

The personal element fairly permeates all studio life today, and with KDKA prepared to take advantage of the opportunity that is offered by television, the human interest feature will have drawing power that will compare favorably with that prevailing in the daily newspaper. This element was lacking in the first broadcasts by KDKA, for program material was drawn almost exclusively from phonograph records.

With the passing of these expedients the symphony orchestra came into vogue, the KDKA Little Symphony orchestra presenting a program out-of-doors on the roof of a building the crowded and somewhat restricted facilities of the improvised studio serving more as a handicap than an advantage. Then followed the use of a tent until a high wind blew it away, thus denying posterity an opportunity to inspect what was in reality the first studio.

With KDKA prepared to be the first in the television field, it is interesting to note that in the matter of firsts this station occupies an enviable position. It was the pioneer in the re-transmission of the Arlington Time Signals, and according to Vice-President Davis of the Westinghouse forces it was first to broadcast sports, presenting the Ray-Dundee boxing bout in 1921. Again KDKA took the initiative in presenting a play from the stage of the Davis Theater, Pittsburgh; it was first in the field with Radio reports of the Davis Cup tennis matches, and first with a play-by-play account of a baseball game in Pittsburgh. One of the first broadcasts of KDKA in those early days included a review of the World Series baseball games.

WFDF Once One Man Station

FRANK D. FALLAIN, Formerly All-Around Studio Operator Now Owns Extensive Flint Broadcaster



The Buick band, Thomas Hoskins, director, is presented above, and the string quartet at WFDF, at the left, with F. L. McKitrick at the mike.

FRANK D. FALLAIN has been the human element behind Station WFDF since it first came on the air in 1922.

Lacking a schedule of any kind, and compelled to work out the fine points of studio operation, Fallain, after experiencing the thrills incident to founding the station, set about to work out the many problems that confronted him in popularizing WFDF.

In the old days Fallain was the operator, program director, announcer and general manager of the station. While many changes have taken place during the last few years, Fallain continues to take a turn before the mike, and his interest and enthusiasm is of the same brand that was responsible for the founding of the station, which is familiarly known as "One of the Pioneers."

Operation of WFDF is in the hands of the Flint Broadcasting Company of Flint, Mich., and the director of the programs is F. L. McKitrick. The station is situated in the heart of industrial Michigan, and since the time it was licensed, May 25, 1922, it has been an active force in the Radio field in Michigan. It is not hooked up with a chain, and maintains a complete variety of programs for the army of followers it has in Michigan.

The station is handicapped to a certain extent by its inability to secure adequate power, yet this fact does not deter the staff at WFDF from maintaining a high standard in its programs.

Full time on 1,310 kilocycles has been given the station, and the daily service now available in Flint is of such a character as to justify the hopes that the Flint Broadcasting Company had in the change.

The responsibility of arranging programs has fallen to Fred L. McKitrick, who has been associated with WFDF since 1925, when he became a staff artist. Under his guidance programs at WFDF have developed originality, taste and effectiveness. McKitrick has analyzed the situation at WFDF, and his programs have been popular with the fans of Michigan and the contiguous territory.

WFDF is now at the point where it is outgrowing all that has been adequate in the past. With studios located at two outside locations, hookups to two churches, as well as theater and hotel pickups, in addition to the main studio, WFDF now is in a position where additional main studios and larger space for offices and the staff are imperative.

At the present time about 5,000 square feet of floor space is utilized by the station on two floors. This includes facilities for a splendidly equipped experimental and development laboratory.

The personnel of WFDF includes Frank D. Fallain, who is owner, engineer and manager; Fred L. McKitrick, program director and chief announcer; Colleen McKitrick, secretary and hostess; Ralph Crandall, director of the studio string orchestra; Fred Wolcott, director of the studio dance orchestra; George Jewett, first operator, and Frank Folsom, supervisor of service and remote broadcast pickups.

The Buick band is one of the star attractions featured at WFDF, and with an instrumentation of forty it provides programs of a varied character. The band was organized by Jerry Bell in May, 1925, and it is a program feature in the Buick factories every Thursday, and on the air Wednesday evenings at 9:30 o'clock. Its programs extend over an hour.

Thomas Hoskins is director of the band, and most of the Radio programs presented by the band are announced by Jerry Bell, with sponsorship of the band vested in the Buick Recreational Association.

Jerry Bell and his Buick band have received countless complimentary letters covering their work before the mike, and they are always eager to know the reaction of the Radio listeners, so if you have a word to say about Jerry and the band, hurry it along to Flint, Mich.

The band is well organized in the matter of instrumentation, possessing a good wood wind section and with sufficient brass to give balance to its work in presenting both classical and popular programs.

The quartet features two violins, a 'cello and piano, and in the picture on this page McKitrick, the director of programs, is standing at the mike.

WFDF is equipped with laboratory apparatus and constant checking from the microphone to the transmitter output is carried on. In the final transmitted program the watchword is quality, and nothing is left undone that will improve this feature of the station's work.

The commercial department of the station has been reorganized and includes a larger staff for the commercial manager.

WFDF is not in any sense of the word just another small station built on a haywire principle, but rather a splendidly equipped unit with an excellent band of artists. Director McKitrick, in his program work, has set a high standard and its maintenance is one of the ambitions of Manager Fallain.

The station has had a good, consistent growth since 1922, when it came on the air, and its prestige is such as to make WFDF the recognized mouthpiece of Flint. Its followers are legion in Michigan, the nearby states and Canada, and from remote points in the country letters have come from listeners who have picked up its programs.

To know WFDF one must become acquainted with Frank D. Fallain, who has been its sponsor from the start. For nearly seven years he has given most of his time to the station, and he has built up a capable staff to assist him in handling the infinite details connected with the management of WFDF.

The expansion program contemplated by the Flint Broadcasting Company contemplates additional facilities to care for the extended activities of the station.

THEIR MUSIC STIRS HEARTS of THOUSANDS

LISTENERS THRILLED by Artists of WHK and Tiny Singer of Comic Operas



Above, the Morgan sisters, Merry and Glad. Right, Ernest H. Hunt, staff organist, WHK.

THERE is no theme in daily life that strikes a greater response from Radio audiences than music. Program directors, ever alert to meet the changes of the day, usually feature anything of a musical character, knowing well that popular interest in music never wanes and that the love for it is inherent in all mortals.

Size, height, girth, stature and similar descriptive words have no meaning when an estimate is placed upon musical artists. Their abilities as singers or performers upon some instrument are what count.

The smallest legitimate prima donna on the air is said to be Edith Thayer. That is something of a title so far as size is concerned, for the little lady is only four feet ten.

Then there is that happy family of musical stars at WHK, Cleveland, which consists of Ernest H. Hunt, staff organist; Rose Divinsky, violinist; the Morgan Sisters, and Ace Brigode, director of the Virginians.

Edith Thayer took up the study of music some years ago and at one time was numbered among the pupils of the late Jean de Reszke, one of the world's greatest tenors. She studied in Paris and New York, and early in her musical career took up light opera.

She was a member of the original company of Blossom Time, the famous play founded upon incidents in the life of Schubert; also, Cherry Blossom, in addition to the following Hammerstein productions: The Firefly, Katinka, Pom Pom and The Peasant Girl.

The WHK artists constitute a happy family as one can note from the pictures. Mr. Hunt is featured at the organ on Saturday evenings, starting about midnight and continuing until 1 o'clock in the morning.

The Morgan Sisters, who bear a title that is suggestive of their work before the mike, are introduced as Merry and Glad. They are popular entertainers in Cleveland, and their work at WHK has endeared them in the hearts of thousands of fans who tune-in on this well known station, which has been credited as Cleveland's pioneer broadcasting station.

Miss Thayer's Radio career has included her appearance on the air as the original La Palina, The Spur Tie Girl, The Quaker Girl, The Colonial Girl with the Colonial Radio corporation, and recently she was Jane Mcgrew in Show Boat and Fannie on Main Street, both on the Columbia system, opening with Forhans Song Shop on WEAF.

Miss Thayer has been numbered among the artists singing at the Sherman Hotel in Chicago for the Chiropractic School, also the advertising men's post of the American Legion. Frank Moulan, formerly with Roxy of New York, discovered Miss Thayer and, being impressed with her ability, brought about her appearance before the mike. Her first Radio delineation was La Palina.

Direction of the musical features at WHK is in charge of Louis Rich, who has had considerable experience in musical activities. Programs at this station are thoroughly alive with music, and public reaction has justified the study and time given to this important part of the day's work at WHK.

Hunt has the knack of playing the sort of music that appeals to the masses, and he is alert to pick up new ideas from the tremendous avalanche of fan mail that comes to his desk.

The Morgan Sisters are a sort of merry and carefree singers, with a happy selection of popular numbers, and a style all their own when it comes to putting over a number. To hear them is to want to follow them in their work before the mike.



Left, Edith Thayer, tiniest prima donna appearing before the mike.

And who of you that has ever heard Edith Thayer can forget her singing and her pleasing stage appearance. She can sing aplenty and put over those wonderful comic opera airs in a manner that is bound to leave a fine impression.

Are You a Radio Letter Writer?

KNOCKS are Welcome as Boosts to Broadcasters and to Those Who Sponsor Programs

By Verne Edwin Burnett

MILLIONS of letters have been written by Radio listeners in the last few years to the sponsors of various Radio programs. Do these letters go directly into the paper baler? Are they, so to speak, the bunk? Is the effectiveness of a Radio program measured only by the pounds of morning Radio mail?

You'd be surprised! Hundreds of office employes are working to handle this new giant activity which has bobbed up with the advent of Radio. In most companies, at least, these workers are doing a scientific job.

They get every day some new thrills, some heart throbs, some smiles. Theirs is a most fascinating task.

From Jaffa, in the Holy Land, a British-born resident leaned over his tubes until nearly daybreak to listen to programs coming direct from Schenectady. It was during the early evening in New York State. He wrote down, word for word, the announcer's statements, and described the music and entertainment. He sent this long letter to the American sponsor of the program, who found it correct in almost every detail.

IN Manhattan, a vice president of the great corporation answered this particular letter personally. He, too, had been in Palestine, years before, and was familiar with the land from which the letter came. His answer was newsy—and appreciative.

In northern Canada, a group of fur traders clustered around a little stove. It was fifty below zero outside. But their faces were bright. They were intent upon a loud speaker which carried sweet tunes from Detroit, some two thousand miles to the south.

They wrote, and all signed the letter, that they might go loco if it weren't for their Radio. They said when they returned to Winnipeg, they were going to buy the toothpaste and motor cars mentioned on the Radio, just to show they appreciated the programs.

The letters come from Latin America, from Europe, from remote islands, written in all languages. They come from castles in Castile and cottages in Canada; from barges on the Gulf and liners on the Pacific; from the farms of Iowa and metropolitan tenements.

Soldiers and sailors, convalescents in hospitals, children getting ready for bed, students grasping for knowledge, lovers of stories, of news, and of cultural subjects; lovers of jazz, lovers of symphony—all write in.

Some of the most touching letters are from people who are very sick. The Radio to many of them is the hand of God reaching out of the ether and laying a benediction upon them.

SOMETIMES a favorite artist sings or plays or speaks. When Dennis King sang the "March of the Vagabonds," a family in Chicago was thrown into ecstasies. They wakened the youngest member of the family, who had gone to bed just before the program started. They had been several times to see and hear Mr. King on the stage. They sat enthralled by the program, and the whole family, seven of them wrote a letter of keen gratitude for presenting again their favorite.

Thousands of persons who are deaf or blind can enjoy the Radio and take a new lease on enjoyment of life. Many of them write in a way which makes the Radio sponsors feel that their efforts have paid at least in spreading happiness.

By the way, do the letters pay in a material way?

Some manufacturers are able to make a real check. One who sells his products through drug stores, finds that sales increase one-third after his Radio programs have been added to the efforts of his other necessary advertising campaigns. Many letters have definitely asked for a salesman to call.

Incidentally, are you putting your foot into it when you write a letter to a Radio sponsor? That is, are you opening the way for a persistent salesman? Decidedly not, at least in the case of the reputable national companies.

The Radio users are trying to win good will. They would not care to get ill will by abusing the precious privilege they have of being welcomed into the sanctity of the home. They are delighted to answer each letter, at least most of them are. They are glad to send booklets, souvenirs or sheets of music, or whatever they mention as being available. Then they let it go at that.

ALL the letters aren't roses. Some are big hard bricks. A music teacher in North Dakota writes that the Tuesday night program was not in accordance with good musical taste. Yet that very program was planned with extreme care by a musical authority who is supposed to be one of the few in the world who best knows what is good taste in music. The ambitious music teacher offered to plan all the programs for the advertiser, for a very small consideration. She may have been capable of doing this job well. But the big advertiser couldn't take a chance. He had to go to the authorities whose reputation was outstanding. Yet the advertisers were glad to get the letter. They answered it carefully and appreciatively.

A rich man from his office in the tower of a skyscraper wrote a letter which some might call very sour indeed. But it contained an idea which struck the Radio planning department as sound. The financier seemed astounded to get any reply at all, apparently, and wrote a second letter saying that he was delighted to get such a prompt, courteous reply and that he didn't think the programs were so terrible after all. He felt good will toward the advertiser and that was what the advertiser wanted.

A certain novelty jazz feature was used in a "high hat" type of musical program. Five per cent of the letters received in the next few days condemned the novelty as undignified. When complaint letters run up to that amount, they are a warning signal. When people don't like a thing they usually don't write in, so numerous complaints can safely be multiplied several times to get a fair picture of the reactions of the total audience. If you don't like something in a Radio program, you are doing a real service to American business by writing and explaining your views.

FAN mail indeed has lost its poundage, but, by no means, its importance. It seems to have gained in quality and worth all that it has lost in physical weight, if not many times more. It now forms the foundation upon which program changes and revisions are built and provides a real help to the program sponsor as well as to the broadcaster.

And, strange as it may seem, the fault-finding letters are often of even more value and the source of more satisfaction to the recipient than those in high compliment of the programs to which they refer. The dissenters often make constructive suggestions which go far toward improvement of the programs by the broadcaster and the merchandising methods of the advertiser.

RADIO letters show that we are a nation of "wise-crackers." At least, many of us are. Out of every pile of Radio mail, you may be sure there are a few good jokes, some of them quite unintentional.

For instance, one elderly lady in Texas writes that she likes a certain important evening program, but wishes that it would be put on in the afternoon when she sits in her rocking chair "in the shade of the old apple tree."

One young couple about to be married wrote in to a Radio sponsor whose program is on Monday night, and hoped on the following Tuesday the advertiser could arrange for the playing of the wedding march because it would be a considerable saving to them to be able to use their Radio instead of hiring a musican.

Sometimes a letter comes which is worth reading thousands of letters to find. One of these came to a broadcasting company which had been sending out bulletins of the attempted rescue work on a sunken ship.

Hour by hour, day and night, came the bulletins giving rays of hope, telling of the imprisoned crew.

The signs of life grew fainter and fainter and finally hope

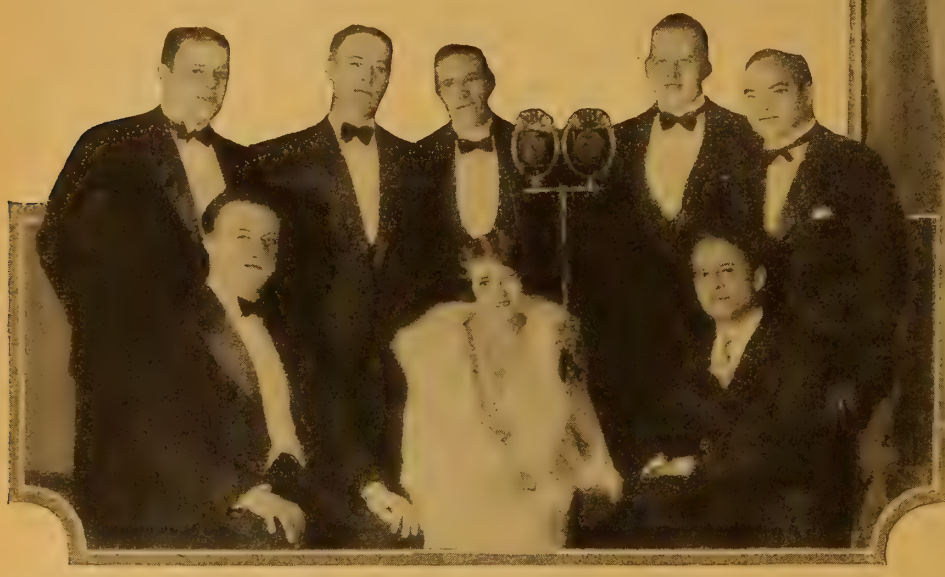
(Continued on page 76)

TIMES ARE GOOD AT THE SONG SHOP

NO Election Slump for WEAF Stars

THERE has been at least one shop in this country which was left untouched by the old proverbial business depression of election year, and that is the Song Shop of station WEAF.

Depression? I should say not! Neither figurative nor literal, for business and spirits are both booming at the Song Shop, according to its four popular proprietors—Mildred Hunt, contralto, who is delegated to be shopkeeper in charge; B. G. De Sylva, Lew Brown and Ray Henderson, all of whom are Miss Hunt's reliable first assistants.





Above is Mildred Hunt, chief storekeeper in the WEAF Song Shop. Left, some of her associate merchants in the Song Shop.

Oh, yes, think a little and you'll remember every one of the three. De Sylva it was who became well known when Al Jolson featured his song, "'N'Everything." And later he became even better known when he had composed "California, Here I Come," and "Memory Lane."

Lew Brown is that boon to good nature—a gag man. He attained his greatest fame by writing the words for "Yes, We Have No Bananas," "Collegiate," and "Don't Bring Lulu."

And as for Ray Henderson, the whole jazz world knows him. He has composed the music for any number of best sellers in the popular song field, two of which are "That Old Gang of Mine" and "Bye, Bye, Blackbird."

The Song Shop group is particularly proud of the fact that they are able to sing compositions by members of the group—keep it all in the family, so to speak. We shouldn't have wondered if having all stars in one quartette would give rise to quarrels about just who is the star. But, not so at the Song Shop. They've formed a very harmonious foursome. (And we didn't mean to pun!)

NBC Sentinels Whooping It Up For Hoover



Patterson Pioneer in the South

"KEEP Shreveport Before America"

That is Slogan for Station KSBA

By Rupert Peyton

IF THE time ever comes when monuments are set up to the men who are pioneers in Radio, the name of W. G. Patterson, KSBA, Shreveport, La., will probably be among the number honored in the Southland.

Patterson was one of the first men to obtain a license in Louisiana, and back in 1922, when Radio was young, he became identified with KSBA, which is the oldest operating station in the state.



W. G. Patterson

When Patterson started in the game Radio fans were few and far between, and the nearest approach to anything that smacked of Radio was wireless. Through the changes that have come in recent years, Patterson has stuck because of the inherent love he has for his work, and the fact that he derives satisfaction and pleasure in serving the public via KSBA.

If he has a fetish, and most people have, it is to emphasize the fact that KSBA is broadcasting, and that the call letters have a vital significance to all in that they "Keep Shreveport Before America." Day and night this slogan comes from the lips of Patterson over KSBA, and Radio fans have come to know that both mean KSBA.

Changes in Radio and the business of broadcasting have "come out of the air," so as to speak, and progress in station equipment and studio operation have grown by leaps and bounds. Patterson took up his work before static and aerial became common to the nomenclature of Radio fans, and he took to Radio in Shreveport when it consisted of something with possibilities which was hedged in mostly by an air of mystery.



Patterson's first station was licensed under the call letters of WGAQ, and it carried 50 watts on its antenna, while its sponsors dreamed of greater things. Later 1,000 watts came and a magnificent studio in the Youree hotel.

The call letters were changed; fans began to hurry in their mail and telephone requests, and programs were analyzed. Popular programs developed a following, and the Radio public took to KSBA and the man back of the station—Patterson. He saw the importance of playing to the public and in building routine schedules at KSBA, stressed the importance of popularizing every feature possible.



Above, Lucile Alexander and Fannie Lee Banks, blues artists. Left, Mrs. G. H. Cassity, soprano.





Above, Bruce Banks, tenor of KSBA. Jane Guy and Muriel Frost, entertainers de luxe.

Recently, A. C. Steere, capitalist and developer, together with S. R. Elliott of the Interstate Electric company, teamed up with Patterson, the idea being to further improve the facilities of the station and enlarge upon its service.

The sponsors of KSBA contemplate a plant with from 5,000 to 10,000 watts, extended studio facilities and remote pickups. The transmitting plant is to be removed from Shreveport to Dixie Gardens, which is located nearly eight miles from the city. With the change it is expected that KSBA will operate on a larger basis, and its field of operation be materially extended.

The staff of regular artists working before the mike at KSBA includes Lucile Alexander and Fannie Lee Banks, a clever team; Muriel Frost, Jane Guy, Bruce Banks and Mrs. G. H. Cassity.

One would be lacking in a sense of appreciation to turn the dials and not enjoy the blues of Lucile and Fannie, who are past masters in the art of pepping up songs and giving their numbers the color and snap essential to their presentation.

Bruce Banks is another ace on the staff of KSBA, being a 16-year-old tenor, whose solo work has endeared him to the hearts of thousands of followers of the station. Banks has a delightful voice and a pleasing Radio personality.

Mrs. Cassity has been endowed with a beautiful soprano voice, and her solos have become a regular feature from KSBA.

Another team that has a host of admirers at KSBA consists of Jane Guy and Muriel Frost. They are Mansfield artists and never fail to please with their Radio renditions.

Patterson has taken the initiative, bringing the better things to KSBA, and giving the station the best whenever it is offered and proved worthy.

Are You a Radio Letter Writer?

(Continued from page 73)

was abandoned. Then a letter came from a mother of one of the boys in the unlucky crew. She told how she sat by the Radio at all hours to hear words of hope for the life of her son.

She ended her beautiful letter by the words, "the song is ended but the melody lingers on."

She will always feel grateful to the Radio and its sponsors for what they did.

MANY have said they were moved to write a note to some Radio sponsor. Then they felt, oh, what's the use. The manufacturer probably wouldn't even read their letter. It's wasted time.

That's a mistaken attitude. Your letters will be welcome, whether they are favorable or not. It would be better if you can tell what features you like and what you don't like. That is one of the chief ways the right course is learned.

The days of the heaviest Radio mail are no doubt over. Yet some Radio fans write almost every week. They are practically personal friends with the advertiser whom they have never met and perhaps never will. Letters written today, while somewhat less numerous, are undoubtedly better in quality. They used to be applause only. Now they more often contain constructive suggestions.

Possibly in the gradual adjustment of this great new medium of contact with the general public the importance of letters will become better appreciated by the listeners, and thumbs up or thumbs down, will be more clearly indicated as the result.

Your letters are the straws which show how the changing winds of public reactions move. They are sunset and evening star and one clear call, so far as some of the largest Radio backers are concerned.

They are one of those pleasant things which put the romance and human element into modern business.

"Tough Town's" Not Half Bad

(Continued from page 31)

certs to the fullest extent of their well-known abilities and gifts.

"We will now play the first number on tonight's program—Goldmark's Overture, 'In Springtime.'"

THE Chicago Symphony Orchestra concerts, sponsored by the Standard Oil Company of Indiana, are heard on Sunday evenings between 6:00 and 7:00 o'clock, Central Standard Time, through WGN, WTMJ, WOC, WOW, WHO, WDAF, KSD and WCCO. A dance orchestra, exponent of polite syncopation, is also presented from Chicago by the Standard Oil Company on Thursday nights through the same group of stations.

Another cultural contribution Chicago is making to the Radio entertainment of the nation is the series of Wednesday night Balkite Hours, wherein an hour of the Chicago Civic Opera is broadcast through the NBC system. The technique of putting these performances on the air has been greatly developed since the 1927-28 opera series. During each broadcast from the Auditorium, home of the Civic Opera, a symphonic orchestra and a group of operatic vocalists stand by, ready for a "fill-in." The opera is heard by Radio listeners between 9:00 and 10:00 p. m., Central Standard Time. If the running time of the stage performance does not permit inclusion of all the opera's "high spots" in this hour, J. Oliver Riehl, NBC supervisor of music at Chicago, presents them from the studio with his selected talent.

In this manner Barre Hill, brilliant young baritone of the Chicago Civic Opera, made his operatic debut on the air ten days before he appeared on the Auditorium stage. The prescribed hour could include only the second act of "The Masked Ball," as presented to the visible audience. Hill, in the studio, sang **"Eri 'tu,"** the famous aria that occurs in the third act. Helen Freund sang the "Page's Song" from the first act. Thus, in adroitly arranged tabloid form, the best of the whole opera is broadcast.

Eighteen microphones are used in "picking up" the operas. In a control room below stage Don Bernard, Chicago program manager, sits "in a huddle" with Charles Gray, control engineer, and a Morse operator holding contact with the New York and Chicago nuclei. Bernard follows the opera score meticulously; Gray's eyes are fixed on a quivering needle that gauges volume. Together they monitor the performance. Bernard speaks in an endless monotone. . . .

"Put it up . . . hold it . . . down . . . piano . . . very piano . . . down now . . . here comes a high note . . . crescendo . . . signal Moore to move mikes back in hall for off-stage chorus . . . put it up. . . ."

The act ends; the vigilant monitors hold the balance, soften the applause.

"All mikes out except arch . . . signal Riehl in studio . . . fade it slowly . . . signal Daniel to start. . . ."

A tiny light blinks in the announcing booth and John B. Daniel starts speaking. Through his long association with singers and his own extensive musical training the son of Tom Daniel, the celebrated English basso, is thoroughly equipped to limn verbally the musical significance of the opera. His experience in Radio and on the stage enables him to interpret the technical phases in lucid and entertaining language.

In the control room at 180 North Michigan Avenue Howard Luttgens, division engineer of the NBC, and an assistant, "feed" the broadcast to KYW, WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WLW, KWK and WCCO. Three Morse men attend the clicking keys.

The minute hand hovers at ten o'clock. The operator below stage taps his staccato signal—"Take it away!" The Opera Hour is ended.

With these and various other network programs going weekly to the nation, Chicago stands in grave danger of losing its naughty reputation. Already distant listeners are evolving a mental picture of old Father Dearborn putting on his tall hat, adjusting his evening coat, and attuning a hoity-toity ear to little Miss Euterpe.

Jessica Greets Radio Digest Readers

(Continued from page 11)

becoming to the crinkly gold hair of the young woman turning over the pages of a music score at the top of a big piano. She is a very small, slight person in a yellow gown with gold slippers. If the force of gravity went off ever so little she would be walking about three inches off the ground! Of course it's Jessica Dragonette. Dont' be silly—who else could it be? Her small hand has a very strong handclasp and her small face a quick, cordial smile. Did you ever try to talk to most singers before a large concert? But Miss Dragonette, who is just going to sing to some scores of thousands of listeners, is perfectly collected and ready for a chat.

"And so is everyone else in the room.

"It is beginning to fill now very fast as we approach the zero hour, so let us back up against the wall out of the way. The musicians take their seats. Most of them are wearing gray linen smocks. Harold Stanford steps up on his conductor's stand. The singers drift toward the microphone where the 'old stager' is standing already, his face turned toward the control room. You can just see the operator through the glass like a big fish in a dark aquarium.

"Half a minute of the hour. A breathless hush. Everyone in place. It is not so much that they are waiting to start. Everyone is holding back, stretching every nerve, not to start before the right second. It has all the thrill of the moment before a horse race or the starting of some fast train.

"The voice of the announcer begins. It is wholly informal and very quiet. Bows cross strings, the piano glides into the music, the old stager's voice takes up the story. Miss Dragonette steps to the microphone with Dan Gridley. We're on the air!

"THE charming Victor Herbert music flows in. Henry M. Neeley, the 'old stager,' adds two seconds to the time gained, he holds up an improvised sign to the conductor, 'encore o.k.' 'That was a lovely song, Jessica. Can we have the chorus again?' 'Yes.'

"Again the music and Mr. Neeley's friendly comments.

"For all the tenseness in the room you can hear how smooth, how effortless it must all sound where dials are tuning in, in thousands of homes. You can see the farm living room with the cat stretched on the floor, the campfire where the children perhaps are joining in the chorus, the wide veranda with the music floating through the open window and mixing with the sound of the waves on a distant beach, the young couple in a tiny flat, the mechanic and the invalid, the old woman with folded hands, the lighthouse keeper and the student. 'I hear America singing.'

"For this is no audience of gallery gods and box holders. It is as wide as the continent and as varied as its people and races are.

"The man in the control room signals. One minute more, half a minute. Two seconds. 'Please stand by.' A breathless hush. No sound must go over the air which has not been planned for and released and worthy of its audience.

"A raised hand drops. Conversation breaks out. Doors open. The hour is over."

Sanford, because of his long association with Herbert and his experience in the production and staging of light operas, is eminently qualified in the field in which he is now enlisted. His knowledge of scores and the time he has devoted to the production end of the game have been invaluable to him in presenting the light operas offered under the banner of the Philco forces.

Neely and Sanford are responsible for "Memories," the musical signature of the Philco Hour. It has run well above 30,000 copies and continues to be popular with the fans.

And this is the gist of the story of the busy life in which our charming little Radio star, Jessica Dragonette, lives and has her being. You'll know her better now.

Voice of the Reader

HERE we are, back again with the Voice of the Listener. Letters of general interest were selected for a starter. We would like to present this page as a discussion forum on Radio subjects of general interest. Let it be an exchange of ideas for the good of the cause, but please let us avoid the technical subjects that deal with the machinery of Radio transmission and reception. Sit down and write a thought for this page. If you give us enough interesting letters (not necessarily just friendly tributes to Radio Digest) we will make it two pages. What do you say?

Greetings to Stations

I HAVE long felt it a matter of duty to write some letters to the Canadian and American broadcasting stations which furnish us with such excellent programs. It seems to me I cannot do so in any better way than by a letter to all of them through the Radio Digest. And so I take this opportunity to express my sincere appreciation. We are listening here day and night and we do enjoy the programs so much. Keep up the good work. Best wishes and success.

CAROLINE SJOBERG and FAMILY,
Williston, N. D.

* * *

We've Tried That, Too

As a subscriber to Radio Digest I would say I am deeply interested in the future of the paper. It seems to me there is room for a Radio newspaper—a publication that will collect all the news regarding broadcasting and what is going on in the Radio world. This, with many of the features already included in your paper, would appeal to the Radio fans. I wonder if it is not possible. It seems as if a paper of this type would come in time. Why not your paper? In its present form it does not seem to be of much value except to please the people who broadcast, and the stations. It comes so seldom it gets stale before the next copy comes and one loses interest. Hoping your paper may live and fill the place open.

(REV.) MISS A. E. SWITZER,
Athol, Kan.

* * *

Clip Pictures for Album

I believe that one of the features of most general interest to the average Radio listener in your magazine at present is the pictures and brief sketches of the popular Radio artists and announcers. Hearing the artists over the air over a period of time, one naturally forms a mental picture of the artists. When we meet them or see their pictures sometimes our mental picture is correct and sometimes it is not so correct. Who, from listening, could picture Matt Thompkins? I noticed one of my children the other evening cutting pictures out of Radio Digest and pasting them in a scrap book so that, as they heard a Radio artist, they could look at the picture.

As you know, it is pretty hard to keep a file of magazines in a home and find what you want in back numbers. I believe if you would, from your cuts, make up a booklet of pictures of all the popular or noted artists that appear on Radio programs, that it would meet with a ready sale and advertise your magazine. They could be sold for you by the Radio stations themselves. They could be combined with your very excellent Radio log, which appeared in the last Radio Digest.

P. M. PRICE, President,
Johnstown Automobile Co., Johnstown, Pa.



Many inquiries have been made concerning Fawn Post Trowbridge of WGN, Chicago. You see her in the picture above. Sometimes she is called the California Nightingale. An excellent soprano heard on a Sunday afternoon.

This Is Real Bouquet

I am very much in favor of having the Voice of the Listener restored back in Radio Digest. I think this column was very interesting. It gave the readers a chance to know what other people thought about stations, programs, etc. I think the Radio Digest is the most wonderful Radio magazine printed. It is my favorite of all the magazines. (Even including American, Colliers, etc.). I can hardly wait from one magazine until time for the next issue. I have taken Radio Digest for two years and will continue doing so until I die. I wish Radio Digest was published more than four times a year.

Your Radio friend,
VIRGINIA PETERS,
120 Fremont St., Battle Creek, Mich.



Henry Field and his little grandchild probably has incited more letters from the Radio fans than any other single individual on the air. Mr. Field and his friends are welcome to this page.

Thanks, Mr. Affleck

Please accept my congratulations upon the wonderful improvement in the new Radio Digest. I am writing in response to your request for opinions as to whether or not you should revive the Voice of the Listener column. My belief is that the restoration of this column is all that is necessary to make your magazine undoubtedly the foremost Radio publication of its kind in the country. In the old days when Radio Digest was a weekly, I, personally, got more kick out of the Voice of the Listener section than any other part of the magazine. Wishing Radio Digest the best of success.

R. W. DONALD AFFLECK,
567 Gilmour St., Ottawa, Can.

* * *

Thinks Each Issue Better

We think you have certainly one splendid publication and . . . have always liked Radio Digest, but think that each new number as it comes out is a little better than the last one.

C. E. WHITMORE, Owner,
WCLO, Kenosha, Wis.

* * *

Too Much About Chains?

For the past several numbers of Radio Digest I have noticed that most of the articles, news and other information you carry, seems to be devoted to the so-called chain stations. Has it ever occurred to your staff that many of the readers might be interested in having some news or other information concerning the so-called local stations? Of course, we all like to know about the chain stations and their way of doing things but the thought occurred that readers might be interested in local stations.

A. L. McKEE,
Anderson, Ind.

* * *

"Give Those Call Letters!"

I have often been surprised at the slovenliness of some broadcasters in calling their station letters and towns; they call them indifferently, and at long intervals, so that if a little static or distraction of some kind interferes you may go for an hour before catching the station, if even then. It is highly important now when we are all casting about to find satisfactory stations, but it is important at all times, and a few stations lose no interval to call the stations.

You might help us listeners and the stations as well by calling their attention to this small matter. I notice some of your Chicago stations are very careless, at least it appears so.

I like your magazine very much.

R. D. HAISLIP,
354 Sherwood Av., Staunton, Va.

* * *

Write a letter and get it off your chest. Let's hear from you and we'll pass it on.

Microphone Brings Jolson Fame

(Continued from page 9)

GRAUMAN put the show on as a novelty, saying that for such houses as his it would remain probably in that class. Jack Warner, production chief of Warner Bros., whose home and work is in Hollywood and not in New York, where the Vitaphone work was done at that time, thought a great deal about Vitaphone that night, and a great deal about that little short subject of Jolson's.

When Jolson had first been approached by Sam Warner in New York to make the short subject, he had refused to appear before the camera. Like others, he was extremely sceptical about the possibilities of Vitaphone, and in addition he had had one unfortunate experience with motion pictures, leaving him with the belief that the screen robbed him of so much of his stage personality that it would be poor business to go before the camera under any consideration. Warner Bros., however, knew that they must get the biggest names in the entertainment world on their discs or the public would not even come to hear and be convinced. The Radio networks later followed the same policy until today we not only hear the world's greatest artists on the air but later can see and hear them via the talking film.

Finally Warners offered Jolson so much for the one little ten-minute record that he could hold out no longer. A stipulation of his original contract, so it is supposed, was that he was to sing three songs only and not more than sixteen "takes" were to be made for a master wax selection.

After making this short subject Jolson went back with the Schuberts in another revue and Warner Bros. continued to increase the prestige of Vitaphone by not only making similar short subjects with great stars of the operatic and concert stage but also by producing several of their pictures with accompaniment similar to "Don Juan."

Exhibitors began to install equipment for the pictures that sang and talked, other producing companies began to investigate the possibilities of this new method of entertainment. Warners removed their Vitaphone plant to Hollywood and Sam Warner came to the West Coast to continue as the guiding head of that department of their business. Several months later, while in the midst of plans for expansion and exploitation and Vitaphone, plans that Warner Bros. have followed almost to the letter, he died. He was cut off in the prime of an unusually useful life, not living to see the completion of his model theater in Hollywood, nor to see Vitaphone accepted by its critics and his company rise to a great leader in the amusement world. The film colony of Hollywood has never paid another the tribute it did pay to the genius of Sam Warner, who beyond question of doubt, will be remembered as the spirit that made the talking motion picture possible.

BEFORE he passed away, Sam Warner had visions of a feature length picture wherein the leading character not only spoke some lines but would sing several songs as well. A story was finally purchased that seemed ideal for this new medium of entertainment. It was "The Jazz Singer," which George Jessel had starred in for several seasons with great success. It seemed to have everything necessary for the final convincing proof that the talking-singing picture was not a novelty but was here to stay.

Due to a disagreement and conflicting contracts, Warner Bros. found it impossible to use Jessel for the role that he had played on the stage. It was a bitter disappointment at the time and temporarily held up production on the picture.

At this point Jolson again enters into the story. Perhaps his history is well-known. If so, skip the next few paragraphs.

Al Jolson, whose real name is Asa Yoleson, was born in Washington, D. C., the son of a Jewish cantor, who regretted the theatrical talent which his son manifested at an early age. In spite of his father's protests and threats there was no keeping Al Jolson from appearing before the public, and he appeared when very young in a performance in Washington of Israel Zangwill's "Children of the Ghetto." His school days ended there.

Later he ran away from home and joined a circus as a ballyhoo man, for which a pair of leather lungs was the chief requirement. Jolson has never forgotten his experiences with the circus, and if asked today about them follows up with a flood of reminiscences. They provided him with a storehouse of experiences of incalculable value to his career.

Shortly after the Spanish-American war he sang in a Washington cafe, which engagement ended abruptly when the elder Yoleson, maddened at the thought that the son of a Jewish cantor should sing in a cafe, had his son placed in a House of Refuge. Not long after, however, the boy became ill and his father repented and took him home.

Once again under the home roof Jolson quickly recovered (always an excellent actor) and as soon as possible thereafter got another theatrical job. This time he joined Al Reeve's burlesque show, which for many years was known as the greatest of all burlesque performances.

AFTER a year or two with Al Reeves he induced his brother to join him, and with a third partner they appeared in vaudeville as Jolson, Palmer and Jolson. Vaudeville yielded only a meager wage. He appeared in white face and the public did not feel that Jolson, Palmer and Jolson were better than hundreds of other third-rate acts.

In black face it was different. "I recall vividly how I came to black up," says Jolson. "I was from Washington, you know, and while I was unable to employ a regular dresser, I did have an old southern darky who assisted me occasionally. All my life I've had a fondness for children and negroes of the South, and I used to imitate the talk of this old darky while he was helping me get ready for my act. One night this old dresser of mine said to me while I was playing at a little theater in Brooklyn: 'Boss, if you-all's skin be black they'd always laugh.' I thought it might turn out to be an idea after all and decided to try it.

"I got some burnt cork and blackened up and rehearsed before the old darky. When I finished he chuckled and said, 'Mistah Jolson, you's jus' as funny as me.'"

Jolson in blackface was an overnight hit, and from that November day in 1909 he was uniformly successful. His blackface routine got him a place with Dockstader's Minstrels.

"My big break came in 1911," continued Jolson. "I was still with the minstrel show and thinking I was on top of the world—and I was compared with my vaudeville days. We played a show and J. J. Schubert—yes, the same fellow—was in the audience. It was a fortunate occasion, because it was the year of the opening of the Winter Garden and, although I did not know it at the time, they were looking for talent."

J. J. Schubert thought Jolson would do, and the association was begun with the two theatrical producers that has lasted to this day.

Jolson's first Winter Garden productions were "Bow Sing" and "La Belle Paree." Thereafter he appeared in any number of the Winter Garden shows, always with ever-increasing popularity. At the Winter Garden his fame as a "mammy singer" began, became world-wide and have set a standard for thousands of imitators.

AFTER productions like "The Whirl of Society," "The Review of Reviews" and "Vera Violetta," the Schubert's thought it time to give Jolson a bigger place on the bill. Accordingly in 1923 he was co-featured with that most remarkable personality and dancer from Paris, Gaby Deslys, in "The Honeymoon Express."

"The Honeymoon Express" verified the Schubert's belief that he had arrived, and in the following year he was starred as the attraction of the Winter Garden production in "Dancin' Around."

His first great success was "Robinson Crusoe, Jr.," in 1916 (can it be that long ago), which he followed with 'Sinbad."

By the time "Bombo" was produced Jolson was recognized as America's greatest entertainer and a playhouse, Jolson's Fifty-Ninth Street Theater, was named for him.

So it was Jolson, the world's greatest entertainer, star of the Schubert extravaganza "Big Boy," who came to the Biltmore Theater in Los Angeles, on the crest of his wave of popularity, so it seemed, whom the two Warner brothers, Jack and Sam, set to entice to take the place of Jessel in the "Jazz Singer."

Again in was an opportune moment in Jolson's career. He was tired frankly of more than a decade of appearing in one revue after another, even though his greatest enjoyment is getting up before an audience and singing his songs for them until his voice goes to a whisper. But four more weeks of the run for "Big Boy" remained and these were scheduled for San Francisco.

Jolson listened to the two brothers, came out to their Hollywood studios and heard the improvements in technique that had been made in recording since the time he had made his short subject. Several months would elapse before the Schubert's were to have another show for him. One night, at a little dinner party, Jolson took the two brothers' hands and signified his intention of doing the "Jazz Singer." That was a dramatic climax in his own career destined to bring him millions of new admirers.

With Jolson, to do a thing is to throw his whole heart and effort into its making. "The Jazz Singer" went into production with Alan Crosland as its director. Crosland was the director who made "Don Juan" and two other pictures with John Barrymore, and the director who had had more sound film experience than any up to that time.

For the first time in his career Jolson was asked to do more than sing mammy songs. Here was a story full of pathos that required some real acting. Not only acting, but accomplishing a result with always a thought in mind of a microphone hanging overhead and a wax that was being cut. Long nights shooting on the two small sound stages that Warner's had built to produce short subjects on and later on the stages that were only temporarily equipped to handle recording. Takes and re-takes and the heart-breaking

(Continued on page 105)

Everybody Writes

LITTLE JACK



LITTLE JACK LITTLE, right, and Happy Harry Geise, left, two Radio artists young in years but old in experience, who have an army of followers.

LITTLE JACK LITTLE and his mail appeal! Wherever he goes this little giant of the air draws letters by thousands, and if he ever should announce his intention of running for President on the democratic ticket it will be time for the republicans to become alarmed.

In the picture shown above, Little Jack Little is answering one of the flood of telephone calls that followed immediately after one of his broadcasts. Happy Harry Geise, chief announcer at KSTP, St. Paul, is helping to open up the letters. "How-do-you-do, Harry," that's what they used to call him in Chicago, seems to be happy about what he is reading, so we—that means you, too, dear reader—may reasonably suppose that this billet doux has a word or two of mutual interest for the two of them.

But, speaking of the telephone calls, Jack and Harry introduced a novelty during the brief visit of the former at the St. Paul station. They put the listeners on the air. Oh, yes, indeed. You will have to get the technical information as to details from the station engineer, but it's true. Somebody called up from Dallas, Texas, and the operator hooked the call into the microphone. If the Dallas fan had been listening to the loud-speaker while he was making his call, he would have heard his voice come back to him—all the way from Dallas to St. Paul and back to Dallas. Everybody else who happened to be listening in at the time also heard the voice from Texas.

Then came other calls, one from Lima, Ohio; another from Glendive, Mont.; others from Elkhart, Ind.; Sioux City, Iowa; Milwaukee, Wis.; Aberdeen, S. D., and Bismarck, N. D.

But Little Jack Little is a flighty favorite—here today, somewhere else tomorrow. Wherever he goes he is warmly welcomed in return. From St. Paul he hopped down to WLW, Cincinnati, and there he remains to this very day, according to last accounts.

Do You Remember

ROSALINE GREENE?

RADIO'S first leading lady, who was playing leads while still in her 'teens, has cemented her claims to this unique title more closely than ever.

Rosaline Greene, who was the leading lady of the famous little band of WGY players at Schenectady during her college days in Albany, is now a leading lady of the Eveready Hour, which has been the medium for the introduction by Radio of a long list of stage and concert stars during the five years of its existence.

Supported by a regular stock company, which includes a number of actors and actresses known to legitimate theatre goers, she has already received warm critical approval for her work in three recent Eveready Hour continuity productions and will soon be heard in other ambitious undertakings which that pioneer program has scheduled for this new year.

Although, in the interim following her work with the WGY players and before her appearance in the Eveready Hour studios, she played in stock and on Broadway, Miss Greene possesses no desire to win triumphs upon the visible stage in preference to her Radio successes.

The girl who, as the new star of the Eveready Hour played Joan of Arc in the production of that name, and who was Josephine to Lionel Atwill's Napoleon in the play of the latter title, is firmly wedded to a permanent Radio career.

Possessed of a splendid voice, whose clear tones won for her first prize for the best Radio voice at the Radio World's Fair, the Eveready leading lady has more than the average actress' share of beauty and charm. It is easy to imagine her as a popular matinee idol on Broadway.



ROSALINE GREENE took to stage in her 'teens and now heads stock company for exclusive Eveready Hour presentations.

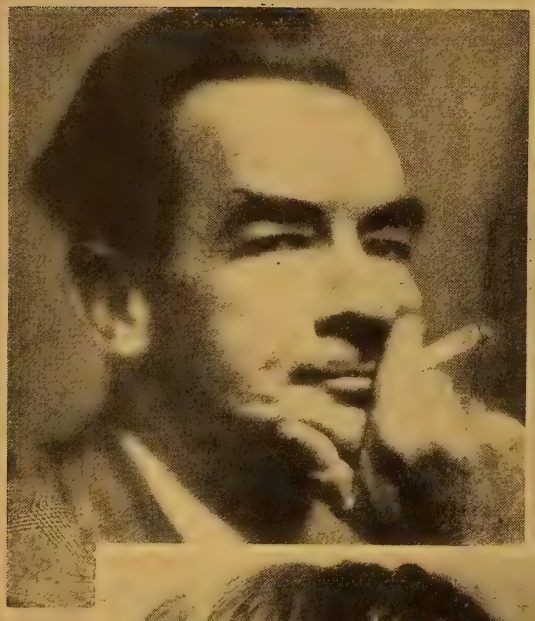
Rosaline Greene was born on Long Island and attended the New York State Teachers' college at Albany, where she was picked from a number of members of the school's dramatic society by the WGY director, for a Radio try-out. From WGY, after a year of teaching elocution, she went to New York a few years ago, to meet with similar successes in a number of Radio productions.

Chic Cosmetics Accent Eyes

MME. CIRCE, Beauty Expert, Differs with Artists; Agrees with Hazel Cades, Modern Woman Seeks Smartness, not Beauty.







Helen Dryden, above; Dean Cornwell, left, above; James Montgomery Flagg, left.

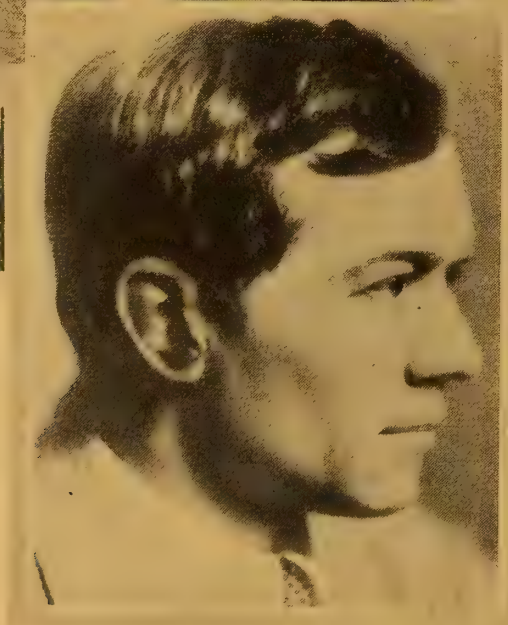
"WHAT is beauty and how can every woman have it," was asked every one of the artists on this page and it is a question every one of us asks. In this day of modern inventions and modern ideas of styles and cosmetics, it is possible for every woman to have individual charm and style. Of course, no doubt, Helen Dryden, to the left, who has designed stage settings and costumes as well as fashions and magazine covers, likes a chic loveliness. Her own simple smartness shows this. Dean Cornwell, whose picture is next to Miss Dryden, is a mural painter and admires those lovely creatures, who would look best on his canvas, of classic graceful appearance. Who doesn't know the pretty ladies James Montgomery Flagg, left, has drawn for a generation? From his illustrations I should say he likes blondes of curving lines. Arthur William Brown, who turns his profile this way, is certainly a judge of beauty because he has been on the job of helping select Miss America from the swarms of girls who come each year to Atlantic City.

WHO CAN help but wonder if John Held, Jr., below with the mustache, really likes the thin little flapper he creates, and if Pehnryn Stanlaws, next to him, only admires the beautiful ladies of his pen and brush. At any rate, all of these people have been heard over the National Broadcasting company network telling what they think is beauty, but the simple statement of Hazel Rawson Cades, whose picture is not here, appeals to the modern woman much more. She says, "Beauty is quite unimportant. This is the age of smartness and smartness is simply a matter of education and keeping up-to-the-minute."

This smartness Mrs. Cades speaks about, is impossible without a few beauty aids. Why do some women scorn to accept these and have a feeling of superiority because they will not use a bit of rouge, lipstick and eye darkener. Ragged brows, too light lashes, a sallow skin are not things to be proud of, especially when it is so possible to disguise defects with modern makeup.

The most important feature of the face and the one to be given prominence is the eye, for this is the season of accented eyes. Whether they are blue, brown, black, green or hazel they can be made to look larger, deeper in tone and even coquetish with a little treatment. Of course, the colors we wear help to accent them. Brown, tan and yellow bring out the sparkle and color of brown eyes. The light blue ones gain in tone quality from deep blues and greens. Violet eyes reflect

(Continued on page 120)







Arthur William Brown, above, assists in selecting Miss America; John Held, Jr., on the right, is the daddy of the flappers in raccoon coats; Pehnryn Stanlaws, extreme right, is an artist, dramatist and former motion picture producer.

Dressing up to Your Personality

By Josephine Felts

Who Speaks through WJZ of the NBC System on Friday afternoons at 2:30

WHENEVER someone asks me what type of clothes to wear I always feel strongly tempted to refer her to that wise old maxim, "know thyself" for no advice could be more profitable when it comes to the art of dressing well.

Several seasons ago most of us wore much the same frocks and colors with utter disregard of our own characteristic quirks. But the creators of costumes decided this would never do. So they got together and devised ways and means of stimulating our inert imaginations. They completely reversed the standard of smartness until it came to mean individuality. The influence of personality invaded the shops. Instead of persuading a reluctant customer with, "Why, they're all wearing this frock," the clever saleswoman now holds her interest by telling her that this is the only frock of its kind, subtly intimating that this particular patron is the logical person to wear it successfully.

In my opinion, type is a very much overdone word, anyhow, and it really is dreadfully misleading. There are so few women who have all the attributes that go to make up a type. In fact it is, in all probability, those unexpectedly dark eyes that make one's blonde hair so interesting or a glorious ivory skin that gives such glossy overtones to black hair.

Suppose you take stock of yourself frankly and impersonally, leaving out of consideration any thought of type. You will undoubtedly find both good points and bad. The best way to minimize your imperfections is to emphasize your good features. And that's where the smart woman comes to the fore, for clothes have the power to make you either the picture or the background, and who in this day and age wants to be background? The thing is to know yourself.



The best way to minimize your imperfections is to emphasize your good features and in this way smart women come to the fore.

Costume harmony includes consideration of fabric and color, also appropriateness to its purpose.

Your hat should have a soft rippling brim that lends softness to the face.

There is, for instance, the question of hats. Most hats are rather simple in treatment and material, so it is most important for you to be careful to select the hat that means *you*. If you are round-faced and a bit chubby don't, for heaven's sake, go in for one of those very popular visca tricot turbans even if all your friends do think they're perfectly adorable. Some kind of modified brim or one-sided treatment will give longer lines to your face and be infinitely more becoming. On the other hand your features may be irregular. Your hat should have a soft rippling brim that lends a softness to your face, or can even be one of those dashing up-on one-side, down-on-the-other hats. Color need not puzzle the woman who knows her good points, for there is such a wide range to choose from that anyone can wear her favorite shade and still be modish. Of course, newer and brighter colors are prevalent in spring, but many of them are the greyed or muted tones that are almost universally flattering.

Costume harmony includes the consideration of fabric and color and appropriateness of the custome to its purpose. Very few women would wear low-heeled oxfords with a rather formal afternoon frock, and yet many of them think nothing of wearing high heeled slippers and very sheer hose with tweeds or, other difinite sportswear. It is impossible to achieve chic without assembling your costume so that the accessories and the frock or coat have a definite relation. The accessories should match (Continued on page 108)

This Clever Cook Uses Leftovers

Appetizing and Tasty Meals Made Up in Kitchen From Odds and Ends

By Mildred Davis Terman

Mildred Davis Terman, Director of the KDKA Home Forum, is on the air at 10:30 a. m. each morning with practical hints for saving time and money.

PRACTICALLY any woman can serve tempting meals if she has everything with which to work and can market as she desires, but it takes a clever cook to use what she has at hand and to prepare it so that the resulting meal is an appetizing and tasty one.

Using the left-over is an important part of any housekeeper's work, for in this way she is able to keep within her budget. In planning the weekly expenditures how many of you consider not only the actual money spent for food, but your gas and your time as well? When you cook enough potatoes to last two days, you are saving on the fuel used. No more heat is needed to boil ten vegetables than to cook six. The next day you can spend a shorter time getting the dinner ready. The economy of your own time is just as important as the economy of the food and fuel.

Using up the left-overs test the imagination of the housewife. There is an art to good cooking. One woman will look at a few cold potatoes, peas, lettuce and apricots and perhaps, a bit of steak, and sink disconsolately into a chair, whereas, another will visualize an attractive meal. Perhaps a casserole of the potatoes and meat with a few onions added to give flavor, a salad made of the peas, apricot shortcake will make an appetizing dinner.

Test your family with well cooked left-overs and you will be surprised how well they will be received. If cooked just right, they are tasty and have even more flavor than the first day's meals. But I do think that Americans as a whole need to learn to season their food more temptingly. The addition of just the right pinch of pepper and the right amount of salt and other spices improves the taste.



Mildred Davis Terman, Director of KDKA's Home Forum, preparing a talk from the result of her experiment on a new recipe which she will broadcast from the studio of Station KDKA.

In the following menu, the main dishes have as their basis, food which has been left over from other meals.

Cream of Tomato Soup

Fish Pie — Buttered Beets

Cabbage Salad

Rolls — Butter

Caramel Rice Pudding

Coffee

The fish pie disguises that left-over fish (any kind) and helps to make a dish that, if carefully combined, is very appetizing.

Fish Pie

Make a cream sauce of:
1 tablespoon butter,
2 tablespoons flour,
1 cup milk.
Add 2 tablespoons chopped pimento.
Flake 2 cups fish.
Grate 1 cup cheese.
Butter a baking dish.
Line with mashed potatoes,
(2 to 3 cups, depending upon size of dish).
Arrange fish, sauce, and cheese in layers, finishing with a layer of cheese.
Put in hot oven heated to 425 degrees.
Bake 20 to 25 minutes.

Have you ever thrown away sour cream just because you did not know what to do with it? There are many delicious dishes with sour cream used as an ingredient, and among these is a dressing for cabbage salad.

Cabbage Salad

Shred a medium sized head of cabbage.
Add 1 shredded green pepper, if desired.
Whip ½ cup sour cream.
Add 1 tablespoon vinegar, 2 tablespoons minced onion or juice, (to obtain juice, cut onion and scrape with spoon).
¾ teaspoon salt.
⅛ teaspoon pepper.
Mix with cabbage.

Serving caramel rice pudding aids in two ways; it helps to use left-over rice and assists in using the daily quota of milk necessary in the diet.

Caramel Rice Pudding

Caramelize 1 cup granulated sugar by melting in frying pan until sugar is a thick brown syrup.
Add 2 cups milk.
Let cook until sugar is dissolved.
Add to 3 eggs beaten slightly
1 cup cooked rice.
¼ teaspoon salt.
½ teaspoon vanilla.
Pour into a greased baking dish.
Bake 30 to 35 minutes in a slow oven.

The following menu utilizes left-over beef, rice, peas, and sponge cake:

Casserole of Beef and Rice

Buttered Spinach — Carrot and Pea Salad

Rolls — Butter

Stale Sponge Cake with Lemon Sauce

Casserole of beef and rice is an unusually attractive and appetizing dish.

Casserole of Beef and Rice

Grind 2 cups of beef.
Season to taste with salt and pepper.

(Continued on page 112)

Log Your Favorite Stations

Met.	KC	STATIONS	DIALS 1	2	3	Met.	KC	STATIONS	DIALS 1	2	3
199.9	1500					293.9	1020				
201.2	1490					296.9	1010				
202.6	1480					299.8	1000				
204.0	1470					302.8	990				
205.4	1460					305.9	980				
206.8	1450					309.1	970				
208.2	1440					312.3	960				
209.7	1430					315.6	950				
211.1	1420					319.0	940				
212.6	1410					322.4	930				
214.2	1400					325.9	920				
215.7	1390					329.5	910				
217.3	1380					333.1	900				
218.8	1370					336.9	890				
220.4	1360					340.7	880				
222.1	1350					344.6	870				
223.7	1340					348.6	860				
225.4	1330					352.7	850				
227.1	1320					356.9	840				
228.9	1310					361.2	830				
230.6	1300					365.6	820				
232.4	1290					370.2	810				
234.2	1280					374.8	800				
236.1	1270					379.5	790				
238.0	1260					384.4	780				
239.9	1250					389.4	770				
241.8	1240					394.5	760				
243.8	1230					399.8	750				
245.8	1220					405.2	740				
247.8	1210					410.7	730				
249.9	1200					416.4	720				
252.0	1190					422.3	710				
254.1	1180					428.3	700				
256.3	1170					434.5	690				
258.5	1160					440.9	680				
260.7	1150					447.5	670				
263.0	1140					454.3	660				
265.3	1130					461.3	650				
267.7	1120					468.5	640				
270.1	1110					475.9	630				
272.6	1100					483.6	620				
275.1	1090					491.5	610				
277.6	1080					499.7	600				
280.2	1070					508.2	590				
282.8	1060					516.9	580				
285.5	1050					526.0	570				
288.3	1040					535.4	560				
291.1	1030					545.1	550				

Chain Broadcast Features

Sunday

Eastern	Central	Mountain	Pacific
1 p.m.	12 n.	11 a.m.	10 a.m.

National Artists.

Meters	Kc.	Call	Meters	Kc.	Call
282.8	1060	KBAL	399.8	750	WJR
394.5	760	WJZ			

1:30 p.m.	12:30 p.m.	11:30 a.m.	10:30 a.m.

Peerless Producers.

205.4	1460	KSTP	379.5	790	WGY
245.6	1220	WCAE	374.8	800	WSAI
252	1190	WOAI	454.3	660	WEAF
263	1140	KVOO	461.3	650	WSM
277.6	1080	WBT	491.5	610	WDAF
280.2	1070	WTAM	499.7	600	WTIC
293.9	1020	KYW	508.2	590	WFAA
299.8	1000	WOC	508.2	590	WEEI
405.2	740	WSB	508.2	590	WOW
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	483.6	620	WTMJ
325.9	920	KPRC	535.4	560	WLIT
325.5	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			
325.9	920	KOMO	468.5	640	KFI
379.5	790	KGO	483.6	620	KGW
440.9	680	KPO	508.2	590	KHQ

2 p.m.	1 p.m.	12 n.	11 a.m.

Roxy Stroll.

222.1	1350	KWK	305.9	980	KDKA
234.2	1280	WEBC	325.9	920	KPRC
245.8	1220	WREN	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA			

Biblical Dramas.

245.6	1220	WCAE	374.8	800	WSAI
263	1140	KVOO	454.3	660	WEAF
288.3	1040	WFAA	491.5	610	WDAF
299.8	1000	WHO	499.7	600	WTIC
325.9	920	WWJ	508.2	590	WOW
365.6	820	WHAS	545.1	550	KSD

2:30 p.m.	1:30 p. m.	12:30 p.m.	11:30 a.m.

Frances Paperte.

288.3	1040	WFAA	454.3	660	WEAF
299.8	1000	WHO	499.7	600	WTIC
365.6	820	WHAS			

3 p.m.	2	1	12 m.

Young People's Conference (Dr. Poling).

205.4	1460	KSTP	282.8	1060	WBAL
222.1	1350	KWK	394.5	760	WJZ
245.8	1220	WREN	405.2	740	WSB
263	1140	KVOO	428.3	700	WLW
277.6	1080	WBT	483.6	620	WTMJ

Symphonic Hour.
Key Station—2XE (58.5-970), WABC (309.1-970)

204	1470	WKBW	258.5	1160	WOWO
215.7	1390	WHK	257.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	348.6	860	WABC
238	1260	WLBW	370.2	810	WCCO
241.8	1240	WGHP	447.5	670	WMAQ
243.9	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC

Dr. Stephen A. Wise.

315.6	950	WRC	454.3	660	WEAF
336.9	890	WJAR	499.7	600	WTIC
374.8	800	WSAI	545.1	550	WGR

4 p.m.	3	2	1

Continentals.

222.1	1350	KWK	282.8	1060	WBAL
260.7	1150	WHAM	394.5	760	WJZ

Dr. S. Parkes Cadman.

245.6	1220	WCAE	374.8	800	WSAI
263	1140	KVOO	454.3	660	WEAF
277.6	1080	WBT	461.3	650	WSM
288.3	1040	WFAA	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
336.9	890	WJAR	508.2	590	WOW
361.2	830	KOA	516.9	580	WTAG
365.6	820	WHAS	535.4	560	WLIT
379.5	790	WGY	545.1	550	WGR
405.8	740	WSB			

Cathedral Hour.
Key Station—2XE (58.5-970), WABC (309.1-970)

215.7	1390	WHK	370.2	810	WCCO
223.7	1340	WSPD	258.5	1160	WOWO
227.1	1320	WADC	257.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
241.8	1240	WGHP	447.5	670	WMAQ
243.9	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC
348.6	860	WABC	204	1470	WKBW

4:30 p.m.	3:30	2:30	1:30

McKinney Musicians.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ			

5 p.m.	4	3	2

Cook's Travelog.

305.9	980	KDKA	394.5	760	WJZ

5:30 p.m.	4:30	3:30	2:30

National Religious Service—Dr. Harry Emerson Fosdick.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	428.3	700	WLW

Services—10th Presbyterian Church, Philadelphia.
Key Station—2XE (58.5-970), WABC (309.1-970)

204	1470	WKBW	258.5	1160	WEAN
227.1	1320	WADC	258.5	1160	WOWO
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	348.6	860	WABC
241.8	1240	WGHP	447.5	670	WMAQ
243.9	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
257.1	1090	KMOX	545.1	550	WKRC

Twilight Voices.

245.6	1220	WCAE	454.3	660	WEAF
315.6	950	WRC	508.2	590	WOW
361.2	830	KOA	545.1	550	WGR
379.5	790	WGY	545.1	550	KSD

Eastern	Central	Mountain	Pacific
6 p.m.	5	4	3

Sunday Afternoon Concert.

Meters	Kc.	Call	Meters	Kc.	Call
325.9	920	KOMO	468.5	640	KFI
379.5	790	KGO	483.6	620	KGW
440.9	680	KPO	508.2	590	KHQ

Stetson Parade.

205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	416.4	720	WGN
263	1140	KVOO	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
299.8	1000	WOC	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
325.9	920	KPRC	535.4	560	WFI
336.9	890	WJAR	545.1	550	KSD
365.6	820	WHAS	545.1	550	WGR
379.5	790	WGY			

6:30 p.m.	5:30	4:30	3:30

Whittall Anglo-Persians.

205.4	1460	KSTP	325.9	920	KOMO
222.1	1350	KWK	361.2	830	KOA
234.2	1280	WEBC	379.5	790	KGO
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	428.3	700	WLW
282.8	1060	WBAL	440.9	680	KFO
293.9	1020	KYW	468.5	640	KFI
302.8	990	WBZ	483.5	620	KGW
302.8	990	WBZA	483.6	620	WTMJ
305.9	980	KDKA	508.2	590	KHQ

Dictograph Program.

245.6	1220	WCAE	454.3	660	WEAF
280.2	1070	WTAM	491.5	610	WDAF
299.8	1000	WOC	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WFI
379.5	790	WGY	545.1	550	KSD

7 p.m.	6	5	4

Longines Time.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

Old Company Program

315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
336.9	890	WJAR	516.9	580	WTAG
379.5	790	WGY	535.4	560	WLIT
454.3	660	WEAF	545.1	550	WGR

Chicago Symphony Orchestra (Standard Oil Co.).

205.4	1460	KSTP	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
299.8	1000	WOC	483.6	620	WTMJ
416.4	720	WGN	545.1	550	KSD

Fragments of Fancy.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	333.1	900	WKY
312.8	990	WBZ	394.5	760	WJZ

The Nomads.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	333.1	900	WKY
302.8	990	WBZ	394.5	760	WJZ

7:30 p.m.	6:30	5:30	4:30

Major Bowers' Family.

245.6	1220	WCAE	384.4	780	WMC
280.2	1070	WTAM	405.8	740	WSB
315.6	950	WRC	461.3	650	WSM
325.5	920	WWJ	491.5	610	WEAF
336.9	890	WJAR	499.7	600	WTIC
365.6	820	WHAS	508.2	590	WOW
379.5	790	WGY	545.1	550	KSD

Biblical Dramas.

325.9	920	KOMO	468.5	640	KFI
379.5	790	KGO	483.6	620	KGW
440.9	680	KPO	508.2	590	KHQ

Baldwin Hour.

222.1	1350	KWK	325.9	920	KPRC
245.8	1220	WREN	331.9	900	WKY
252	1190	WOAI	361.2	830	KOA
260.7	1150	WHAM	365.6	820	WHAS
282.8	1060	WBAL	394.5	760	WJZ
288.3	1040	WFAA	399.8	750	WJR
293.9	1020	KYW	405.2	740	WSB
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA	461.3	650	WSM

8 p.m.	7	6	5

Around The Samovar.

215.7	1390	WHK	333.1	900	WFBL
238	1260	KOIL	348.6	860	WABC
238	1260	WLBW	370.2	810	WCCO
256.3	1170	WCAU	475.9	630	WMAL
275.1	1090	KMOX	499.7	600	WCAO
315.6	950	KMBC	545.1	500	WKRC

Musical Program (Enna Jettick Melodies).

205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	325.9	920	KPRC
252	1190	WOAI	365.6	820	WHAS
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
288.3	1020	WFAA	405.2	740	WSB
293.9	1020	KYW	461.3	650	WSM
302.8	990	WBZ	483.6	620	WTMJ

8:15 p.m.	7:15	6:15	5:15

Collier's Radio Hour.

205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	361.2	830	KOA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	482.3	700	WLW
302.8	990	WBZ			

8:30 p.m.	7:30	6:30	5:30

La Palina Hour.
Key Station—2XE (58.5-970), WABC (309.1-970)

215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	348.6	860	WABC
238	1260	WLBW	370.2	810	WCCO
241.8	1240	WGHP	389.4	770	WBBM
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC

Eastern	Central	Mountain	Pacific
9 p.m.	8	7	6

Our Government.

Meters	Kc.	Call	Meters	Kc.	Call
245.6	1220	WCAE	265.6	820	WHAS
252	1190	WOAI	379.5	790	WGY
263	1140	KVOO	405.8	740	WSB
277.6	1080	WBT	454.3	660	WEAF
258.5	1 160	WEAN	483.6	620	WTMJ
299.8	1000	WHO	499.7	600	WTIC
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
333.1	900	WKY	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR

Majestic Theatre of the Air.
Key Station—2XE (58.5-970) WABC (309.1-970)

204	1470	KFJF	256.3	1170	WCAU
204	1470	KGA	258.8	1160	WOWO
215.7	1390	KRLA	267.7	1120	WISN
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	309.1	970	KJR
227.1	1320	WADC	315.6	950	KMBC
230.6	1300	KFH	322.4	930	WBRC
232.4	1290	KDYL	333.1	900	WFBL
232.4	1290	KTSA	333.1	900	WMAK
232.4	1290	WJAS	348.6	860	WABC
234.2	1280	WDOD	389.4	770	WBBM
234.2	1280	WRR	370.2	810	WCCO
236.1	1270	WDSU	384.4	780	WTAR
238	1260	KOIL	475.9	630	WMAL
238	1260	WLBW	491.5	610	WEAN
241.8	1240	WGHP	499.7	600	WREC
243.8	1230	KYA	499.7	600	WCAO
243.8	1230	WNAC	526	570	WWNC
254.1	1180	KEX	535.4	560	KLZ

9:15 p.m.	8:15	7:15	6:15

Utica Jubilee Singers.

222.1	1350	KWK	282.8	1060	WBAL
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ

Atwater Kent Radio Hour.

205.4	1460	KSTP	379.5	790	WGY
234.2	1280	WEBC	440.9	680	KPO
245.6	1220	WCAE	468.5	640	KFI
252	1190	WOAI	483.5	620	KGW
263	1140	KVOO	508.2	590	KHO
265.3	1130	KSL	384.4	780	WMC
277.6	1080	WBT	405.2	740	WSB
288.3	1040	WFAA	416.4	720	WGN
299.8	1000	WHO	461.3	650	WSM
299.8	1000	WOC	491.5	610	WEAF
315.6	950	WRC	508.2	590	WEEI
325.9	920	KPRC	508.2	590	WOW
325.9	920	WWJ	534.4	560	WFI
325.9	920	KOMO	545.1	550	KSD
361.2	830	KOA	545.1	550	WGR
379.5	790	KGO			

9:45 p.m.	8:45	7:45	6:45

Sunday Musicale.

221.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ			

El Tango Romantico.

222.1	1350	KWK	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
302.8	990	WBZ	394.5	760	WJZ

10	9	8	7

DeForest Audions.
Key Station—2XE (58.5-970) WABC (309.1-970)

215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	258.5	1160	WOWO
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC

10:15 p.m.	9:15	8:15	7:15

Dunn & McCarthy.

325.9	920	KOMO	483.6	620	KGW
379.5	790	KGO	508.2	590	KHQ
468.5	640	KFI			

The Morely Singers.

222.1	1350	KWK	428.3	700	WLW
394.5	760	WJR			

Longines Time.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

10:30 p.m.	9:30	8:30	7:30

Souvenir Hour.
Key Station—2XE (58.5-970), WABC (309.1-970)

215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	389.4	770	WBBM
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	399.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

10:45 p.m.	9:45	8:45	7:45

National Light Opera.

205.4	1460	KSTP	379.5	790	WGY
280.2	1070	WTAM	405.2	740	WSB
299.8	1000	WHO	454.3	660	WEAF
361.2	830	KOA	535.4	560	WFI
365.6	820	WHAS			

Monday

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
293.9	1020	KFKX	499.7	600	WTIC
299.8	1000	WOC	508.2	590	WEEI
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	535.4	560	WLIT
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			

Eastern	Central	Mountain	Pacific
1 p.m.	12 m.	11 a.m.	10

Montgomery Ward Farm and Home Hour.

Meters	Kc.	Call	Meters	Kc.	Call
205.4	1460	KSTP	315.6	950	WHAS
222.1	1350	KWK	361.2	830	KOA
252	1190	WOAZ	365.6	820	WHAS
263	1140	KVOO	405.8	740	WSB
288.3	1040	WFAA	461.3	650	WSM
293.9	1020	KFKX	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
305.9	980	KDKA			

1:15 p.m.	12:15	11:15 a.m.	10:15

U. S. Department of Agriculture.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	361.2	830	KOA
252	1190	WOAI	365.6	820	WHAS
263	1140	KVOO	405.8	740	WSB
288.3	1040	WFAA	461.3	650	WSM
293.9	1020	KFKX	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
305.9	980	KDKA			

7:30 p.m.	6:30	5:30	4:30

Roxy and His Gang.

222.1	1350	KWK	302.9	990	WBZA
234.2	1280	WEBC	305.9	980	KDKA
245.8	1220	WREN	315.6	950	WRC
260.7	1150	WHAM	344.6	870	WLS
277.6	1080	WBT	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
288.3	1040	WFAA	405.2	740	WSB
302.8	990	WBZ	461.3	650	WSM

8 p.m.	7	6	5

The Voice of Firestone.

205.4	1460	KSTP	365.6	820	WHAS
234.2	1280	WEBC	379.5	790	WGY
238	1260	WJAX	384.4	780	WMC
245.6	1220	WCAE	405.2	740	WSB
252	1190	WOAI	454.3	660	WEAF
263	1140	KVOO	461.3	650	WSM
270.1	1110	WRVA	483.6	620	WTMJ
277.6	1080	WBT	491.5	610	WDAF
280.2	1070	WTAM	499.7	600	WTIC
283.9	1020	KYW	508.2	590	WEEI
299.8	1000	WOC	508.2	590	WOW
315.6	950	WRC	508.2	590	WFAA
319	940	WCSH	516.9	580	WTAG
325.5	920	KPRC	535.4	560	WLIT
325.5	920	WWJ	545.1	550	KSD
333.1	900	WKY	545.1	550	WGR
336.9	890	WJAR			

United Choral Singers.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	491.5	610	WFAN
258.5	1160	WEAN	545.1	550	WKRC
267.7	1120	WISN			

8:30 p.m.	7	6	5

Ceco Couriers.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC

8:30 p.m.	7:30	6:30	5:30

A and P Gypsies.

245.6	1220	WCAE	491.5	610	WDAF
280.2	1070	WTAM	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOC
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
379.5	790	WGY	545.1	550	KSD
416.4	720	WGN	545.1	550	WGR
454.3	660	WEAF			

Automatic Duo Discs.

205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	361.2	830	KOA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
302.8	990	WBZ	428.3	700	WLW

9 p.m.	8	7	6

Neapolitan Nights.

245.8	1220	WREN	384.4	780	WMC
305.9	980	KDKA	394.5	760	WJZ

Physical Culture Magazine Hour.

215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
226.1	1320	WADC	333.1	900	WMAK
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	422.3	710	WOR
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	554.1	550	WKRC
258.5	1160	WEAN			

9:30 p.m.	8:30	7:30	6:30

General Motors Family.

205.4	1460	KSTP	405.8	740	WSB
238	1260	WJAX	416.4	720	WGN
241.8	1240	WIOD	440.9	680	KPO
245.6	1220	WCAE	454.3	660	WEAF
252	1190	WOAI	461.3	650	WSM
265.3	1130	KSL	468.5	640	KFI
277.6	1080	WBT	483.6	620	KGW
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
325.9	920	KOMO	508.2	590	KHQ
325.9	920	KPRC	508.2	590	WEEI
325.9	920	WWJ	508.2	590	WOC
336.9	890	WJAR	508.2	590	WOW
361.2	830	KOA	516.9	580	WTAG
379.5	790	WGY	535.4	560	WLIT
379.5	790	KGO	545.1	550	KSD
384.4	780	WMC	545.1	550	WGR

Real Folks.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ			

Eastern	Central	Mountain	Pacific
9:30 p.m.	8:30	7:30	6:30

Warner Brothers' Vitaphone Jubilee.

Key Station—WOR (422.3m-710kc)

Meters	Kc.	Call	Meters	Kc.	Call
204	1470	KGA	256.3	1170	WCAU
215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	KDYL	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	447.5	670	WMAQ
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	KYA	526	570	KPLA
243.8	1230	WNAC	535.4	560	KLZ
254.1	1180	KEX	545.1	550	WKRC

10 p.m.	9	8	7

Longines Time.

222.1	1350	KWK	308.2	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
208.2	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
308.2	990	WBZ			

Hank Simmons' Show Boat.

Key Station—2XE (58.5-970) WABC (309.1-970)

215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	WLBW	370.2	810	WCCO
238	1260	KOIL	420.3	710	WOR
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	700	WCAO
258.5	1160	WEAN	545.1	550	WKRC
258.5	1160	WOWO			

"Empire Builders."

205.4	1460	KSTP	379.5	790	KGO
234.2	1280	WEBC	384.4	780	WMC
245.6	1220	WCAE	405.2	740	WSB
252	1190	WOAI	440.9	680	KPO
265.3	1130	KSL	454.3	660	WEAF
277.6	1080	WBT	468.5	640	KFI
280.2	1070	WTAM	483.6	620	KGW
283.9	1020	KYW	483.6	620	WTMJ
299.8	1000	WOC	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
325.9	920	WWJ	508.2	590	WOW
325.5	920	KPRC	508.2	590	WFAA
32.59	920	KOMO	508.2	590	KHQ
333.1	900	WKY	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
361.2	830	KOA	545.1	550	KSD
365.6	820	WHAS	545.1	550	WGR
379.5	790	WGY			

11 p.m.	10	9	8

National Grand Opera.

238	1260	WJAX	454.3	660	WEAF
270.1	1110	WRVA	508.2	590	WFAA
315.6	950	WRC	545.1	550	KSD
325.9	920	WWJ	545.1	550	WGR
333.1	900	WKY			

Tuesday

10 a.m.	9	8	7

Ida Bailey Allen.

Key Station 2XE (58.5—970) WABC (309.1—970)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	491.5	610	WFAN
256.3	1170	WCAU	545.1	550	WKRC

Dr. Royal S. Copeland.

222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	315.6	950	WRC
260.7	1150	WHAM	394.5	760	WJZ
293.9	1020	KFKX	399.8	750	WJR
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

11 a.m.	10	9	8

Forecast School of Cookery.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR
302.8	990	WBZA	428.3	700	WLW

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
293.9	1020	KFKX	499.7	600	WTIC
299.8	1000	WOC	508.2	590	WEEI
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	535.4	560	WLIT
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			

1 p.m.	12 noon	11 a.m.	10 a.m.

Montgomery Ward Farm and Home Hour.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	361.2	830	KOA
252	1190	WOAI	365.6	820	WHAS
263	1140	KVOO	405.8	740	WSB
288.3	1040	WFAA	461.3	650	WSM
293.9	1020	KFKX	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
305.9	980	KDKA			

1:15 p.m.	12:15	11:15 a.m.	10:15

U. S. Dept. of Agriculture.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	361.2	830	KOA
252	1190	WOAI	365.6	820	WHAS
263	1140	KVOO	405.8	740	WSB
288.3	1040	WFAA	461.3	650	WSM
293.9	1020	KFKX	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
305.9	980	KDKA			

4:30 p.m.	3:30	2:30	1:30

Radio Bridge.

245.6	1220	WCAE	384.4	780	WMC
252	1190	WOAE	405.2	740	WSB
263	1140	KVOO	416.4	720	WGN
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	461.3	650	WSM
299.8	1000	WOC	483.6	620	WTMJ
315.6	950	WRC	491.5	610	WDAF
319	940	WCSH	499.7	600	WTIC
325.9	920	WWJ	508.2	590	WEEI
325.5	920	KPRC	508.2	590	WFAA
336.9	890	WJAR	508.2	590	WOW
361.2	830	KOA	516.9	580	WTAG
365.6	820	WHAS	535.4	560	WLIT
374.8	800	WSAI	545.1	550	WGR
375.9	790	WGY	545.1	550	KSD

Eastern	Central	Mountain	Pacific
7 p.m.	6	5	4

Voters' Service Program.

Meters	Kc.	Call	Meters	Kc.	Call
245.6	1220	WCAE	454.3	660	WEAF
277.6	1080	WBT	483.6	620	WTMJ
315.6	950	WRC	491.5	610	WDAF
319	940	WCSH	499.7	600	WTIC
325.5	920	KPRC	508.2	590	WOW
336.9	890	WJAR	508.2	590	WFAA
361.2	830	KOA	516.9	580	WTAG
365.5	820	WHAS	535.4	560	WFI
375.9	790	WGY	545.1	550	KSD
384.4	780	WMC			

8 p.m.	7	6	5

Stromberg-Carlson.

205.4	1460	KSTP	325.5	920	KPRC
222.1	1350	KWK	333.1	900	WKY
245.8	1220	WREN	361.2	830	KOA
252	1190	WOAI	365.6	820	WHAS
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	405.2	740	WSB
283.9	1020	KYW	461.3	650	WSM
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA	508.2	590	WFAA
305.9	980	KDKA			

School Daze.

204	1470	WKBW	333.1	900	WFBL
232.4	1290	WJAS	348.6	860	WABC
238	1260	WLBW	491.5	610	WFAN
243.8	1230	WNAC	545.1	550	WEAN
275.1	1090	KMOX			

Mediterraneans

545.6	1220	WCAE	379.5	790	WGY
282.8	1060	WTIC	454.3	660	WEAF
315.6	950	WRC	516.9	580	WTAG
325.8	920	WWJ	535.4	560	WFI

8:30 p.m.	7:30	6:30	5:30

Pro-phy-lac-tic Program.

245.6	1220	WCAE	491.5	610	WDAF
280.2	1070	WTAM	499.7	600	WTIC
299.8	1000	WHO	508.2	590	WOW
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WFI
336.9	890	WJAR	545.1	550	WGR
375.9	790	WGY	545.1	550	KSD
454.3	660	WEAF			

Michelin Men.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
252	1190	WOAI	305.9	980	KDKA
260.7	1150	WHAM	325.5	920	KPRC
263	1140	KVOO	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
283.9	1020	KYW	508.2	590	WFAA

9 p.m.	8	7	6

Old Gold-Paul Whiteman Hour.

201.2	1490	WLAC	267.7	1120	WISN
204	1470	KFJF	275.1	1090	KMOX
204	1470	WKBW	309.1	970	KJR
204	1470	KGA	315.6	950	KMBC
215.7	1390	WHK	322.4	930	WDBJ
215.7	1390	KLRA	322.4	930	WBRC
223.7	1340	WSPD	333.1	900	WFBL
227.1	1320	WADC	348.6	860	WABC
230.6	1300	WIBW	370.2	810	WCCO
232.4	1290	KDYL	384.4	780	WTAR
232.4	1290	WJAS	389.4	770	WBBM
234.2	1280	WRR	475.9	630	WMAL
234.2	1280	WDOD	491.5	610	WFAN
236.1	1270	WDSU	499.7	600	WREC
238	1260	WLBW	499.7	600	WCAO
238	1260	KOIL	526	570	WWNC
241.8	1240	WGHP	526	570	KPLA
243.8	1230	WNAC	535.4	560	KLZ
243.8	1230	KYA	545.1	550	WKRC
254.1	1180	KEX	545.1	550	WEAN
258.5	1160	WOWO			

Eveready Hour.

205.4	1460	KSTP	379.5	790	KGO
234.2	1280	WEBC	384.4	780	WMC
245.6	1220	WCAE	405.2	740	WSB
252	1190	WOAI	416.4	720	WGN
263	1140	KVOO	440.9	680	KPO
265.3	1130	KSL	454.3	660	WEAF
280.2	1070	WTAM	461.3	650	WSM
299.8	1000	WHO	468.5	640	KFI
315.6	950	WRC	483.6	620	KGW
325.9	920	KOMO	491.5	610	WDAF
325.9	920	WWJ	508.2	590	WEEI
336.9	890	WJAR	508.2	590	KHQ
361.2	830	KOA	535.4	560	WFI
365.6	820	WHAS	545.1	550	KSD
379.5	790	WGY	545.1	550	WGR

Three-in-One Theater.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
293.9	1020	KYW	428.3	700	WLW

9:30 p.m.	8:30	7:30	6:30

Dutch Masters Minstrel.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ	483.6	620	WTMJ

Clicquot Club Eskimos.

205.4	1460	SKTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
265.3	1130	KSL	454.3	660	WEAF
277.6	1080	WBT	461.3	650	WSM
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
293.9	1020	KYW	499.7	600	WTIC
299.8	1000	WHO	508.2	590	WEEI
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WFI
336.9	890	WJAR	545.1	550	KSD
361.2	830	KOA	545.1	550	WGR
365.6	820	WHAS	468.5	640	KFI
325.9	920	KOMO	483.6	620	KGW
379.5	790	KGO	508.2	590	KHQ
440.9	680	KPO			

Longines Time.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ			

Eastern	Central	Mountain	Pacific
10 p.m.	9	8	7

Voice of Columbia.

Meters	Kc.	Call	Meters	Kc.	Call
201.2	1490	WLAC	275.1	1090	KMOX
204	1470	KGA	288.3	1040	KRLD
204	1470	WKBW	309.1	970	KJR
204	1470	KFJF	315.6	950	KMBC
215.7	1390	KLRA	322.4	930	WBRC
223.7	1340	WSPD	322.4	930	WDBJ
227.1	1320	WADC	333.1	900	WFBL
230.6	1300	KFH	348.6	860	WABC
232.4	1290	KDYL	370.2	810	WCCO
232.4	1290	KTSA	384.4	780	WTAR
232.4	1290	WJAS	389.4	770	WBBM
234.2	1280	WDOD	475.9	630	WMAL
236.1	1270	WDSV	491.5	610	WFAN
238	1260	WLBW	499.7	600	WCAO
238	1260	KOIL	499.7	600	WREC
241.8	1240	WGHP	526	570	WWNC
243.8	1230	WNAC	526	570	KMTR
243.8	1230	KYA	535.4	560	KLZ
254.1	1180	KEX	545.1	550	WKRC
258.5	1160	WOWO	545.1	550	WEAN
267.7	1120	WISN			

10:30 p.m.	9:30	8:30	7:30

The Controltones.

238	1260	WJAX	299.8	1000	WHO
245.6	1220	WCAE	454.3	660	WEAF
270.1	1110	WRVA	535.4	560	WFI

Freed-Eisemann Orchestradians.

205.4	1460	KSTP	325.9	920	KOMO
222.1	1350	KWK	361.2	830	KOA
245.1	1220	WREN	379.5	790	KGO
260.7	1150	WHAM	394.5	760	WJZ
265.3	1130	KSL	399.8	750	WJR
282.8	1060	WBAL	440.9	680	KPO
283.9	1020	KYW	468.5	640	KFI
302.8	990	WBZ	483.6	620	KGW
302.8	990	WBZA	508.2	590	KHQ
305.9	980	KDKA			

10:45 p.m.	9:45	8:45	7:45

Harriet Wilson Food Club.

205.4	1460	KSTP	375.9	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
283.9	1020	KYW	491.5	610	WDAF
299.8	1000	WOC	499.7	600	WTIC
315.6	950	WRC	508.2	590	WFAA
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
325.5	920	KPRC	535.4	560	WFI
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS	545.1	550	KSD
374.8	800	WSAI			

11 p.m.	10	9	8

Radio-Keith Orpheum.

205.4	1460	KSTP	375.9	790	WGY
234.2	1280	WEBC	379.5	790	KGO
238	1260	WJAX	384.4	780	WMC
245.6	1220	WCAE	405.2	740	WSB
252	1190	WOAI	440.9	680	KPO
265.3	1130	KSL	454.3	660	WEAF
270.1	1110	WRVA	461.3	650	WSM
277.6	1080	WBT	468.5	640	KFI
280.2	1070	WTAM	483.6	620	WTMJ
283.9	1020	KYW	483.6	620	KGW
299.8	1000	WHO	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
325.5	920	KPRC	508.2	590	WFAA
325.9	920	WWJ	508.2	590	KHA
325.9	920	KOMO	516.9	580	WTAG
333.1	900	WKY	535.4	560	WFI
336.9	890	WJAR	545.1	550	WGR
361.2	830	KOA	545.1	550	KSD
365.6	820	WHAS			

Wrigley Program with Guy Lombardo's Royal Canadians.

Key Station—2XE (58.5-970), WABC (309.1-970)

204	1470	KGA	256.3	1170	WCAU
204	1470	WKBW	258.5	1160	WOWO
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	309.1	970	KJR
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
232.4	1290	KDYL	389.4	770	WBBM
238	1260	KOIL	475.9	630	WMAL
238	1260	WLBW	499.7	600	WCAO
241.8	1240	WGHP	526	570	KMTR
243.8	1230	KYA	535.4	560	KLZ
243.8	1230	WNAC	545.1	550	WEAN
254.1	1180	KEX			

Wednesday

10 a.m.	9	8	7

Dr. Copeland's Hour.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR

National Home Hour.

245.6	1220	WCAE	379.5	790	WGY
280.2	1070	WEAR	454.3	660	WEAF
293.9	1020	KFKX	483.6	620	WTMJ
299.8	1000	WHO	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WFI
336.9	890	WJAR	545.1	550	KSD
374.8	800	WSAI	545.1	550	WGR

Ida Bailey Allen.

Key Station—2XE (58.5-970) WABC (309.1-970)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	491.5	610	WFAN
256.3	1170	WCAU	545.1	550	WKRC

11 a. m.	10	9	8

Forecast Radio School of Cookery.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR
302.8	990	WBZA	428.3	700	WLW

11.15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
293.9	1020	KFKX	499.7	600	WTIC
299.8	1000	WOC	508.2	590	WEEI
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	535.4	560	WLIT
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			

Eastern	Central	Mountain	Pacific
1 p.m.	12	11	10

Montgomery-Ward Farm and Home Hour.

Meters	Kc.	Call	Meters	Kc.	Call
205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	361.2	830	KOA
252	1190	WOAI	365.6	820	WHAS
263	1140	KVOO	405.8	740	WSB
288.3	1040	WFAA	461.3	650	WSM
293.9	1020	KFKX	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
305.9	980	KDKA			

1:15 p.m.	12:15	11:15	10:15

U. S. Dept. of Agriculture.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	361.2	830	KOA
252	1190	WOAI	365.6	820	WHAS
263	1140	KVOO	405.8	740	WSB
288.3	1040	WFAA	461.3	650	WSM
293.9	1020	KFKX	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
305.9	980	KDKA			

7:30 p.m.	6:30	5:30	4:30

Le Touraine Tableaux.

245.6	1220	WCAE	405.2	740	WSB
280.2	1070	WTAM	454.3	660	WEAF
319	940	WCSH	499.7	600	WTIC
325.9	920	WWJ	508.2	590	WEEI
336.9	890	WJAR	516.9	580	WTAG
265.6	820	WHAS	545.1	550	WGR
379.5	790	WGY			

8 p.m.	7	6	5

Musical Episodes.

227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	370.2	810	WCCO
238	1260	WLBW	422.3	710	WOR
243.8	1230	WNAC	447.5	670	WMAQ
267.7	1120	WISN	499.7	600	WCAO
275.1	1090	KMOX	545.1	550	WEAN

Sunkist Serenaders.

245.6	1220	WCAE	499.7	600	WTIC
299.8	1000	WOC	508.2	590	WEEI
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WLIT
336.9	890	WJAR	545.1	550	KSD
454.3	660	WEAF	545.1	550	WGR
491.5	610	WDAF			

Mobiloil Program.

205.4	1460	KSTP	293.9	1020	KYW
222.1	1350	KWK	302.8	990	WBZ
234.2	1280	WEBC	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
249.9	1200	KPRC	361.2	830	KOA
252	1190	WOAI	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
263	1140	KVOO	428.3	700	WLW
282.8	1060	WBAL	483.6	620	WTMJ
288.3	1040	WFAA			

8:30 p.m.	7:30	6:30	5:30

Merrymakers.

227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	422.3	710	WOR
238	1260	WLBW	447.5	670	WMAQ
248.3	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	545.1	550	WEAN
275.1	1090	KMOX			

8:30 p.m.	7:30	6:30	5:30

Sylvania Foresters.

222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
282.8	1060	WBAL	416.4	720	WGN
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

United Opera Company.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

Musicale.

245.6	1220	WCAE	454.3	660	WEAF
299.8	1000	WOC	499.7	600	WTIC
315.9	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WLIT
384.4	780	WMC	545.1	550	KSD

9 p.m.	8	7	6

Daguerrotypes.

215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	422.3	710	WOR
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1280	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WEAN
267.7	1120	WISN	545.1	550	WKRC

Ipana Troubadours.

205.4	1460	KSTP	379.5	790	WGY
245.6	1220	WCAE	384.4	780	WMC
252	1190	WOAI	405.2	740	WSB
263	1140	KVOO	416.4	720	WGN
280.2	1070	WTAM	374.8	800	WSAI
277.6	1080	WBT	454.3	660	WEAF
299.8	1000	WOC	461.3	650	WSM
315.6	950	WRC	491.5	610	WDAF
319	940	WCSH	499.7	600	WTIC
325.9	920	KPRC	508.2	590	WEEI
325.9	920	WWJ	508.2	590	WOW
336.9	920	WWJ	516.9	580	WTAG
361.2	830	KOA	483.6	620	WTMJ
265.6	820	WHAS	545.1	550	KSD
374.8	800	WBAP	545.1	550	WGR

Smith Brothers.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW			
302.8	990	WBZ			

9:30 p.m.	8:30	7:30	6:30

La Palina Smoker.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	370.2	810	WCCO
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	468.5	640	WAIU
258.5	1160	WEAN	545.1	550	WKRC
258.5	1160	WOWO			

Eastern	Central	Mountain	Pacific
9:30 p.m.	8:30	7:30	6:30

Palmolive Hour.

Meters	Kc.	Call	Meters	Kc.	Call
205.4	1460	KSTP	379.5	790	KGO
238	1260	WJAX	384.4	780	WMC
245.6	1220	WCAE	405.2	740	WSB
252	1190	WOAI	416.4	720	WGN
263	1140	KVOO	440.9	680	KPO
265.3	1130	KSL	454.3	660	WEAF
277.8	1080	WBT	461.3	650	WSM
280.2	1070	WTAM	468.5	640	KFI
288.3	1040	WFAA	483.6	620	WTMJ
299.8	1000	WOC	483.6	620	KGW
315.6	950	WRC	491.5	610	WDAF
319	940	WCSH	499.7	600	WTIC
325.9	920	KOMO	508.2	590	WEEI
325.9	920	KPRC	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
361.2	830	KOA	545.1	550	KSD
365.6	820	WHAS	545.1	550	WGR
379.5	790	WGY	508.2	590	KHQ

10 p.m.	9	8	7

Kolster Radio Hour.

Key Station—WOR (422.3m-710kc)

204.7	1470	KGA	258.5	1160	WOWO
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	KDYL	333.1	900	WMAK
232.4	1290	WJAS	370.2	810	WCCO
238	1260	WLBW	399.8	750	WJR
238	1260	KOIL	447.5	670	WMAQ
241.8	1240	WGHP	475	630	WMAL
243.8	1230	KYA	499.7	600	WCAO
243.8	1230	WNAC	526	570	KMTR
254.1	1180	KEX	535.4	560	KLZ
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

10:30 p.m.	9:30	8:30	7:30

Gold Strand Group.

205.4	1460	KSTP	379.5	790	KGO
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
265.3	1130	KSL	405.2	740	WSB
277.6	1080	WBT	416.4	720	WGN
280.2	1070	WTAM	440.9	680	KPO
288.3	1040	WFAA	454.3	660	WEAF
293.9	1020	KYW	461.3	650	WSM
299.8	1000	WOC	468.5	640	KFI
315.6	950	WRC	483.6	620	KGW
319	940	WCSH	499.7	600	WTAG
325.9	920	KOMO	508.2	590	KHQ
325.9	920	KPRC	508.2	590	WEEI
325.9	920	WWJ	508.2	590	WOW
333.1	900	WKY	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
361.2	830	KOA	545.1	550	KSD
365.6	820	WHAS	545.1	550	WGR

Night Club Romances.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	267.7	1120	KMOX
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
238	1260	KOIL	370.2	810	WCCO
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC
258.5	1160	WOWO			

Thursday

10 a.m.	9	8	7

Ida Bailey Allen.

Key Station—2XE (58.5-970) WABC (309.1-970)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	491.5	610	WFAN
256.3	1170	WCAU	545.1	550	WKRC

11 a.m.	10	9	8

Forecast School of Cookery.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR
302.8	990	WBZA	428.3	700	WLW

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
293.9	1020	KFKX	499.7	600	WTIC
299.8	1000	WOC	508.2	590	WEEI
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	535.4	560	WLIT
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			

7:30 p.m.	6:30	5:30	4:30

Coward Comfort Hour.

241.8	1240	WCSH	499.7	600	WTIC
336.9	890	WJAR	508.2	590	WEEI
454.3	660	WEAF	516.9	580	WTAG

8 p.m.	7	6	5

United Opera Co.

204	1470	WKBW	275.1	1090	KMOX
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	248.6	860	WABC
238	1260	WLBW	475.9	630	WMAL
243.8	1230	WNAC	545.1	550	WEAN

Forhans Song Shop.

205.4	1460	KSTP	454.3	660	WEAF
245.1	1220	WCAE	483.6	620	WTMJ
280.2	1070	WTAM	491.5	610	WDAF
299.8	1000	WHO	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WFI
361.2	830	KOA	545.1	550	KSD
379.5	790	WGY	545.1	550	WGR

Lehn & Fink Serenade.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
249.9	1200	KPRC	305.9	980	KDKA
252	1190	WOAI	333.1	900	WKY
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
288.3	1040	WFAA	428.3	700	WLW
293.9	1020	KYW			

Friday

Eastern	Central	Mountain	Pacific
8:30 p.m.	7:30	6:30	5:30

Champion Sparkers.

Meters	Kc.	Call	Meters	Kc.	Call
222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
382.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ			

Hoover Sentinals.

205.4	1460	KSTP	379.5	790	WGY
245.6	1220	WCAE	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	461.3	650	WSM
288.3	1040	WFAA	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WEEI
315.6	950	WRC	508.2	590	WOW
325.9	920	WWJ	535.4	560	WFI
333.1	900	WKY	545.1	550	WGR
265.6	820	WHAS	545.1	550	KSD

9 p.m.	8	7	6

Aunt Jemina.

204	1470	WKBW	275.1	1090	KMOX
215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	333.1	900	WFBL
227.1	1320	WADC	348.6	860	WABC
232.4	1290	WJAS	389.4	770	WBBM
238	1260	KOIL	491.5	610	WFAN
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WNAC	545.1	550	WEAN
258.5	1160	WOWO	545.1	550	WKRC

Seiberling Singers.

205.4	1460	KSTP	365.6	820	WHAS
238	1260	WJAX	379.5	790	WGY
245.6	1220	WCAE	405.2	740	WSB
277.6	1080	WBT	440.9	680	KPO
280.2	1070	WTAM	454.3	660	WEAF
288.3	1040	WFAA	461.3	650	WSM
293.9	1020	KYW	483.6	620	WTMJ
299.8	1000	WHO	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
325.9	920	KPRC	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
333.1	900	WCCO	535.4	560	WFI
336.9	890	WJAR	545.1	550	KSD
361.2	830	KOA	545.1	550	WGR

Seiberling Transcontinental Program.

325.9	920	KOMO	483.6	620	KGW
379.5	790	KGO	508.2	590	KHQ
468.5	640	KFI			

9:30 p.m.	8:30	7:30	6:30

Sonora Phonograph Hour.

Key Station 2XE (58.5m-970kc), WABC (309.1m-970kc).

201.2	1490	WLAC	258.5	1160	WEAN
204	1470	KFJF	258.5	1160	WOWO
204	1470	KGA	267.7	1120	WISN
204	1470	WKBW	275.1	1090	KMOX
215.7	1390	KLRA	309.1	970	KJR
215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	322.4	930	WBRC
227.1	1320	WADC	322.4	930	WDBJ
230.6	1300	KFH	333.1	900	WFBL
232.4	1290	KDYL	370.2	810	WCCO
232.4	1290	KTSA	384.4	780	WTAR
232.4	1290	WJAS	389.4	770	WBBM
234.2	1280	WDOD	475.9	630	WMAL
234.2	1280	WRR	491.5	610	WFAN
236.1	1270	WDSU	499.7	600	WREC
238	1260	KOIL	499.7	600	WCAO
238	1260	WLBW	526	570	KMTR
241.8	1240	WGHP	526	570	WWNC
243.8	1230	KYA	535.4	560	WLZ
243.8	1230	WNAC	545.1	550	WKRC
254.1	1180	KEX			

Maxwell House Coffee.

205.4	1460	KSTP	361.2	830	KOA
234.2	1280	WEBC	365.6	820	WHAS
238	1260	WJAX	374.8	800	WBAP
260.7	1150	WHAM	384.4	780	WMC
270.1	1110	WRVA	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	405.2	740	WSB
293.9	1020	KYW	428.3	700	WLW
299.8	1000	WHO	461.3	650	WSM
302.8	990	WBZ	491.5	610	WDAF
302.8	990	WBZA	508.2	590	WOW
305.9	980	KDKA	483.6	620	WTMJ
325.9	920	KPRC	545.1	550	KSD

10 p.m.	9	8	7

Columbians.

201.2	1490	WLAC	267.7	1120	WISN
204	1470	KFJF	275.1	1090	KMOX
204	1470	KGA	288.3	1040	KRLD
204	1470	WKBW	309.1	970	KJR
215.7	1390	KLRA	315.6	950	KMBC
215.7	1390	WHK	322.4	930	WBRC
223.7	1340	WSPD	322.4	930	WDBJ
227.1	860	WADC	288.3	1040	KRLD
230.6	1300	KFH	348.6	860	WABC
232.4	1290	KDYL	370.2	810	WCCO
232.4	1290	KTSA	384.4	780	WTAR
232.4	1290	WJAS	389.4	770	WBBM
234.2	1280	WDOD	475.9	630	WMAL
236.1	1270	WDSU	491.5	610	WFAN
238	1260	KOIL	499.7	600	WCAO
238	1260	WLBW	499.7	600	WREC
241.8	1240	WGHP	526	570	KMTR
243.8	1230	KYA	526	570	WWNC
243.8	1230	WNAC	535.4	560	WLZ
258.5	1160	WOWO	545.1	550	WEAN
254.1	1180	KEX	545.1	550	WKRC

Halsey-Stuart.

205.4	1460	KSTP	361.2	830	KOA
245.6	1220	WCAE	365.6	820	WHAS
252	1190	WOAI	379.5	790	WGY
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
288.3	1040	WFAA	483.6	620	WTMJ
293.9	1020	KYW	499.7	600	WTIC
299.8	1000	WHO	508.2	590	WEEI
315.2	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
325.5	920	KPRC	535.4	560	WFI
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR

Longines Time.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
293.9	1020	KYW	399.8	750	WJR

10:30 p.m.	9:30	8:30	7:30

Close Ups.

204	1470	WKBW	275.1	1090	KMOX
215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	333.1	900	WFBL
227.1	1320	WADC	248.6	860	WABC
232.4	1290	WJAS	389.4	770	WBBM
238	1260	WLBW	475.9	630	WMAL
238	1260	KOIL	491.5	610	WFAN
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WNAC	545.1	550	WEAN
258.5	1160	WOWO	545.1	550	WKRC
267.7	1120	WISN			

Eastern	Central	Mountain	Pacific
10 a.m.	9	8	7

Ida Bailey Allen.

Key Station—2XE (58.5-970), WABC (309.1-970)

Meters	Kc.	Call	Meters	Kc.	Call
204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	WMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	491.5	610	WFAN
256.3	1170	WCAU	545.1	550	WKRC

National Home Hour.

245.6	1220	WCAE	279.5	790	WGY
280.2	1070	WEAR	454.3	660	WEAF
293.9	1020	KFKX	483.6	620	WTMJ
299.8	1000	WHO	299.6	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WFI
336.9	890	WJAR	545.1	550	KSD
374.8	800	WSAI	545.1	550	WGR

11 a.m.	10	9	8

Forecast School of Cookery.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR
302.8	990	WBZA	428.3	700	WLW

RCA Educational Hour.

205.4	1460	KSTP	325.9	920	KOMO
222.1	1350	KWK	361.2	830	KOA
227.1	1320	WSMB	365.6	820	WHAS
239.9	1020	KFKX	379.5	790	KGO
252	1190	WOAI	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
263	1140	KVOO	405.2	740	WSB
270.1	1110	WRVA	428.3	700	WLW
277.6	1080	WBT	461.3	650	WSM
282.8	1060	WBAL	468.5	640	KFI
299.8	1000	WHO	483.6	620	WTMJ
302.8	990	WBZ	483.6	620	KGW
302.8	990	WBZA	491.5	610	WDAF
305.9	980	KDKA	508.2	590	WFAA
315.6	950	WRC	508.2	590	WOW
325.9	920	KPRC	508.2	590	KHQ

11:15 a.m	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	491.5	610	WDAF
293.9	1020	KFKX	499.7	600	WTIC
299.8	1000	WOC	508.2	590	WEEI
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	535.4	560	WLIT
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			

12 noon	11	10	9

Teeth, Health and Happiness.

205.4	1460	KSTP	379.5	790	WGY
245.6	1220	WCAE	454.3	660	WEAF
280.2	1070	WEAR	499.7	600	WTIC
293.9	1020	KFKX	508.2	590	WEEI
299.8	1000	WHO	508.2	590	WOW
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	535.4	560	WLIT
325.9	920	WWJ	545.1	550	KSD
374.8	800	WSAI			

5 p.m.	4	3	2

Florida Citrus Growers.

245.1	1220	WCAE	379.5	790	WGY
280.2	1070	WTAM	454.3	660	WEAF
293.9	1020	KYW	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
374.8	800	WSAI			

6:30 p.m.	5:30	4:30	3:30

Raybestos Twins.

245.1	1220	WCAE	440.9	680	KPO
265.3	1130	KSL	454.3	660	WEAF
280.3	1070	WTAM	468.5	640	KFI
299.8	1000	WOC	483.6	620	KGW
315.6	950	WRC	491.5	610	WDAF
319	940	WCSH	499.7	600	WTIC
325.9	920	KOMO	508.2	590	KHQ
375.9	920	WWJ	508.2	590	WOW
336.9	890	WJAR	516.9	580	WTAG
361.2	830	KOA	535.4	560	WFI
379.5	790	KGO	545.1	550	KSD
		WGY	545.1	550	WGR

6:45 p.m.	5:45	4:45	3:45

Enna Jettick Melodies.

215.7	1390	WHK	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	248.6	860	WABC
239.9	1250	WRHM	389.4	770	WBBM
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	545.1	550	WEAN
258.5	1160	WOWO			

7:15 p.m.	6:15	5:15	4:15

Squibbs Health Talk.

260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR
302.8	990	WBZA	428.3	700	WLW
361.2	830	KOA	483.6	620	WTMJ

7:30 p.m.	6:30	5:30	4:30

Dixies Circus.

277.6	1080	WBT	365.6	820	WHAS
282.8	1060	WBAL	394.5	760	WJZ
293.8	1020	KYW	399.8	750	WJR
302.8	990	WBZ	405.2	740	WSB
302.8	990	WBZA	428.3	700	WLW
305.9	980	KDKA	461.3	650	WSM

8 p.m.	7	6	5

The Crystal Gazer.

215.7	1390	WHK	333.1	900	WFBL
227.1	1320	WADC	333.1	900	WMAK
232.4	1290	WJAS	370.2	810	WCCO
238	1260	WLBW	422.3	710	WOR
238	1260	KOIL	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
267.7	1120	WISN	545.1	550	WEAN
275.1	1090	KMOX	545.1	550	WKRC

Cities Service Concert Orchestra.

205.4	1460	KSTP	361.2	830	KOA
245.6	1220	WCAE	454.3	660	WEAF
280.2	1070	WTAM	491.5	610	WDAF
288.3	1040	WFAA	508.2	590	WEEI
293.9	1020	KYW	508.2	590	WOW
299.8	1000	WOC	535.4	560	WLIT
315.6	950	WRC	545.1	550	KSD
325.9	920	WWJ	545.1	550	WGR
333.1	900	WKY			

Eastern	Central	Mountain	Pacific
8 p.m.	7	6	5

Interwoven Entertainers.

Meters	Kc.	Call	Meters	Kc.	Call
222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	365.6	820	WHAS
260.7	1150	WHAM	384.4	780	WMC
277.6	1080	WBT	394.5	760	WJZ
282.8	1060	WBAL	405.2	740	WSB
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA	461.3	650	WSM

8:30 p.m.	7:30	6:30	5:30

Then and Now.

Key Station—WOR (422.3m-710kc)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	275.1	1090	KMOX
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	370.2	810	WCCO
238	1260	WLBW	447.5	670	WMAQ
238	1260	KOIL	475.9	630	WMAL
243.8	1230	WNAC	545.1	550	WKRC
256.3	1170	WCAU			

Veedol Vodevil.

201.2	1490	WLAC	275.1	1090	KMOX
204	1470	KFJF	288.3	1040	KRLD
215.7	1390	WGHP	315.6	950	KMBC
227.1	1320	WADC	322.4	930	WBRC
230.6	1300	KFH	322.4	930	WDBJ
232.4	1290	WJAS	333.1	900	WFBL
234.2	1280	WDOD	333.1	900	WMAK
236.1	1270	WDSU	370.2	810	WCCO
238	1260	KOIL	384.4	790	WTAR
238	1260	WLBW	422.3	710	WOR
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WOWO	526	570	WWNC
267.7	1120	WISN	545.1	550	WEAN

Armstrong Quakers.

222.1	1350	KWK	344.6	870	WLS
245.8	1220	WREN	365.6	820	WHAS
260.7	1150	WHAM	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	405.2	740	WSB
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA	461.3	650	WSM
305.9	980	KDKA			

9 p.m.	8	7	6

Wrigley Review.

205.4	1460	KSTP	302.8	990	WBZ
222.1	1350	KWK	302.8	990	WBZA
234.2	1280	WEBC	305.9	980	KDKA
238	1260	WJAX	325.9	920	KPRC
245.8	1220	WREN	333.1	900	WKY
252	1190	WOAI	361.2	830	KOA
260.7	1150	WHAM	365.6	820	WHAS
265.3	1130	KSL	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	405.2	740	WSB
282.8	1060	WBAL	428.3	700	WLW
288.3	1040	WFAA	440.9	680	KPO
293.9	1020	KYW	461.3	650	WSM

Wrigley Review.

325.9	920	KOMO	483.6	620	KGW
379.5	790	KGO	508.2	590	KHQ
468.5	640	KFI			

An Evening in Paris.

245.6	1220	WCAE	491.5	610	WDAF
229.8	1000	WOC	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	565.4	560	WLIT
279.5	790	WGY	545.1	550	KSD
416.4	720	WGN	545.1	550	WGR
454.3	660	WEAF			

True Story Hour.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
236	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

9:30 p.m.	8:30	7:30	6:30

Philco Hour.

205.4	1460	KSTP	325.0	920	KOMO
222.1	1350	KWK	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	379.5	790	KGO
260.7	1150	WHAM	394.5	760	WJZ
265.3	1130	KSL	399.8	750	WJR
277.6	1080	WBT	405.2	740	WSB
282.8	1060	WBAL	428.3	700	WLW
288.3	1040	WFAA	440.9	680	KPO
293.9	1020	KYW	461.3	650	WSM
302.8	990	WBZ	468.5	640	KFI
302.8	990	WBZA	483.6	620	KGW
305.9	980	KDKA	483.6	620	WTMJ
325.9	920	KPRC	508.2	590	KHQ

Schradertown Band.

245.1	1220	WCAE	491.5	610	WDAF
299.8	1000	WOC	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
279.5	790	WGY	565.4	560	WLIT
399.8	750	WJR	545.1	550	KSD
454.3	660	WEAF	545.1	550	WGR

10 p.m.	9	8	7

Longines Correct Time.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ	483.6	620	WTMJ

United Choral Singers.

215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	333.1	900	WFBL
227.1	1320	WADC	333.1	900	WMAK
232.4	1290	WJAS	370.2	810	WCCO
238	1260	WLBW	422.3	710	WOR
238	1260	KOIL	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WEAN
267.7	1120	WISN	545.1	550	WKRC
275.1	1090	KMOX			

Nat'l Broadcasting and Concert Bureau Hour.

245.1	1220	WCAE	499.7	600	WTIC
270.1	1110	WRVA	508.2	590	WEEI
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WLIT
333.1	900	WKY	545.1	550	KSD
454.3	660	WEAF	545.1	550	WGR

Eastern 10 p.m.	Central 9	Mountain 8	Pacific 7
Hudson-Essex Challengers.			
Meters Kc. Call	Meters Kc. Call		
205.4 1460 KSTP	325.9 920 KPRC		
222.1 1350 KWK	325.9 920 KOMO		
234.2 1280 WEBC	361.2 830 KOA		
245.8 1220 WREN	365.6 920 WHAS		
252 1190 WOAI	379.5 790 KGO		
260.7 1150 WHAM	394.5 760 WJZ		
263 1140 KVOO	399.8 750 WJR		
265.3 1130 KSL	405.2 740 WSB		
277.6 1080 WBT	428.3 700 WLW		
282.8 1080 WBAL	440.9 680 KFO		
288.3 1040 WFAA	468.5 640 KFI		
293.9 1020 KYW	483.6 620 KGW		
302.8 990 WBZ	483.6 620 WTMJ		
302.8 990 WBZA	508.2 590 WHQ		
305.9 980 KDKA			
10:30 p.m.	**9:30**	**8:30**	**7:30**
Thirty Minute Men.			
Key Station—WOR (422.3-710)			
215.7 1390 WHK	267.7 1120 WISN		
223.7 1340 WSPD	275.1 1090 KMOX		
227.1 1320 WADC	315.6 950 KMBC		
232.4 1290 WJAS	333.1 900 WFBL		
238 1260 KOIL	333.1 900 WMAK		
238 1260 WLBW	370.2 810 WCCO		
241.8 1240 WGHP	447.5 670 WMAQ		
243.8 1230 WNAC	475.9 630 WMAL		
256.3 1170 WCAU	499.7 600 WCAO		
258.5 1160 WEAN	545.1 550 WKRC		
11 p.m.	**10**	**9**	**8**
Slumber Music.			
315.6 950 WRC	428.3 700 WLW		
365.6 820 WHAS	483.6 620 WTMJ		
394.5 760 WJZ			
St. Regis Hotel Orchestra.			
245.6 1220 WCAE	454.3 660 WEAF		
325.9 920 WWJ	491.5 610 WDAF		
333.1 900 WKY	508.2 590 WOW		
361.2 830 KOA	545.1 550 KSD		

Saturday

6:45 a.m.	**5:45**	**4:45**	**3:45**
Tower Health Exercises.			
245.6 1220 WCAE	454.3 660 WEAF		
315.6 950 WRC	508.2 590 WEEI		
379.5 790 WGY	545.1 550 WGR		
8 a.m.	**7**	**6**	**5**
Rastus and His Musical Menagerie.			
379.5 790 WGY	508.2 590 WEEI		
454.3 660 WEAF			
8:15 a.m.	**7:15**	**6:15**	**5:15**
Federation Morning Devotions.			
315.6 950 WRC	454.3 660 WEAF		
379.5 790 WGY	545.1 550 WGR		
8:30 a.m.	**7:30**	**6:30**	**5:30**
Cheerio.			
315.6 950 WRC	454.3 660 WEAF		
379.5 790 WGY	508.2 590 WEEI		
8:50 a.m.	**7:50**	**6:50**	**5:50**
Parnassus Trio.			
315.6 950 WRC	508.2 590 WEEI		
454.3 660 WEAF			
9:30 a.m.	**8:30**	**7:30**	**6:30**
U. S. Marine Band.			
299.8 1000 WOC	508.2 590 WEEI		
454.3 660 WEAF	545.1 550 WGR		

Eastern 10:30 a.m.	Central 9:30	Mountain 8:30	Pacific 7:30
Bluebirds.			
Meters Kc. Call	Meters Kc. Call		
222.1 1350 KWK	394.5 760 WJZ		
245.8 1220 WREN	399.8 750 WJR		
293.9 1020 KFKX			
11 a.m.	**10**	**9**	**8**
Forecast School of Cookery.			
222.1 1350 KWK	305.9 980 KDKA		
260.7 1150 WHAM	394.5 760 WJZ		
302.8 900 WBZ	399.8 750 WJR		
302.8 990 WBZA	428.3 700 WLW		
11:15 a.m.	**10:15**	**9:15**	**8:15**
Radio Household Institute.			
245.6 1220 WCAE	454.3 660 WEAF		
280.2 1070 WTAM	491.5 610 WDAF		
293.9 1020 KYW	499.7 600 WTIC		
315.6 950 WRC	508.2 590 WEEI		
319 940 WCSH	516.9 580 WTAG		
325.9 920 WWJ	535.4 560 WLIT		
336.9 890 WJAR	545.1 550 KSD		
374.8 800 WSAI	545.1 550 WGR		
379.5 790 WGY			
12:30 p.m.	**11:30**	**10:30**	**9:30**
Waldorf-Astoria Orchestra.			
315.6 950 WRC	508.2 590 WEEI		
325.9 920 WWJ	545.1 550 KSD		
454.3 660 WEAF			
3:30 p. m.	**2:30**	**1:30**	**12:30**
R. C. A. Demonstration Hour.			
205.4 1460 KSTP	305.9 980 KDKA		
222.1 1350 KWK	315.6 950 WRC		
252 1190 WOAI	361.2 830 KOA		
260.7 1150 WHAM	365.6 820 WHAS		
263 1140 KVOO	375.9 920 KPRC		
277.6 1080 WBT	394.5 760 WJZ		
288.3 1040 WFAA	399.8 750 WJR		
293.9 1020 KYW	405.2 740 WSB		
299.8 1000 WOC	428.3 700 WLW		
302.8 990 WBZ	483.6 620 WTMJ		
302.8 990 WBZA	491.5 610 WDAF		
6:30 p.m.	**5:30**	**4:30**	**3:30**
White House Dinner Music.			
205.4 1460 KSTP	379.5 790 WGY		
245.1 1220 WCAE	405.2 740 WSB		
277.6 1080 WBT	454.2 660 WEAF		
280.2 1070 WTAM	483.6 620 WTMJ		
315.6 950 WRC	499.7 600 WTIC		
319 940 WCSH	508.2 590 WEEI		
325.9 920 WWJ	516.9 580 WTAG		
336.9 890 WJAR	535.4 560 WFI		
344.6 870 WLS	545.1. 550 WGR		
7:45 p.m.	**6:45**	**5:45**	**4:45**
A Week of the World's Business.			
222.1 1350 KWK	361.2 830 KOA		
282.2 1060 WBAL	365.6 820 WHAS		
288.3 1040 WFAA	394.5 760 WJZ		
305.9 980 KDKA	461.3 650 WSM		
315.6 950 WRC	483.6 620 WTMJ		
8 p.m.	**7**	**6**	**5**
Purol Band Concert.			
205.4 1460 KSTP	293.9 1020 KYW		
222.1 1350 KWK	305.9 980 KDKA		
234.2 1280 WEBC	325.9 920 KFRC		
238 1260 WJAX	333.1 900 WKY		
245.8 1220 WREN	365.6 820 WHAS		
252 1190 WOAI	384.4 780 WMC		
260.7 1150 WHAM	394.5 760 WJZ		
270.1 1110 WRVA	399.8 750 WJR		
277.6 1080 WBT	405.2 740 WSB		
282.8 1060 WBAL	483.6 620 WTMJ		
288.3 1040 WFAA	428.3 700 WLW		

Eastern 8:30 p.m.	Central 7:30	Mountain 6:30	Pacific 5:30
Interwoven Entertainers.			
Meters Kc. Call	Meters Kc. Call		
222.1 1350 KWK	302.8 990 WBZA		
238 1260 WJAX	309.9 980 KDKA		
245.8 1220 WREN	325.9 920 KPRC		
252 1190 WOAI	333.1 900 WKY		
260.7 1150 WHAM	365.6 820 WHAS		
270.1 1110 WRVA	384.4 780 WMC		
277.6 1080 WBT	394.5 760 WJZ		
282.8 1080 WBAL	399.8 750 WJR		
288.3 1040 WFAA	405.2 740 WSB		
293.9 1020 KYW	428.3 700 WLW		
302.8 990 WBZ			
9 p.m.	**8**	**7**	**6**
General Electric Hour.			
234.2 1280 WEBC	379.5 790 KGO		
238 1260 WJAX	379.5 790 WGY		
245.1 1220 WCAE	384.4 780 WMC		
252 1190 WOAI	405.2 740 WSB		
265.3 1130 KSL	440.9 680 KPO		
270.1 1110 WRVA	454.3 660 WEAF		
277.6 1080 WBT	468.5 640 KFI		
280.2 1070 WTAM	483.6 620 WTMJ		
288.3 1040 WFAA	483.6 620 KGW		
299.8 1000 WHO	491.5 610 WDAF		
315.6 950 WRC	499.7 600 WTIC		
319 940 WCSH	508.2 590 KHQ		
325.9 920 WWJ	508.2 590 WEEI		
325.9 920 KPRC	508.2 590 WOW		
325.9 920 KOMO	516.9 580 WTAG		
333.1 900 WKY	535.4 560 WFI		
336.9 890 WJAR	545.1 550 KSD		
361.2 830 KOA	545.1 550 WGR		
365.6 820 WHAS			
Works of Great Composers.			
222.1 1350 KWK	315.6 950 WRC		
282.8 1060 WBAL	394.5 760 WJZ		
305.9 980 KDKA			
10 p.m.	**9**	**8**	**7**
Lucky Strike.			
205.4 1460 KSTP	379.5 790 KGO		
238 1260 WJAX	379.5 790 WGY		
245.6 1220 WCAE	405.2 740 WSB		
252 1190 WOAI	416.4 720 WGN		
263 1140 KVOO	440.9 680 KPO		
265.3 1130 KSL	454.3 660 WEAF		
277.6 1080 WBT	468.5 640 KFI		
280.2 1070 WTAM	483.6 620 KGW		
288.3 1040 WFAA	483.6 620 WTMJ		
299.8 1000 WHO	491.5 610 WDAF		
315.6 950 WRC	499.7 600 WTIC		
319 940 WCSH	508.2 590 KHQ		
325.9 920 KOMO	508.2 590 WEEI		
325.9 920 KPRC	508.2 590 WOW		
325.9 920 WWJ	516.9 580 WTAG		
333.1 900 WKY	535.4 560 WFI		
336.9 890 WJAR	545.1 550 KSD		
365.6 820 WHAS	545.1 550 WGR		
Longines Time.			
222.1 1350 KWK	305.9 980 KDKA		
260.7 1150 WHAM	294.5 760 WJZ		
282.8 1060 WBAL	399.8 750 WJR		
293.9 1020 KYW	428.3 700 WLW		
11 p.m.	**10**	**9**	**8**
Slumber Music.			
282.8 1060 WBAL	394.5 760 WJZ		
315.6 950 WRC			
11:15	**10:15**	**9:15**	**8:15**
Ben Pollack's Park Central Hotel Orchestra.			
245.6 1220 WCAE	491.5 610 WDAF		
299.8 1000 WHO	454.3 600 WEAF		
325.9 920 WWJ	545.1 550 KSD		
333.1 900 WKY			

OFFICIAL CALL BOOK AND LOG

KDB

Santa Barbara, Calif. 199.9m-1500kc. 100 watts. Santa Barbara Broadcasting Co. Announcer, H. J. Hine. Daily ex Sun, 12-1 pm, 6-10 pm. Sun, 6-10 pm. Sat, 6 pm-mid. Pacific. Founded Dec. 22, 1926.

KDKA

E. Pittsburgh, Pa. 305.9m-980kc. 50,000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sun, 9:40 am, 12 n, 4 pm, 5 markets, weather; 6:30, dinner concert. Mon, 10:30 pm; Wed, 11 pm; Thurs, 10:30 pm; 9:40 am-11 pm. Tues, Fri, 9:40 am-10:30 pm. Sat, 9:45 am-11 pm. Sun, 11 am-10:15 pm. Eastern.

KDLR

Devils Lake, N. Dak. 247.8m-1210kc. 100 watts. Radio Electric Co. Announcer, Bert Wick. Daily ex Sun, 7-8:40 am, 12-12:40 pm, 6-6:40 pm. Mon, 9:30-11 pm. Sun, 10:45 am, service. Founded Jan. 25, 1925. Central.

KDYL

Salt Lake City, Utah. 232.6m-1290kc. 1000 watts. Intermountain Broadcasting Corp. Announcer, Philip G. Lasky. Slogan, "On the Air—Goes Everywhere." Daily ex Sun, 7 am-12 mid. Sun, 12 n-12 mid. Mountain. Founded June, 1922.

KEJK

Beverly Hills, Calif. 239.9m-1250kc. 500 watts. R. S. MacMillan. Daily ex Sun, 7-9 am, 2-4 pm, 9-11 pm. Mon, Wed, Sat, mid-2 am. Pacific. Founded Feb. 7, 1927.

KELW

Burbank, Calif. 284.4m-780kc. 500 watts. Earl L. White. Daily ex Sun, 10 am-1 pm, 5-8 pm. Pacific. Founded Feb. 12, 1927.

KEX

Portland, Ore. 254.1m-1180kc. 5000 watts. Western Broadcasting Co. Announcers, Archie Presby, Louis C. Teegarden. Daily ex Sun, 7 am to 7 pm, 8-12 pm, 12 mid. Sun, 10 am to 11 pm. Pacific. Opened Dec. 25, 1926.

KFAB

Lincoln, Neb. 389.4m-770kc. 5000 watts. Nebraska Buick Auto Co. Announcer, Ray E. Ramsey. Daily, 6-8 am, 9-10, 11:30-1 pm, 2-3, 4-5, 6-7. Mon, Wed, Fri, Sat, 6-8 pm, 10-12 pm. Tues, Thurs, 6-8 pm. Founded Dec. 4, 1924. Central.

KFAD

Phoenix, Ariz. 483.6m-620kc. 500 watts. Electrical Equip. Co. Announcer, Arthur C. Anderson. Slogan, "The Voice of Phoenix." Daily ex Sun, 7-9 am, 12-1 n, 3-4 pm, 6-9 pm. Sun, 11 am-12:30 pm, 1-3 pm, 7:30-9 pm. Mon, 6-9 pm. Thurs, 6-9 pm. Founded Oct. 30, 1921. Mountain.

KFBB

Havre, Mont. 220.4m-1360kc. (500 watts, 6 am-6 pm) 250 watts. Buttrey Broadcast, Inc. Daily ex Sun, 12-2 pm, music, markets, weather reports, household talks; 3-4 pm, record hours; 4-5 pm, woman's hour. Mon, Wed, Fri, 8-10 pm. Sun, 1:15-2, Sunday School; 7:15, organ; 7:30-9, church services. Founded 1921. Mountain.

KFBK

Sacramento, Calif. 228.9m-1310kc. 100 watts. Sacramento Bee. Bimball-Upson Co. Announcer, R. K. Clark. Founded 1921. Pacific.

KFBL

Everett, Wash. 218.8m-1370kc. 50 watts. Lesse Bros. Announcer, Al Folkins. Daily ex Sun, 9-12 am. Tues, 6-12 pm. Thurs, Sat, 6-10 pm. Sun, 11-12:30 am, 8-9:30 pm. Pacific. Founded Aug. 25, 1922.

KFCB

Phoenix, Ariz. 228.9m-1310kc. 100 watts. Nielsen Radio Supply Co. Announcer, E. A. Nielsen. Slogan, "Kind Friends Come Back." Mountain.

KFDM

Beaumont, Tex. 535.4m-560kc. 500 watts. Magnolia Petroleum Co. Announcer, Lee O. Smith. Slogan, "Kall for Dependable Magnolene." Daily ex Sun, 6:30 am, 11 am, 12 n, 12:55 pm. Tues, 8-10 pm. Fri, 8-10 pm. Sat, 6:30-11 pm. Sun, 12-1 pm. Mon, 7:30-8:30 pm. Central. Founded Oct. 1, 1924.

KFDY

Brookings, S. D. 545.1m-550kc. 500 watts. State College of Agriculture and Mechanic Arts. Announcer, F. E. Perkins. Daily ex Sun, 12:20-1 pm. Tues, Thurs, 7:40-9:30 pm. Central.

KFEC

Portland, Ore. 218.8m-1370kc. 100 watts. Meier & Frank Co., Inc. Announcer, Sid Goodwin. Daily ex Sun, 10 am-mid. Sun, 8-10:30 pm. Pacific. Founded 1922.

KFEL

Denver, Colo. 319m-940kc. 250 watts. Eugene P. O'Fallon, Inc. Announcer, J. H. Hathaway, Geo. Walker. Daily ex Sun, 5:45-8:30 am, 10 am-12:30 pm, 3-4:30 pm. Mon, Wed, Sat, 6-7:30 pm, Tues, Thur, Fri, 8-12 pm, Sun, 5:45 am, 10 am, 1:30 pm, 2:30 pm, 3 pm, 5 pm. Mountain.

KFEQ

St. Joseph, Mo. 535.4m-560kc. 2500 watts. J. L. Scroggin. Announcer, Clarence Koch. Daily ex Sun, markets, 8:45 am, 9:45-11, 12, 1, 2 pm; music, 2:20-6:20 pm. Central. Founded 1922.

KFEY

Kellogg, Idaho. 247.8m-1210kc. 10 watts. Union High School Station. Announcer, Walter C. Clark. Slogan, "Voice of the Coeur D'Alenes." Pacific.

KFGQ

Boone, Iowa. 228.9m-1310kc. 100 watts. Boone Biblical School. Founded April, 1923.

KFH

Wichita, Kan. 230.6m-1300kc. 1000 watts. Hotel Lassen. Announcer, J. L. Fox. Daily ex Sun, 9, 10, 11, 12, 1:25, 2, markets; 11:10-12 n, 2:10-3 pm, 4-5:30 pm, 7-8:30 pm, 10-11 pm, program; Sun, 9:30-10:30 am, religious; 5-6, organ; 7:15-9, program; 9-11, program. Founded Dec. 1, 1925. Central.

KFHA

Gunnison, Colo. 249.9m-1200kc. 50 watts. Western State College of Colorado. Announcer, E. Russell Wightman. "Where the Sun Shines Every Day." Tues, Fri, 7-9:30 pm. Founded May, 1922. Mountain.

KFI

Los Angeles, Calif. 468.5m-640kc. 5000 watts. Earle C. Anthony, Inc. Announcer, Harry Hall. Slogan, "A National Institution." Daily ex Sun, 8 am-11 pm. Sun, 10 am-11 pm. Sat, 8 am-2 am. Installed Spring, 1922. Pacific.

KFIF

Portland, Ore. 211.1m-1420kc. 50 watts. Benson Polytechnic School. Announcer, Alfred Skei, Omar Bittner, W. Hollensted. Tues, Wed, 7-8. Pacific.

KFIO

Spokane, Wash. 243.8m-1230kc. 100 watts. North Central High School.

KFIU

Juneau, Alaska. 228.9m-1310kc. 10 watts. Alaska Elec. Light & Power Co. Announcer, O. E. Schoenbell. Mon, Wed, Fri, 6-7 pm. Alaskan time.

KFIW

Hopkinsville, Ky. 319m-940kc. 1000 watts. Acme Mills, Inc.

KFIZ

Fond du Lac, Wis. 211.1m-1420kc. 100 watts. Fond du Lac Commonwealth Reporter. Daily ex Sun, noon, 5 pm.

KFJB

Marshalltown, Iowa. 249.9m-1200kc. 100 watts. Marshall Electric Co. Anouncers, Darrel E. Laird, C. F. Brady. Slogan, "Marshalltown, the Heart of Iowa." Daily, 7:45-8:45 am, 10:15-11:15 am, 12:15-1:30 pm, 2:30-3:30 pm, 4:30-5:30 pm, 7-8 pm, 9:30-10:30 pm. Sun, 11 am-12:30 pm. Founded June 2, 1923. Central.

KFJF

Oklahoma City, Okla. 204m-1470kc. 5000 watts. National Radio Mfg. Co. Announcer, Tired Hand. Slogan, "Radio Headquarters of Oklahoma City." Daily ex Sun, 9 am, music; 10, sacred music; 10:30, markets; 11:30 am-2 pm, music; 6-12, Sun, 9 am, I. B. S. A.; 10, Men's class; 11, services; 7:30-9:30 pm, services; 9:30-10:30 pm, entertainment. Central. Founded July, 1923.

KFJI

Astoria, Ore. 218.8m-1370kc. 50 watts. Kincaid News Co. Oregonian Fast Express. Announcers, Clay Osborne, J. Robert Hughes. Daily, 9:30 am-1:15 pm. Mon, Tues, Wed, Thurs, Sat, 5-8 pm. Fri, 5 pm-12 mid. Sun, 11 am-8 pm. Pacific.

KFJM

Grand Forks, N. D. 218.8m-1370kc. 100 watts. University of North Dakota. Announcers, Jack Stewart, Howard J. Monley. Daily, 12 n-1 pm, 6:40-7 pm. Sun, 10:45 am, 12:30 pm, 6, 7:15-8-15 pm. Founded Oct., 1923. Central.

KFJR

Portland, Ore. 230.6m-1300kc. 500 watts. Ashley C. Dixon & Son. Announcer, Ashley C. Dixon, Sr. Daily ex Sun, 11:30 am-2:30 pm. Mon, Thur, Sat, 5 pm-6 pm-7 pm. Tue, Wed, Fri, 7-12 pm. Founded Sept. 23, 1923. Pacific.

KFJY

Fort Dodge, Iowa. 228.9m-1310kc. 100 watts. Tunwall Radio Co. Announcer, Carl Tunwall. Daily ex Sun, 10 am, 6:30-7:30 pm. Tues, 10-11:30 pm. Thurs, Fri, 9:30 pm. Wed, 3-4 pm. Fri, 10-11 pm. Sat, 9:30-10:30 pm. Sun, 11-12:30 pm. Founded Oct., 1923. Central.

KFJZ

Fort Worth, Texas. 218.8m-1370kc. 100 watts. W. E. Branch. Announcer, Texas Joy Boy. Slogan, "The Voice of Texas, The Home of Texas Hour." Central. Founded Sept. 24, 1923.

KFKA

Greeley, Colo. 340.7m 880kc. 500 watts after 6 pm. 1000 watts day. Colorado State Teachers' College. Announcers, Geo. A. Irvin, Lynn Greig. Daily ex Sun, 9-10 am-6-7 pm. Fri, 11 am, school assembly program.

KFKB

Milford, Kan. 265.3m-1130kc. 5000 watts. J. R. Brinkley, M. D. Announcer, Dee D. Denver, Jr. Daily ex Sun, 5-8 am, 9-10 am, 11:30 am-1 pm, 2:30-4 pm, 5:30-7 pm. Sun, 8-8:30 am. Central.

KFKU

Lawrence, Kan. 245.6m-1220kc. 1000 watts. University of Kansas. Announcer, Ellsworth C. Dent. Wed, 6:30-7:30 pm. Thurs, 8-9 pm. Founded Dec. 15, 1924. Central.

KFKX

Chicago, Ill. 293.9m-1020kc. 5000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sat, Sun, 10 am, 11, 12, 1:30 pm, 3, 5:15, 5:30. Sat, 10 am, 11, 12 n, 5:15, 5:30. Central.

KFKZ

Kirksville, Mo. 249.9m-1200kc. 50 watts. State Teachers Colleg. Announcers, Garret Underhill, John Harty. Mon, 8:30-9:30 pm. Thur, 8-9 pm. Founded 1923. Central.

KFLV

Rockford, Ill. 212.6m-1410kc. 500 watts. Rec. A. J. Frykman. Announcers, Paul Bodin, Willard Anderson, Aaron Markuson, Harold Nelson. Founded October, 1923. Central.

KFLX

Galveston, Texas. 247.8m-1210kc. 100 watts. George R. Clough.

KFMX

Northfield, Minn. 239.9m-1250kc. 100 watts. Carleton College. Central.

KFNF

Shenandoah, Iowa. 336.9m-890kc. 500 watts. 6 am-7 pm. Henry Field Seed Co. Announcer, Henry Field. Slogan, "The Friendly Farmer Station." Founded Feb., 1924. Central.

KFOR

Lincoln, Neb. 247.8m-1210kc. 100 watts. Howard A. Shuman. Daily ex Sun, 10-11, 12-1, 2-2:30, 7:30-10. Sun, 9-10 am. Fri, 11 pm-1 am. Central Founded March, 1924.

KFOX

Long Beach, Calif. 239.9m-1250kc. 1000 watts. Nichols & Warriner, Inc. Announcer, Hal G. Nichols. Slogan, "The Hancock Oil Co. Station." Daily and Sun, 8-1 am. Founded March, 1924. Pacific.

KFPL

Dublin, Texas. 228.9m-1310kc. 15 watts. Announcer, C. C. Baxter. Daily ex Sun, 6 am. Mon, Thurs, 8 pm. Sat, 11 pm. Sun, 7:30-11 am, 1:30-7 pm, religious programs. Central.

KFPM

Greenville, Texas. 228.9m-1310kc. 15 watts. The New Furniture Co.

KFPW

Siloam Springs, Ark. 223.7m-1340kc. 50 watts. John E. Brown College. Slogan, "Keeping Pace With Christ Means Progress." Daily ex Sun, 5-6 am, 1:30-2:30 pm. Sun, 1-2:30 pm. Central. Founded April 17, 1924.

KFPY

Spokane, Wash. 215.7m-1390kc. 500 watts. Symons Investment Co. Anouncers, T. W. Baird, Jr., Wesley Bell, Ralph Stewart. Mon, Wed, 9 am-3:30 pm, 5-7:30, 10-12 mid. Tues, Sat, 9 am, mid. Fri, 9 am-3:30 pm, 5:12 mid. Thurs, 9 am-12 mid. Sun, 6 pm-10 pm. Pacific. Founded 1922.

KFQD

Anchorage, Alaska. 243.8m-1230kc. 100 watts. Anchorage Radio club. Alaskan time.

KFQU

Holy City, Calif. 211.1m-1420kc. 100 watts. W. E. Riker. Announcer, Arthur J. Landstrom. Daily ex Sun, 10 am-12:30 pm, 2:30-5 pm, 7-8 pm, 11 pm-2 am. Sun. 11-12 n, 10-11 pm. Pacific. Founded November, 1924.

KFQW

Seattle, Wash. 211.1m-1420kc. 100 watts. KFQW, Inc. Pacific. Announcer, Edwin A. Kraft. Daily ex Sat, 9 am-1:30 am. Sat, 9 am-3 am. Pacific. Founded June, 1924.

KFQZ

Hollywood, Calif. 352.7m-850kc. 1000 watts. Taft Radio Broadcasting Co., Inc. Announcer, Bob Swan. Daily, 7 am-6 pm, 9 pm-7 am. Pacific.

KFRC

San Francisco, Calif. 491.5m-610kc. 1000 watts. Don Lee, Inc. Announcer, Harrison Holliway. Daily ex Sat, Sun, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sat, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sun, 9 am-12 n, 12-12 mid. Pacific.

KFRU

Columbia, Mo. 475.9m-630kc. 500 watts. Stephens College. Announcer, La Von Rall. Slogan, "Where Friendliness Is Broadcast Daily." Founded October 25, 1925. Central.

KFSD

San Diego, Calif. 499.7m-600kc. 1000 watts. Airfan Radio Corporation. Announcer, Tom Sexton. Daily ex Sun, 9 am-1:30 pm, 3:15-4:15 pm, 4:45 pm-mid. Sun, 2-4 pm, 8:30-10. Pacific. Founded March 28, 1926.

KFSG

Los Angeles, Calif. 267.7m-1120kc. 500 watts. Echo Park Evang. Assn. Slogan: "The Glory Station of the Pacific Coast." Daily ex Sun 6:30 am-12 pm, 2-5 pm, Mon, Thurs. Sat, 10-11 pm. Tues, 11 pm-mid. Sun, 10:15 am-12:30 pm, 2:30-4:30 pm, 7 pm-mid.

KFUL

Galveston, Texas. 232.4m-1290kc. 500 watts. Will H. Ford and Communitiy Broadcasting station. Daily ex Sun, 11 am-12:30 pm, 6:30-7:30 pm, 8:30-9:30 pm. Wed, 8:30-11:30 pm. Fri, 9-11:30 pm. Sun, 10-11 am.

KFUM

Colorado Springs, Colo 236.1m-1270kc. 1000 watts. Corley Mountain Highway. Announcer, Lew Farris. Slogan, "The Voice of the Rockies." Daily ex Sun, 9 am-12:30 pm, 5:15-7:30 pm. Mon, 7:30-10 pm, Tues, 7:30-10:30 pm. Thurs, 7:30-2 am special Dx program. Fri, 7:30-9 pm. Mountain.

KFUO

St. Louis, Mo. (Tr. at Clayton.) 545.1m-550kc. 500 watts. Concordia Theological Seminary (Lutheran). Announcer, Herm. H. Hohenstein. Daily ex Sun, 7:15 am. Daily ex Sat, Sun, 9:25 am, 12:15 pm. Daily, 3 pm. Mon, Wed, Fri, Sat, 6 pm. Tues, Thurs, 10 pm, Wed, 10:30 pm. Sun, 8:30 am, 10 am, 10:45 am, 3 pm, 3:30 pm, 9:15 pm. Founded Dec. 14, 1924. Central.

KFUP

Denver, Colo. 228.9m-1310kc. 100 watts. Fitzsimons General Hospital. Educational and Recreational Dept. Announcer, Major Transue. Daily ex Sat, Sun, 10-11 am. Tues, Thurs, Fri, 7:30 pm. Mountain.

KFUR

Ogden, Utah. 218.8m-1370kc. 50 watts. Peery Building Co. 5:30-11. Mountain.

KFVD

Culver City, Calif. 428.3m-700kc. 250 watts. Auburn-Fuller Co. Announcers, E. V. Oversby, Paul Meyers. Founded April, 1925.

KFVS

Cape Girardeau, Mo. 247.8m-1210kc. 100 watts. Hirsch Battery & Radio Co. Announcer, W. W. Watkins. Slogan, "The City of Opportunity." Mon, Wed, Thurs, Sat, 12:15 noon; 5-7:30 pm. Mon, Wed, Fri, 8-9 pm; Tues, Thurs, Sat, 9 pm-12. Tues, Fri, 10 am, 12:15 noon, 5-7:30 pm. Sun, 11 am-12 noon, church. Founded May 27, 1925.

KFYR

Bismarck, N. D. 545.1m-550kc. 500 watts. Hoskins-Meyer.

KFWB

Hollywood, Calif. 315.6m-950kc. 1000 watts. Warner Brothers. Announcer, William "Bill" Ray.

KFWC

Pomona, Calif. 249.9m-1200kc. 100 watts. James R. Fouch. Announcer, Hal D. Jerome. 12 noon-11 pm. Pacific.

KFWF

St. Louis, Mo. 249.9m-1200kc. 100 watts. St. Louis Truth Center. Slogan, "The Voice of Truth." Announcer, Rev. Charles H. Hartmann. Tues, Fri, 9:45 am. Thurs, 10:45 am, 7:45 pm. Sun, 9 am, 10:45, 7:45 pm. Founded 1925. Central.

KFWI

San Francisco, Calif. 322.4m-930kc. 500 watts. Radio Entertainments, Inc. Announcer, Henry C. Blank. Mon, Wed, Fri, 7-8 am, 9-1:30 pm, 6-7 pm, 8:30-11 pm. Tues, Thurs, Sat, 7-8 am, 9-11 am. Tues, Sat. 10-11 am. Thurs, 12-1:30 pm, 6-7 pm, 8:30-9 pm. Sun, 7:50-9:15 pm. Pacific.

KFWM

Oakland, Calif. 322.4m-930kc. 500 watts. Oakland Educational Society. Announcers, O. B. Eddins, Max Peacock. Sun, 9:45-11 am, 12-2:30 pm, 6-7:45, 9:15-10:30 pm. Mon, Wed, Fri, 8-9 am, 2:30-3:30 pm, 4:30-6 pm, 7-8:30 pm. Tues, Thurs, Sat, 8-9 am, 11-12 am, 1:30-6 pm, 7-8:30 pm, 9-11 pm.

KFXD

Jerome, Idaho. 211.1m-1420kc. 50 watts. KFXD, Inc. Daily ex Sun, 12 n. Wed, Sat, 8-10 pm. Sun, 11:20-12:20 pm. Mountain.

KFXF

Denver, Colo. 319m-940kc. 250 watts. Colorado Radio Corp. Announcers, W. D. Pyle, T. C. Ekrem, Lee Goldsmith. Slogan, "The Voice of Denver." Daily ex Sun, 8 am-6 pm, 6-11. Sun, 7 pm-1 am. Mountain.

KFXJ

Edgewater, Colo. 228.9m-1310kc. 50 watts. R. G. Howell. Slogan, "America's Scenic Center." Daily ex Sun, 8-9 am concert hr, 9-9:30 popular, 11 am-1:30 pm matinee, 6-7:30 pm dinner music. Wed, Sat, 7-12. Thurs, 8-12. Mountain.

KFXR

Oklahoma City, Okla. 228.9m-1310kc. 100 watts. Exchange Ave. Baptist church. Daily, 7:30-9 pm. Sun, 10:50 am, 3-4:30 pm, 7:30-9 pm. Central.

KFXY

Flagstaff, Ariz. 211.1m-1420kc. 100 watts. Mary M. Costigan. Announcer, Frank Wilburn. Daily, 12 noon-1 pm, 5-7 pm. Mon, Wed, Sat, 9:30 pm-10:30 pm. Mountain.

KFYO

Abilene, Texas. 211.1m-1420kc. 100 watts. Kirksey Brothers Battery & Elec. Co. Daily ex Sun, 9-10 am, 11-11:15 am, 12-1 pm, 6-6:30 pm, 8-10. Sun, 8-10 pm. Central. Founded February 19, 1927.

KFYR

Bismarck, N. D. 545.1m-550kc. 500 watts. Hoskins-Meyer, Inc. Announcer, Stanley Lucas. Daily ex Sun, 8:30-12 noon, 1-5:30 pm, 6-9 pm. Wed, Sat, 10-11 pm. Sun, 10:30-12 n, 3-5 pm. Founded December, 1925.

KGA

Spokane, Wash. 204m-1470kc. 5000 watts. Northwest Radio Service Co. Announcer, Harry Long. Daily ex Sun, 7-8 am, exercises; 8-12 n, chain programs; 12-12:30, news, farm; 12:30-5 pm, programs; 5 pm, studio; 6 pm, time, 6-12 pm, chain. Sun, 11 am-12 n, church; 2-7 pm, chain; 7:30-9 pm, church; 9-10 pm, chain. Pacific.

KGAR

Tucson, Ariz. 218.8m-1370kc. 100 watts. Tucson Citizen. Announcer, Harold S. Sykes. Tues, Fri, 8-9 pm. Sun, 11 am, 7:30-9 pm. Installed June, 1926. Mountain.

KGB

San Diego, Calif. 220.4m-1360kc. 250 watts. Southwestern Broadcasting Corp.

KGBU

Ketchikan, Alaska. 333.1m-900kc. 500 watts. Alaska Radio & Service Co. Announcers, James A. Britton, Lane Mowell, H. G. McCain. Slogan, "The Voice of Alaska." Daily ex Sun, 8-9:30 pm. Tues, 9:30-10:30 pm. Wed, 9:30-11 pm. Sun, 11-12:30 pm. Pacific time.

KGBX

St. Joseph, Mo. 218.8m-1370kc. 100 watts. Foster-Hall, Inc. Announcers, R. D. Foster, Geo. E. Wilson. Daily ex Sun, 7-8:30 am, 12-1:15 pm, 4:30-9 pm, 6:30-7:30 pm. Tues, 5:30-6:30, 7:30-9 pm. Thurs, Fri, 7:30-9 pm. Sun, 12-2 pm. Founded Aug. 11, 1926. Central.

KGBZ

York, Neb. 322.4m-930kc. 500 watts. Announcer, Dr. George R. Miller. Slogan, "Keep Your Hogs and Poultry Healthy." Mon, Tues, Wed, Thurs, Fri, Sat., 5, 7, 11 am; 2, 5, 8:30 pm. Thurs., 7:30 pm, music. Alternate Sun, 9-11 am, 3-6 pm, service. Opened August, 1926. Central.

KGCA

Decorah, Iowa. 236.1m-1270kc. 50 watts. Sun, 10 am-11:30 am. Daily, 12:30 pm-1:30 pm. Chas. W. Greenley.

KGCB

Enid, Okla. 218.8m-1370kc. 100 watts. Champlin Refining Co. Daily ex Sun, 10:30 am, 12:15 pm, 6:30 pm. Central.

KGCI

San Antonio, Texas. 218.8m-1370kc. 100 watts. Liberty Radio Sales.

KGCN

Concordia, Kan. 211.1m-1420kc. 50 watts. Concordia Broadcasting Co. Daily ex Sun, 12:30-1:30 pm, 7-9. Founded August, 1926. Central.

KGCR

Brookings, S. D. 247.8m-1210kc. 100 watts. Cutler's Radio Broadcasting Service, Inc.

KGCU

Mandan, N. D. 249.9m-1200kc. 100 watts. Mandan Radio Assn. Announcers, H. L. Dahners, C. E. Bagley. Daily ex Sun, 7-8:30 am, 10-11, 12-1:30 pm, 6:30-8. Mon, 11 pm-1:30 am. Sun, 11-12 n, 4:30-6:30 pm. Mountain. Founded 1925.

KGCX

Vida, Mont. 211.1m-1420kc. 10 watts. First State Bank of Vida. Announcer, E. E. Krebsbach. Daily ex Sun, 12:15-1:15 pm. Sun, 10:30-12 n. Mountain. Founded Oct. 1, 1926.

KGDA
Dell Rapids, S. D. 218.8m-1370kc. 15 watts. Home Auto Co. Sun, 10-11 am, 1:30-5 pm. Tues and Fri, 2-3 pm. Central.

KGDE
Fergus Falls, Minn. 249.9m-1200kc. 50 watts. Jaren Drug company. Daily ex Sun, 12:30 pm, musicale; 1:15, news, weather, markets; 4, 5, 7-7:30. Sun, 10:30-3 pm, 6-8. Licensed Sept. 15, 1926. Central.

KGDM
Stockton, Calif. 260.7m-1150kc. 50 watts. Peffer Music Co. Daily ex Sun, 10 am-1 pm, 2-4 pm. Pacific. Founded Jan. 1, 1927.

KGDY
Oldham, S. D. 249.9m-1200kc. 15 watts. J. Albert Loesch.

KGEF
Los Angeles, Calif. 230.6m-1300kc. 1000 watts. Trinity Methodist church. Announcer, E. C. Huckabee. Sun, 8 am-8 pm. Tues, Wed, Thurs, 6-11 pm. Pacific. Founded Dec. 26, 1926.

KGEK
Yuma, Colo. 249.9m-1200kc. 50 watts. 7 am-7 pm. Beehler Electrical Equipment Co.

KGER
Long Beach, Calif. 218.8m-1370kc. 100 watts. C. Merwin Dobyns. Daily, 8-mid. Special Dx program, mid to 3 am. Pacific. Founded Dec. 19, 1926.

KGEW
Fort Morgan, Colo. 249.9m-1200kc. 100 watts. City of Fort Morgan. Announcer, Glenn S. White. Daily ex Sat, Sun, 5:15-6:30 pm. Tues, Wed, Thurs, Fri, 8-10 pm. Sun, 11-12:15 n. Mountain. Founded Jan. 15, 1927.

KGEZ
Kalispell, Mont. 228.9m-1310kc. 100 watts. Flathead Broadcasting Assn. Announcer, John E. Parker. Daily ex Sun, 12-1 pm, 6-6:30. Tues, Thurs, 8-9 pm. Sun, 11 am-12 n. Mountain. Founded Feb. 20, 1927.

KGFF
Alva, Okla. 211.1m-1420kc. 100 watts. Earl E. Hampshire. Irregular schedule.

KGFG
Oklahoma City, Okla. 218.8m-1370kc. 100 watts. Full Gospel Church.

KGFH
Glendale, Calif. 299.8m-1000kc. 250 watts. Frederick Robinson. Slogan, "Keeping Glendale Folks Happy." Daily ex Sun, 9-12 n. Mon, Wed, Fri, Sat, 5-1 am. Pacific. Founded Feb. 7, 1927.

KGFI
San Angelo, Texas. 228.9m-1310kc. 100 watts. San Angelo Broadcasting Co. Daily ex Sun, 12 n, 3 pm, 8-10 pm. Sun, 10:45 am, 7:45 pm, sermons. Central.

KGFJ
Los Angeles, Calif. 211.1m-1420kc. 100 watts. Ben S. McGlashan. Slogan, "Keeping Good Folks Joyful." Daily 24 hours. Pacific. Founded Jan. 18, 1927.

KGFK
Hallock, Minn. 249.9m-1200kc. 50 watts. Kittson County Enterprise. Tues, Wed, Fri, 7:30-9:30 pm. Mon, Wed, Fri, 12:15-1:15 pm.

KGFL
Raton, N. M. 218.8m-1370kc. 50 watts. N. L. Cotter.

KGFW
Ravenna, Neb. 211.1m-1420kc. 50 watts. Otto F. Sothman. Announcer, R. H. McConnell. Slogan, "Catering to the Home Folks." Daily ex Sun, 9-10 am, 12:30-1:30 pm, 6:30-7:30. Central.

KGFX
Pierre, S. D. 516.9m-580kc. 200 watts. 6 am-6 pm. Dana McNeil. Daily ex Sun, 12:15 pm, news, weather. Central.

KGGF
Picher, Okla. 296.9m-1010kc. 500 watts. Dr. D. L. Connell. Daily ex Thurs, 12 n-1 pm, 6-9:30 pm. Central. On air Sept. 1, 1927.

KGGH
Shreveport, La. 228.9m-1310kc. 50 watts. Bates Radio & Elec. Co. Announcer, G. A. Houseman. 2-4 pm, 7:30-10:30 pm. Central. Founded Sept. 15, 1927.

KGGM
Albuquerque, N. M. 218.8m-1370kc. 100 watts. Jay Peters.

KGHA
Pueblo, Colo. 249.9m-1200kc. 50 watts. George H. Sweeney and N. S. Walpole.

KGHB
Honolulu, H. I. 227.1m-1320kc. 250 watts. Radio Sales Co. Announcer, Gaylord Byron. Mon, Tues, Wed, Fri, 9-10 am, 11:30-1 pm, 3:30-5, 6-10. Thurs, 9-10 am, 11:30-1 pm, 3:30-5, 6-7. Sat, 9-10 am, 11:30-1 pm, 3:30-5, 6-12 mid. Sun, 10-12 n, 6-10 pm. 157½ meridian, 2½ hours earlier than Pacific. Founded Sept. 28, 1927.

KGHD
Missoula, Mont. 211.1m-1420kc. 50 watts. 6 am-8 pm. Elmore-Nash Broadcasting Corp.

KGHF
Pueblo, Colo. 227.1m-1320kc. 250 watts. Curtis P. Ritchie, Joe E. Finch. Slogan, "The Voice of Pueblo." Announcer, J. Fitzpatrick. Daily, 8 am-1:30 pm, 4-11 pm. Mountain.

KGHG
McGhee, Ark. 228.9m-1310kc. 50 watts. Chas. W. McCollum.

KGHI
Little Rock, Ark. 199.9m-1500kc. 500 watts. Berean Bible Class.

KGHL
Billings, Mont. 315.6m-950kc. 500 watts. 7-12 mid. Northwestern Auto Supply Co., Inc.

KGHX
Richmond, Texas. 199.9m-1500kc. 50 watts, Ft. Bend County School Board.

KGIO
Idaho Falls, Idaho. 227.1m-1320kc. 250 watts. Jack W. Duckworth, Jr.

KGIQ
Twin Falls, Idaho. 227.1m-1320kc. 250 watts. Stanley M. Soule.

KGIR
Butte, Mont. 220.4m-1360kc. 250 watts. Symons Broadcasting Co. Announcer, R. H. Gemberling. Daily ex Sun, 8 am-12 n; 4-6 pm, 7-8 pm. Tues, Thurs, 8 pm-mid, Sat, 8 pm-2 am. Sun, 9-11 am, 3-5 pm.

KGIW
Trinidad, Colo. 211.1m-1420kc. 100 watts. Trinidad Creamery Co.

KGJF
Little Rock, Ark. 336.9m-890kc. 250 watts. First Church of the Nazarene. Daily ex. Sunday, 10:30 am-12 n, 2:30-5 pm, 7:30-8:30 pm. Sun, 11 am, 6-12 pm. First Church of the Narazene.

KGKB
Brownwood, Texas. 199.9m-1500kc. 100 watts. Eagle Pub. Co.

KGKL
San Angelo, Texas. 218.8m-1370kc. 100 watts. KGKL, Inc.

KGKO
Wichita Falls, Texas. 526m-570kc. 250 watts. The Wichita Falls Broadcast Co. Announcer, Jerry Hurt. Daily, 8-10 am, 12-1:30 pm, 5-6 pm, 7-10 pm. Sun, 11-12:30, 3-6, 7:30-9.

KGO
Oakland, Calif. 379.5m-790kc. 10,000 watts. Gen. Elec. Co. Announcer, Howard I. Milholland. Daily ex Sun, 9:30-10:30 am, 11:30-1 pm, 1, stocks; 4-5, orchestra; 10:30-11:30 am, Tues, Wed, Fri. Daily ex Sun, 4-5 pm, orchestra; 5-5:30, talks; 5:30-6, stock news; 6-7pm, musical features. Mon, 7-9:30. Tues, 7-10 pm. Wed, 7-11 pm. Thurs, 7-10 pm. Fri, 7-12. Sat, 7-12 mid. Sun, 11 am, service; 3-5 pm, 6:30-8, 9-9:30. Pacific.

KGRC
San Antonio, Texas. 218.8m-1370kc. 100 watts. Eugene J. Roth. Announcer, L. G. Weber. Daily, 9-10 am, 2-3 pm, 6-7 pm, 8-9 pm. Wed, Sat, 10-11 pm. Sun, 9-11 am, 1-2 pm. Central. Opened Jan. 31, 1927.

KGRS
Amarillo, Texas. 212.6m-1410kc. 1000 watts. Gish Radio Service. Daily ex Sun, 6:30 am, 10, 11:45, 6:30, Mon, Wed, Fri, 9 pm. Sun, 9-11 am, 2-5 pm. Central.

KGTT
San Francisco, Calif. 211.1m-1420kc. 50 watts. Glad Tidings Temple and Bible Institute. Daily ex Sun, 9-11 am, music; 12:30-1 pm, Scripture study; 1-2, shopping hour; 2-4, classical and foreign recordings; 4-4:30, children's recordings; 4:30-6, request programs; Wed, Thurs, 8-10 pm, studio programs and church services. Sun, 2:30-3 pm, Sunday school; 3-5 pm, 7:30-10 pm, church services. Pacific. Founded Nov., 1925.

KGU
Honolulu, Hawaii. 319m-940kc. 500 watts. Marion A. Mukrony. Announcer, Homer Tyson. Daily, 12-1 pm. Mon, Wed, Fri, 10:30-11 am. Daily ex Sat, Sun, 5-6 pm. Mon, Tues, Thurs, 7:30-9:30 pm. Fri, 8-9:30 pm. Sat, 2-4:30 pm, sports. Sun, 7-9:30 pm. 157½ meridian, 2½ hours earlier than Pacific. Founded May 11, 1922.

KGW
Portland, Ore. 483.6m-620kc. 1000 watts. Oregonian Publishing Co. Announcer, Paul Connet. Slogan, "KGW, Keep Growing Wiser." Daily, 2-2:20, stock quotations. Mon, 7:15 am-2:20 pm, 6-11 pm. Tues, 8 am-1 pm, 2-4 pm, 6-12 pm. Wed, 7:15-7:30 am, 8 am-4 pm, 5:30-12 mid. Thurs, 9:15 am-12:30 pm, 2-4 pm, 6-12 pm. Fri, 7:15-7:30 am, 9:30-n, 5:30-12 pm. Sat, 8 am-2:20 pm, 5-12 pm. Sun, 11 am-12:30 pm, 1:30-11 pm. Pacific.

KGY
Lacey, Wash. 249.9m-1200kc. 50 watts. St. Martins College. Announcer, Sebastian Ruth. Slogan, "Out Where the Cedars Meet the Sea." Sun, Tues, Thurs, 8:30-9:30 pm. Pacific. Opened April 5, 1922.

KHJ
Los Angeles, Calif. 333.1m-900kc. 1000 watts. Don Lee. Daily ex Sun, 8 am, 9, time; 12:30, news; 1:30-12 pm. Sun, 8:30 am, concert; 10:30, service; 1-12. Pacific.

KHQ
Spokane, Wash. 508.2m-590kc. 1000 watts. Louis Wasmer, Inc. Announcer, C. P. Underwood. Slogan, "Tells the World." Daily ex Sun, 7 am-12 mid. Sun, 10:30 am-10:30 pm. Pacific.

KIAF
Sihtipoc, Minn. 422.3m-710kc. 500 watts. Steele Co. Slogan, "Far from the Maddening Crowd." Mon, Wed, Fri, 7-8 pm. Sun, 2-3 pm. Central.

KICK
Red Oak, Iowa. 211.1m-1420kc. 100 watts. Red Oak Radio Corp. Announcer, Oliver Reiley. Daily ex Sun, 7:30-8:30 am, n-1 pm, 7-9 pm, Wed, 7 pm-1 am. Founded 1923. Central.

KIDO
Boise, Idaho. 239.9m-1250kc. 1000 watts. Boise Broadcast Station. Announcer, C. G. Phillips. Slogan, "The Voice of Idaho." Daily, 7:30 am-8:45 pm. Founded Oct., 1921. Mountain.

KJBS
San Francisco, Calif. 272.6m-1100kc. 100 watts. Julius Brunton & Sons Co. Announcers, Gordon Brown, R. J. Smith. Daily ex Sun, 7 am-5:30 pm. Sun, 9 am-5:30 pm. Pacific. Founded Jan., 1925.

KJR
Seattle, Wash. 309.1m-970kc. 5000 watts. Northwest Radio Service Co. Daily ex Sun, 7 am-12 mid. Sun, 10 am-11 pm. Pacific. Opened July 2, 1920.

KKP
Seattle, Wash. 218.8m-1370kc. 15 watts. City of Seattle. Daily, 10 pm. Pacific. Opened Dec., 1926.

KLCN
Blytheville, Ark. 232.4m-1290kc. 50 watts. Edgar G. Harris.

KLRA
Little Rock, Ark. 215.7m-1390kc. 500 watts. Arkansas Broadcasting Co.

KLS
Oakland, Calif. 208.2m-1440kc. 250 watts. Warner Bros. Radio Supplies. Daily 11:30 am-2:30 pm. Sun, 10 am-12 n.

KLX
Oakland, Calif. 340.7m-880kc. 500 watts. Oakland Tribune. Announcer, Charles Lloyd. Slogan, "Where Rail and Water Meet." Daily ex Sun, 7 am-11 pm. Sun, 5-6 pm. Pacific. Founded Nov. 20, 1922.

KLZ
Denver, Colo. 535.4m-560kc. 1000 watts. Reynolds Radio Co. Announcer, R. C. Thompson. Slogan, "Pioneer Broadcasting Station of the West." Daily ex Sun, 9 am-mid. Sun, 2-5 pm, 6-mid. Mountain. Founded 1919 as 9ZAF.

KMA
Shenandoah, Iowa. 322.4m-930kc. 1000 watts. May Seed & Nursery Co. Announcer, Earl E. May. Daily ex Sun, 6-7:30 am, 9:30-11 am, 12:30-2 pm, 3:30-5 pm; 6:30-8:30. Mon, 6:30-mid. Wed, Fri, 10-11:30 pm. Sun, 8-9 am, 12:15-3 pm, 4-6, 7-11. Central. Founded Jan., 1925.

KMBC
Kansas City, Mo. 315.6m-950kc. 1000 watts night, 2500 watts day. Midland Broadcast Central. Announcers, Arthur B. Church, Dick Smith, Kenneth Krahl, George Biggar, Ted Molone, Dr. Frank Criley. Daily ex Sun, 7-7:30 am, morning health program; 7:30-8, educational; 9-9:30, entertainment features; 9:40-10, the morning mail; 10-10:30, homemakers hour; 10:40-11:30, program features, organ; 12-10-1 pm, Dinnerbell program; 3:30-5, matinee program, town crier; 6-7 dinner music; 8-10 Columbia chain. Tues, Thurs, Sat, 6:30-7 am, devotional service; 10 pm-1 am, entertainment features. Sun, 7:30-9 am, Bible study; 9:30-11 am, Church services; 2-6 pm, Columbia chain; 6-7 pm, Vespers; 7-10 pm, Columbia chain; 10-11 pm, studio service. Founded April, 1922. Central.

KMED
Medford, Ore. 228.9m-1310kc. 50 watts. W. J. Virgin. Daily ex Sun, 9:30 am-1:30 pm; 5:30-6:15 pm; Mon, Tues, Thurs, Fri, 8-10 pm. Sun, 11 am-12 n, church; 8-9 pm, church. Pacific. Founded Dec. 22, 12926.

KMIC
Inglewood, Calif. 267.7m-1120kc. 500 watts. J. R. Fouch. Daily, 8-10 am, 12-2 pm. Mon, Tues, Wed, Fri, 5-12 pm. Thurs, Sat, 5-8 pm, 10:30-12 pm. Pacific. Founded Jan. 10, 1927.

KMJ
Fresno, Calif. 249.9m-1200kc. 100 watts. Fresno Bee. Announcer, Dick Willet. Daily ex Sun, 5-11 pm. Pacific. Founded Oct. 1, 1922.

KMMJ
Clay Center, Neb. 405.2m-740kc. 1000 watts. M. M. Johnson Co. Daily ex Sun, 6 am-12:15 pm; weather, 7 am-7:15; agricultural talk, 9:30 am, and 12 noon, live stock market. Founded 1925. Central.

KMO
Tacoma, Wash. 223.7m-1340kc. 500 watts. KMO, Inc. Announcer, Carl E. Haymond. Daily ex Sun, 6:45 am-12 n. Mon, Wed, Fri, 5-8:30 pm. Tues, Thurs, Sat, 8:30-12:30 am. Sun, 6-9:30 pm. Pacific. Founded Aug. 25, 1926.

KMOX-KFQA
St. Louis, Mo. 275.1m-1090kc. 5000 watts. The Voice of St. Louis. Announcer, George Junkin. Daily ex Sun, 6:30 am, setting up exercises; 7:30 am, organ; 9 am, shoppers' Ramblers program; 9:40, market reports, talks, music; 12 n, farm flash; 1 pm, orchestra; 2, bid and offer market; 2:30, studio program; 5, market summary; 5:30, Lady Bee, the story book lady; 5:45, nursery and orchard talks; 6, children's club; 6:30, Melody Maids. Mon, Tues, Wed, Thurs, Fri and Sun, Columbia chain; 10 pm, Daily News; 10:10, Amos and Andy. Monday, 10:20, Skouras Monday Night Club; 11:40-1 am, dance music. Sat, 6:30-10 studio programs. Sun, 2-4, Columbia chain; 4-4:30 studio program; 4:30-5 Columbia chain: 5-8, studio programs.

KMTR
Hollywood, Calif. 526m-570kc. 1000 watts. KMTR Radio Corp. Daily, 6-9 am, 1-3 pm, 6-10 pm, 11 pm-1 am. Pacific. Installed June, 1925.

KNX
Hollywood, Calif. 285.5m-1050kc. 5000 watts. Western Broadcast Co. Announcer, "Town Crier." Daily ex Sun, 6:45 am, exercises; 8, prayer; 8:58, time; 9, news; 10, Town Crier; 10:30, economics; 1:30 pm, book talk; 2-4, 4:55, markets; 5, 5:30, music; 5:45, Town Crier; 6:30, dinner music. Mon, Tues, Wed, Thurs, Fri, 7-1 am. Sat, 7-2 am. Sun, 10-12:30 pm, church service; 12:45-1:45, 2-4, 6:30-9, 9-10:30. Installed Oct. 11, 1924. Pacific.

KOA

Denver, Colo. 361.2m-830kc. 12,500 watts. General Elec. Co. Announcers, Freeman Talbot, Ralph Freese, Everett E. Foster, Julian H. Riley. Daily ex Sat, Sun, 11 am, NBC, 11-45 studio. Mon, 12-1:15 pm, time signals, stocks, Aladdin, 5:30 pm, stocks; 6, band; 6:30, NBC; 7, studio; 7:30, NBC; 9:05, G. E. Hour; 10-12, NBC. Tues, 12-1:15 pm, time signals, stocks, Aladdin; 2:30, bridge; 3:30, matinee; 5, NBC; 6, NBC; 6:30, farm question box; 7, NBC; 9, answers to financial questions; 9:05, NBC. Wed, 12-12:30, time signals, stocks, Aladdin; 6, stocks; 9-11, studio; 11-12, NBC. Thurs, 8:45 am, NBC; 12-12:15, time signals, stocks; 12:15-1:15, NBC; 3:30, matinee; 5:30 stocks; 6, NBC; 6:30 Brown Palace; 7, NBC; 8:30, Extension services; 9, Reese Quartet. Fri, 9-10, NBC; 10-11, shopping hour; 12-1:15, time signals, stocks, Aladdin; 2-3, NBC; 5:30, stocks; 6, NBC; 8:30, answers to financial questions; 9:05, NBC; 10, studio; 11-12, NBC. Sat, 12-1:30, time signals, stocks, Aladdin; 1:30-2:30, NBC; 5-9, NBC. Sun, 12-1:30, time signals, stocks, Aladdin; 1:30-2:30, NBC; 5-9, NBC; 9, Sunday School, 9:30-10:30, dance. Founded Dec. 15, 1924. Mountain.

KOAC

Corvallis, Ore. 535.4m-560kc. 1000 watts. Oregon State Agricultural College. Announcer, Dr. D. V. Poling. Mon, Tues, Wed, Thurs, Fri, Sat, 12-1 pm, 2:30-4 pm, 7-8. Pacific. Founded Dec., 1922.

KOB

State College, N. M. 254.1m-1180kc. 10,000 watts. N. M. College of Agr. and Mech. Arts. Announcer, Marshall Beck. Slogan, "The Sunshine State of America." Daily 11:55-1 pm, time, weather, markets, road reports, news, music. Daily ex Sun, 7:30-9 pm, 9, weather, time. Founded 1920. Mountain.

KOCW

Chickasha, Okla. 211.1m-1420kc. 100 watts. Okla.-Chickasha Broadcasting Co. Slogan, "The Friendly Station in a Friendly Town." Daily ex Sun, 9-10 am, 12-1 pm. Sat, 6-12 mid. Sun, 10:50-12 n, 7:30-8:30, service. Central. Founded Nov., 1922.

KOH

Reno, Nev. 218.8m-1370kc. 100 watts. Jay Peters, Inc. Daily ex Sun, 10 am-3 pm, 5:30 pm-8:30 pm. Sun, 11 am-2:30 pm, 6 pm-9 pm.

KOIL

Council Bluffs, Iowa. 238m-1260kc. 1000 watts. Mona Motor Oil Co. Announcer, Nate Caldwell. Daily ex Sun, 6-9 am, markets, news, weather, musical; 11 am-2 pm, markets, road reports, musical, Aunt Sammy; 5 pm-12 mid, musical, Columbia Chain. Sun, 10-11 am, 1 pm-12 mid, musical, Columbia Chain. Central. Founded July 10, 1925.

KOIN

Portland, Ore. 319m-940kc. 1000 watts. KOIN, Inc. Announcer, Ash Kirkham. Daily ex Sun, 10 am, 11 am, 12 n, 3, 5:15, 6, 7, 8-9, 9-10. Sat, 11-1 am. Tues, Thurs, 10-11 pm. Mon, Wed, Fri, 10-11:30 pm. Sun, 3-4:30 pm, 6-7 pm, 7:50, 9. Pacific. Founded April, 1926.

KOL

Seattle, Wash. 236.1m-1270kc. 1000 watts. Seattle Broadcasting Co. Announcers, Henry Ehlers, Frank Coombs. Mon, Tues, Wed, Thurs, 6:45 am to mid. Fri, Sat, 6:45 am-1 am. Pacific. Founded May, 1922.

KOMO

Seattle, Wash. 325.9m-920kc. 1000 watts. Fisher's Blend Station, Inc. Announcers, George Godfrey, Art Lindsay, James Harvey, Bob Vierling. Daily ex Sun, 10 am, inspirational; 10:15, health exercises; 10:30 recipes; 12 n, U. S. Farm Talks; 5 pm, Kiddies' Court of Storyland; 5:30, stocks; 5:45, news; 6-12:30 am, music. Sun, 11 am-11 pm. Pacific. Founded Dec. 31, 1926.

KORE

Eugene, Ore. 211.1m-1420kc. 100 watts. Eugene Broadcast Station.

KOW

Denver, Colo. 215.7m-1390kc. 500 watts. The Associated Industries Broadcasting. Daily ex Thurs, 7-9 pm. Sun, 11-12 n, 6-7 pm, 7:30-9. Mountain.

KPCB

Seattle, Wash. 247.8m-1210kc. 100 watts. Pacific Coast Biscuit Co. Announcer, L. D. Greenway. Daily ex Sun, 9:30-9:50 am, recipe; 7:30-8:30 pm. Mon, Wed, 5:30-6 pm, 6, sports. Tues, 8:30-10 pm. Fri, 8:30-9:30 pm. Sat, 8:30-9:30 pm. Pacific. Founded April 1, 1927.

KPJM

Prescott, Ariz. 199.9m-1500kc. 50 watts. Miller & Klahn. 12-1 pm, 6-9 pm, news, sports.

KPLA

Los Angeles, Calif. 526m-570kc. 1000 watts. Pacific Development Radio Co. Announcer, Allen Fairchild. Daily, 7-11 am, 6-10 pm. Pacific. Founded March, 1927.

KPO

San Francisco, Calif. 440.9m-680kc. 5000 watts. Hale Bros. and the Chronicle. Announcer, Curtis Peck. Slogan, "The Voice of San Francisco, The City by the Golden Gate." Daily ex Sun, 6:45-8 am, exercises; 8, music; 9:30-10:30, utility features; 12 n, time, weather, music. Tues, Wed, Thurs, Fri, 2 pm. Thurs, Fri, 12:30 pm, club programs. Daily ex Sun, 4:30-12 mid. Sun, 9:45 am-1 pm, church; 3-9:30 pm. Pacific.

KPOF

Denver, Colo. 340.7m-880kc. 500 watts. Pillar of Fire, Inc. Slogan, "And the Lord Went Before Them in a Pillar of Fire." Sun, 9-10 am, studio church service. Tues, Fri, 7:30-9 pm, music and lecture. Thurs, 6:45-7:20 am, Bible class. Sat, 7:15-8:15 pm, Young People's hour. Mountain.

KPPC

Pasadena, Calif. 249.9m-1200kc. 50 watts. Pasadena Presbyterian Church. Announcer, Frederick T. Swift, Jr. Sun, 9:45 am-12:45 pm, 6:45-9 pm. Wed, 7-9 pm. Founded Dec. 25, 1924. Pacific.

KPQ

Seattle, Wash. 247.8m-1210kc. 100 watts. Archie Taft and Louis Wasmer. Tues, Thurs, Sat, 7 am-4 am. Mon, Wed, Fri, 4:30-12. Sun, 8 am-11 pm.

KPRC

Houston, Texas. 325.9m-920kc. 1000 watts. Houston Post-Dispatch. Slogan, "Kotton Port Rail Center." Announcers, Alfred P. Daniel, Ted Hills and I. S. Roberts. Daily ex Sun, 7 am, 10:30 am, time; 11, weather, markets; 12 n, entertainment; 2-4 pm, 6-1 am. Sun, 11 am, services; 12:30 pm-mid, entertainment. Founded May 8, 1925. Central.

KPSN

Pasadena, Calif. 315.6m-950kc. 1000 watts. Pasadena Star-News. Announcer, P. C. Pryor. Daily ex Sun, 12 n, music; 12:15, news; 6, news. Sun, 10:30-12:30 am. Installed Nov. 23, 1925. Pacific.

KPWF

Westminster, Calif. 201.6m-1490kc. 50,000 watts. Pacific Western Broadcasting Federation.

KQV

Pittsburgh, Pa. 217.3m-1380kc. 500 watts. Doubleday-Hill Elec. Co. Announcer, Paul J. Miller. Daily ex Sun, 9-10 am, 1:30-5 pm, Mon, Wed, Fri, 6-9 pm, 11-12. Tues, Thurs, Sat, 6-7:30 pm, 11-12. Sun, 1-2 pm, 5-8. Eastern.

KQW

San Jose, Calif. 296.9m-1010kc. 500 watts. First Baptist church. Daily ex Sun, 10 am-12:30 pm, music; 12:30-1, market reports; 1-5, music; 5-5:30, children's hour; 5:30-6, Aunt Sammy; 6-6:20, U. S. D. A.; 6:20-6:50, market reports; 6:50, Farmers' exchange; 7, news, weather, markets; 7:20 farm topics; 7:30, mail bag; 7:40, talk; 7:55, riddles; 8-9:30, program; 9:30-10, crop digest; Sun, 10:15 am-7:30 pm, church. Pacific.

KRE

Berkeley, Calif. 218.8m-1370kc. 100 watts. First Congregational Church of Berkeley. Pacific School of Religion. Daily ex Sat, Sun, 12:30-1 pm. Sun, 11 am. Pacific.

KRGV

Harlingen, Texas. 238m-1260kc. 500 watts. Harlingen Music Co.

KRLD

Dallas, Texas. 288.3m-1040kc. 10,000 watts. KRLD, Inc. Announcer, Arthur W. Stowe. Daily ex Sun, 8:30-10 am, 11-11:30 am, 12:15-1:45 pm, 2:30-3 pm, 3:30-4 pm, 5-6 pm, 7-8 pm, 9-10 pm, 11-mid. Sat, 11 pm-3 am. Sun, 9:30 am-n, 3-6 pm, 7-8 pm, 9:30-11 pm. Central. Founded Oct. 30, 1926.

KRMD

Shreveport, La. 228.9m-1310kc. 50 watts. Airphan Radio Shop. Daily ex Sun, 8:30-10:30 am. Sun, 8:30 am.

KRSC

Seattle, Wash. 267.7m-1120kc. 50 watts. Radio Sales Corp. Announcer, Robert E. Priebe. Daily, sunrise to sunset. Pacific.

KSAC

Manhattan, Kan. 516.9m-580kc. 500 watts nights, 1000 watts days. Kansas State Agricultural College. Announce, Lisle L. Longsdorf. Daily ex Sat, Sun, 8-9 am, 9-10 am, 12:30-1:30 pm, 4:30-5:30 pm, 6:30-8 pm. Central. Founded Dec. 1, 1924.

KSBA

Shreveport, La. 206.8m-1450kc. 1000 watts. Shreveport Broadcasting Assn. Announcer, W. G. Patterson. Daily ex Sun, 9:15 am, 12:15 pm, 2:15, markets, weather, news; 6 pm, 11 pm, studio program. Sun, 11 am, 7:30 pm. Central. Founded March 14, 1922.

KSCJ

Sioux City, Ia. 225.4m-1330kc. 1000 watts. The Sioux City Journal. Announcer, C. W. Corkhill. Daily ex Sun, 7 am-8:50, markets, weather, 9:30-1 pm, news, music; 3-7 pm, music, educational; 8-9. Sun, 10:30 am, 2 pm, 8. Central. Opened April 4, 1927.

KSD

St. Louis, Mo. 545.1m-550kc. 500 watts. Pulitzer Pub Co. Announcers, W. F. Ludgate, R. L. Coe. Daily ex Sun, 9:40 am, 10:40, 11:40, 12:40, 1:40, 3:40. Mon, Fri, Sat, 7-11:30 pm. Tues, 7-9:30 pm, 10-11 pm. Wed and Fri, 9-9:15 am; 9:50-11 am, 11:45-12:15. Wed, 7-10:30 pm. Thurs, 7-10 pm. Sun, 12:30-1:30 pm, 4:30-9:15 pm. Central. Founded June 24, 1922.

KSEI

Pocatello, Idaho. 333.1m-900kc. 250 watts. KSEI Broadcasting Assn. Announcer, W. J. O'Connor. Daily ex Sun, 11 am-12 m, 3-4 pm, 6-8, 9-11. Sun, 9-11 pm. Mountain. Opened Jan. 1925.

KSL

Salt Lake City, Utah. 265.3m-1130kc. 5000 watts. Radio Service Corp. of Utah. Announcers, Roscoe Grover, Ted Kimball. Daily ex Sun, 6:30-11 am, 12n-1 pm, 2 pm, 2 pm-12 m. Sun, 12n-11:30 pm. Mountain.

KSMR

Santa Maria, Calif. 249.9m-1200kc. 100 watts. Santa Maria Valley Railroad Company. Announcer, Sydney C. Peck. Daily ex Sat, Sun, 11-1, 2:30-3:30, 6-7, 8-9:30. Sat, 11-2, 6-7, 8-9. Pacific. Founded Dec. 3, 1925.

KSO

Clarinda, Iowa. 217.3m-1380kc. 500 watts. Berry Seed Co. Announcer, Joe Faassen. Slogan, "Keep Serving Others." Daily ex Sun, 6:30-8 am, 10:30-11, 11:45-1 pm, 3-4, 6:30-8 pm, 9-10 pm. Sun, 11-12 n, 2:30-3:30 pm. Founded Nov. 2, 1925. Central.

KSOO

Sioux Falls, S. D. 270.1m-1110kc. 1000 watts. Sioux Falls Broadcast Assn. Announcer, Randall Ryan. Slogan, "A Friendly Station in a Friendly City." Daily ex Sun, 6 am-6 pm, Sun, 9:30 am-6 pm. Limited time nights. Central. Founded 1922.

KSTP

St. Paul-Minneapolis, Minn. (tr. Wescott, Minn.). 205.4m-1460kc. 10,000 watts. The National Battery Station. Slogan, "The Call of the North." Daily ex Sun, 7 am, 7:05 am-12 mid. Sun, 3 pm, 6-11. Central. Founded May, 1924.

KTAB

Oakland, Calif. 545.1m-550kc. 500 watts. Pickwick Stages Station. Announcers, Mel Le Mon, Irving Krick, W. G. Hobart. Slogan, "Knowledge, Truth and Beauty." Daily ex Sun, 6:45-1:30 pm, 4 pm-2 am. Sun, 9:45-12:30 pm, 1 pm-9 pm. Pacific. Opened August 1, 1925.

KTAP

San Antonio, Texas. 211.1m-1420kc. 100 watts. Robert B. Bridge, Alamo Broadcasting Co. Slogan, "Kum to America's Playground." Daily ex Sun, 7-8 am, 11-12, 1-2 pm, 3-4, 6-7, 9-12. Sun, 5-7 pm, 9-12. Central. Founded September 15, 1927.

KTAT

Fort Worth, Texas. 241.8m-1240kc. 1000 watts. Texas Air Transport Broadcast Co. Announcer, Alva R. Willgus. Daily ex Sun, 10:30-11:30 am, 12:30-1:30 pm, 2:15-3, 7:30-8:30, 9:30-11. Wed, 10:30-11:30 am, 12:30-1:30 pm. Sun, 11-12 n, 2-4 pm, 7:30-11. Central.

KTBI

Los Angeles, Calif. 230.6m-1300kc. 1000 watts. Bible Inst. of Los Angeles. Announcer, H. P. Herdman. Mon to Fri, 8 am-2:30 pm. Mon, Fri, Sat, 7-10 pm. Sun, 6-7, 8-10 pm. Pacific. Founded September, 1922.

KTBR

Portland, Ore. 230.6m-1300kc. 500 watts. M. E. Brown. Announcer, M. E. Brown. Daily ex Sun, 6-7 pm, dinner program, markets. Mon, Thurs, Sat, 8-12. Mon, 9-12 mid. Sun, 10 am-12:15 pm, 2-4 pm, 7:30-10 pm, church services. Pacific. Opened Sept. 23, 1925.

KTHS

Hot Springs National Park, Ark. 374.8m-800kc. 10,000 watts. The Hot Springs Chamber of Commerce. Announcer, G. C. Arnoux. Slogan, "Kum to Hot Springs." Daily ex Sun, 12-1 pm. Mon, Wed, Thurs, Sat, 9 pm-mid. Mon, 5:30-6 pm. Tues, Fri, 5:30-9 pm. Sun, 11 am-12:30 pm, 6-7:30 pm, 8:30-10 pm. Installed December 20, 1924. Central.

KTM

Santa Monica, Calif. 384.4m-780kc. 500 watts. Pickwick Broadcasting Corp. Daily and Sun, 6-8 am; 1-5 pm; 8-12 m. Pacific.

KTNT

Muscatine, Iowa. 256.3m-1170kc. 5000 watts. Norman Baker. Slogan, "Dedicated to and the Voice of the Farmer." Announcers, Norman Baker, Wm. MacFadden, Charles Salisbury, Rene Bellows, Phil Hoffman, Walter Mohnsen, Fonda Jarvis. Daily ex Sun, 6 am-11 am, n-5, 11:15 pm-12:15 Sun, 12-1 pm, 2:30-4:30. Central. Founded, 1924.

KTSA

San Antonio, Texas (tr. Woodlawn Hills) 232.4m-1290kc. 1000 watts night, 2000 watts daytime. Lone Star Broadcast Co. Daily ex Sun, 7-9 am, 10-10:30 am, 12:30-7 pm. Mon, 7:30-9 pm, Tues, 8-10 pm. Wed, Thurs, 8-11 pm, Fri, 7:30-8:30 pm, Sat, 8:30-12 pm. Sun, 11 am, church, 1:30-2:30 pm, 6-10 pm.

KTUE

Houston, Texas. 211.1m-1420kc. 5 watts. Uhalt Electric. Announcer, Walter Ivanhoe Zaboroski. Daily ex Sun, 2-3 pm, 7-10 pm. Sun, 2-3 pm. Central.

KTW

Seattle, Wash. 236.1m-1270kc. 1500 watts. First Presbyterian Church. Announcer, J. D. Ross. Slogan, "Hear Ye, Hear Ye, the Gospel." Sun, 11-12:30 pm, 3-4:30, 7-9:30, church service. Pacific.

KUJ

Longview, Wash. 199.9m-1500kc. 10 watts. Puget Sound Radio Broadcasting Co. Mon, Wed, Fri, 6-9 pm. Sat, 6-12 mid. Pacific.

KUOA

Fayetteville, Ark. 215.7m-1390kc. 1000 watts. University of Arkansas. W. S. Gregson. Daily ex Sun, 12:30-2 pm, 5-5:55 pm. Mon, 7-9 pm. Wed, 7-9 pm. Central. Founded 1923.

KUOM

Missoula, Mont. 526m-570kc. 500 watts. University of Montana. Mon, Thurs, 8-10 pm. Sun, 9:30-10:45 pm. Mountain. Founded 1924.

KUSD

Vermilion, S. D. 336.9m-890kc. 500 watts night, 750 day. University of South Dakota. Announcer, Bill Knight. Slogan, "South Dakota University for South Dakotans." Mon, Wed, Fri, 8-9 pm. Central.

KUT

Austin, Texas. 267.7m-1120kc. 500 watts. University of Texas. Announcer, J. G. Adams. Mon, Wed, 8 pm. Fri, 8 pm. Founded 1925. Central.

KVI

Tacoma, Wash. 233.7m-1340kc. 1000 watts. Puget Sound Radio Broadcasting Co. Daily ex Sun, 12-9 pm. Sun, 11 am-12:30 pm, 1-5. Pacific.

KVL

Seattle, Wash. 218.8m-1370kc. 100 watts. Arthur C. Dailey, Calhoun Hotel. Mon, Wed and Fri, 12-4 pm, 5-12 pm. Tues, Thurs, Sat, 12-6 pm. Sun, 4:30-7, 9:30-12 pm. Pacific. Founded July 13, 1926.

KVOO

Tulsa, Okla. 263m-1140kc. 5000 watts. Southwestern Sales Corp. Announcers, Francis Laux, Frank Bayne, Harry K. Richardson. Daily ex Sun, 10-11 am; 11:45, markets; 12-1 pm; 2:30 pm, markets; 3-4 pm, 5:30-9 pm. Sun, 9:15 am-10 pm. Central. Opened January, 1925.

KVOS

Bellingham, Wash. 249.9m-1200kc. 100 watts. Mt. Baker Station.

KWBS

Portland Ore. 199.9m-1500kc. 15 watts. Schaeffer Radio Co. Daily ex Sun, 9-12 am, 6-11 pm. Sun, 11-12 midnight.

KWCR

Cedar Rapids, Iowa. 228.9m-1310kc. 100 watts. H. F. Paar. Slogan, "The Voice of Cedar Rapids." Daily ex Sun, 6:30-8 am, 11:30-1 pm, 5-6:30 pm. Mon, Wed, Fri, Sat, 10:30-11:30, organ programs. Mon, Wed, Fri, 9-11 pm. Sun, 9-11 am, 4-8 pm, 9:30-10:30 pm. Central. Founded July 29, 1922.

KWEA

Shreveport, La. 247.8m-1210kc. 100 watts. William Erwin Antony. Daily, 24 hours.

KWG

Stockton, Calif. 249.9m-1200kc. 100 watts. Portable Wireless Telephone Co. Announcer, George J. Turner. Slogan, "Voice of the San Joaquin Valley." Daily ex Sun, 8-9 am, 4-5 pm, news, concert, markets; 5-6, 6-7:30, 8-10, concert. Sun, 7:30-9:30, service; 9:30-10:30, organ. Pacific.

KWJJ

Portland, Ore. 282.8m-1060kc. 500 watts. Wilbur Jerman. Slogan, "The Voice From Broadway." Daily ex Sun, 1-6 pm, 6-8, 8-10:30. Wed, 10:30-12 mid, 12-1. Sun, 12-1 pm. Pacific. Founded July 25, 1925.

KWK

St. Louis, Mo. 222.1m-1350kc. 1000 watts. Greater St. Louis Broadcasting Co. Announcers, Thomas Patrick Convey, George Wood, Bob Thomas, John McDowall. Daily ex Sun, 6:30 am-mid. Sun, 12 n-11:30 pm. Central.

KWKC

Kansas City, Mo. 218.8m-1370kc. 100 watts. Wilson Duncan Studios. Announcer, Elmer C. Hodges. Slogan, "Keep Watching Kansas City." Tues, Wed, Thurs, Fri, 7 pm, 9. Central. Founded 1925.

KWKH

Shreveport, La. 352.7m-850kc. 20,000 watts. Henderson Iron Works & Supply Co. Mon, Wed, Fri, Sat, 9:30 pm-12. Tues, Thurs, 8 pm-12. Sun, 7:45 pm-12. Central. Founded January 8, 1925.

KWLC

Decorah, Iowa. 236.1m-1270kc. 50 watts. Luther College.

KWSC

Pullman, Wash. 215.7m-1390kc. 500 watts. State College of Washington. Announcer, Harvey Wixson. Mon, Wed, Fri, 3:30-5 pm, Tues, 11 am-1 pm. Mon, Wed, 7:30-10 pm. Sun, 4-5 pm. Pacific. Founded 1922.

KWTC

Santa Ana, Calif. 199.9m-1500kc. 100 watts. Dr. John Wesley Hancock. Mon, Thurs, 5-10 pm. Tues, Wed, Fri, 5-7:30 pm. Sat, 5-9 pm. Pacific. Founded November 15, 1926.

KWWG

Brownsville, Texas. 238m-1260kc. 500 watts. Chamber of Commerce.

KWYO

Laramie, Wyo. 499.7m-600kc. 500 watts night, 1000 day. Bishop N. S. Thomas. Announcer, S. E. Edwards. Daily, noon-2 pm. Sun, 11-12:30. Mountain. Founded Nov., 1925.

KXA

Seattle, Wash. 526m-570kc. 500 watts. American Radio Tel. Co. Daily ex Sun, 10 am-12 mid. Sun, 9:55 am-12:30 pm, 7-9 pm.

KXL

Portland, Ore. 239.9m-1250kc. 500 watts. KXL Broadcasters. The Portland Telegram. Announcer, A. R. Truitt. Slogan, "The Voice of Portland." Daily ex Sun, 6 am-1 am. Sat, 6 am to Sun, 11:30 pm. Pacific. Founded December 13, 1926.

KXO

El Centro, Calif. 249.9m-1200kc. 100 watts. E. R. Irey and F. M. Bowles. Daily ex Sun, 7-8 am, 11 am-1 pm. Sat-Sun, 5:45-6 pm. Sun, 10 am-2 pm. Pacific.

KXRO

Aberdeen, Wash. 211.1m-1420kc. 75 watts. KXRO, Inc.

KYA

San Francisco, Calif. 243.8m-1230kc. 1000 watts. Pacific Broadcasting Corp. & American Broadcasting Co. Announcer, Edward Ludes. Daily ex Sun, 7 am-12 mid. Sun, 9 am-11 pm. Pacific. Founded December 18, 1926.

KYW—KFKX

Chicago, Ill. 293.9m-1020kc. 5000 watts night, 2500 day. Westinghouse Elec. & Mfg. Co., Herald and Examiner. Announcer, Gene Rouse, Bob Boniel, Barney McArville, Stanley Houston, D. L. Gross. Daily ex Sun, 8:45 am-1 am, 5:30, Uncle Bob. Sun, 10:40 am-11 pm. Central.

KYWA

Chicago, Ill. 293.9m-1020kc. 5000 watts. Westinghouse Elec. & Mfg. Co.

KZIB

Manila, P. I. 260m-1153kc. 20 watts. I. Beck, Inc. Daily, 6:30-8 pm. Wed, 7:30-10:30 pm.

KZM

Hayward, Calif. 218.8m-1370kc. 100 watts. Western Radio Institute (Hotel Oakland). Announcer, Elbert Cowan. Daily ex Sun, 6:30-7:30 pm. Sun, 8-10 pm. Pacific. Founded June 29, 1921.

KZRQ

Manila, P. I. 413m-726kc. 1000 watts. Radio Corp. of the Philippines.

NAA

Washington, D. C. 434.5m-690kc. 1000 watts. United States Navy Dept. Daily and Sun, 10:05 am, 10:05 pm, weather; noon, 10 pm, time. Daily ex Sun, 3:45 pm, weather. Fri, 7:45-8 pm. Eastern.

WAAD

Cincinnati, Ohio. 211.1m-1420kc. 25 watts. Ohio Mechanics' Institute. Sat, 9:45 pm. Eastern.

WAAF

Chicago, Ill. 325.9m-920kc. 500 watts. Chicago Daily Drovers Journal. Announcer, Carl Ulrich. Daily ex Sun, 8:45 am, 10:30, 11, 12:30 pm. Daily ex Sun. Sat, 1 pm, 4:30 pm. Central. Founded May 22, 1922.

WAAM

Newark, N. J. 239.9m-1250kc. 2000 watts day, 1000 watts night. I. R. Nelson Company. Announcer, Jack Van Riper, Lynn Willis, James Cosier. Daily ex Sun, 7-9 am, 10-12 am; Daily ex Mon, 2-4:30 pm. Mon, 10-12 pm; Tues, Thurs, Sat, 6-9 pm; Wed, Fri, 9-12 pm; Sun, 11-12:30 pm. Eastern. Experimental call 2XBA 65.18m. Founded February, 1922.

WAAT

Jersey City, N. J. 280.2m-1070kc. 300 watts. Bremer Broadcasting Corp. Announcer, J. B. Bayley. Slogan, "The Voice at the Gate of the Garden State." Daily ex Sun, 10 am to sunset and after midnight. Sun, 8:30-3:15 pm, 4:30 pm to sunset after midnight. Eastern. Founded 1921.

WAAW

Omaha, Neb. 454.3m-660kc. 500 watts. Omaha Grain Exchange. Announcer, James Thompson. Slogan, "Pioneer Market Station of the West." Daily ex Sun, 6 am, 8, 9:30, 9:45, 10:15, 10:45, 11:15, 11:45, 12:45, 1:15, 1:30, 4-6 pm. Founded 1921. Central.

WABC

New York, N. Y. 348.6m-860kc. 5000 watts. Atlantic Broadcasting Corp. Daily ex Sun, 10:30 am to mid or 1 am. Sun, 10:50 am-11:30 pm. Eastern.

WABF

Kingston, Pa. 208.2m-1440kc. 250 watts. Markle Broadcasting Corp. Announcer, F. J. Markle. Slogan, "The Voice of Wyoming Valley." Daily 12-1:15 pm. Daily ex Sun, 6-10 pm. Eastern.

WABI

Bangor, Me. 249.9m-1200kc. 100 watts. First Universalist church. Slogan, "The Pine-Tree Wave." Announcer, Prof. W. J. Creamer, Jr. Sun, 10:30 am, 7:30-9 pm. Eastern. Founded 1923.

WABY

Philadelphia, Pa. 228.9m-1310kc. 50 watts. John Magaldi, Jr.

WABZ

New Orleans, La. 249.9m-1200kc. 100 watts. The Coliseum Place Baptist church. Announcer, Charles B. Page. Slogan, "The Station With a Message." Thurs, 8-9 pm. Sun, 11-12:15 pm, 7:30-9, church service. Central. Founded January, 1924.

WADC

Akron, Ohio. 227.1m-1320kc. 1000 watts. Allen Theater Broadcasting Station. Announcer, George F. Houston. Daily ex Sun, 3-4 pm, 5-6 pm. Daily ex Tues, 11 am-12 n, Mon, Wed, Thurs, 7-11 pm. Tues, 10 am-12 n, 7-12 mid. Wed, Thurs, Fri, 10-10:30 am, Fri, 6:45-11 pm. Sun, 10:30-11:45 am, 12:30-1:30 pm, 3-5, 5:30-6, 7:30-11 pm. Eastern. Founded March, 1925.

WAFD

Detroit, Mich. 199.9m-1500kc. 100 watts. Albert B. Parfet Co. Announcer, Owen F. Uridge. Eastern. Founded Jan., 1925.

WAGM

Royal Oak, Mich. 228.9m-1310kc. 50 watts. Robert L. Miller. Announcer, Fred Stanton. Slogan, "The Little Station With the Big Reputation." Daily ex Sun, 9 am-12:30 pm. Mon, 6:30 pm-12 mid. Wed, 6-9 pm. Thurs, 10-12 mid. Friday, 6-10 pm. Sat, 2-4 pm. Central. Founded Oct. 3, 1925.

WAIU

Columbus, Ohio. 468.5m-640kc. 5000 watts. American Insurance Union. Daily ex Sat, Sun, 9:30 am-1 pm, 5:30-8 pm. Sat, 9:30 am-1 pm. Sun, 10:30 am, 3-4 pm, 5-8:30 pm. Eastern. Founded April, 1922.

WALK

Willow Grove, Pa. 199.9m-1500kc. 50 watts. Albert A. Walker.

WAPI

Birmingham, Ala. 263m-1140kc. 5000 watts. Alabama Polytechnic Institute. Announcer, W. A. Young. Installed 1922. Central.

WASH

Grand Rapids, Mich. 236.1m-1270kc. 250 watts. Baxter Laundries, Inc. Announcers, Hugh Hart, "Uncle Jerry," Richard Smith. Daily ex Sat, Sun, 12:30-1:30 pm, 5-6 pm. Daily ex Thurs, Sun, 7-8 pm. Sun, 10-11:30 am, 2-4 pm, 7-8:30. Wed, 12:30-3:30 pm. Central. Founded March 13, 1925.

WBAA

W. Lafayette, Ind. 214.2m-1400kc. 500 watts. Purdue University. Announcer, J. W. Stafford. Mon, Fri, 7 pm, special program. Central. Founded 1920.

WBAK

Harrisburg, Pa. 209.7m-1430kc. 500 watts. Pennsylvania State Police. Announcer, A. E. Poorman. Daily ex Sun, 10:30 am, 1:30-4 pm. Mon, Wed, 7 pm. Eastern. Founded 1919.

WBAL

Baltimore, Md. 282.8m-1060kc. 10,000 watts. Consolidated Gas, Elec. Light & Power Co. Announcer, Stanley W. Barnett. Slogan, "The Station of Good Music." Daily ex Sun, Sat, 3-5 pm, 6-11 pm. Sat, 6:30-11 pm. Sun, 1-10:30 pm. Eastern. Founded Nov. 1, 1925.

WBAP

Fort Worth, Tex. 374.8m-800kc. 10000 watts. Fort Worth Star-Telegram. Announcer, "The Hired Hand." Daily ex Sun, 8, 9, 10, 11, 1 pm 2, 3, 4, 5, "Port of Missing Men." Mon, Wed, Thurs, Sat, 6-9 pm. Tues, Fri, 9-12 mid. Sun, 7:30-8:30 pm, 10-12. Central. Founded, April, 1922.

WBAR

Sisiht, Wis. 270.1m-1110kc. 500 watts. Koop Radio Co. Slogan, "The Station of Northern Wisconsin.

WBAW

Nashville, Tenn. 201.2m-1490kc. 5000 watts. WBAW Broadcasters. Announcer, Fred Waldrum. Daily ex Sun, 9-11 am, 4-5:15 pm. Mon, Tues, Wed, 6:30-9:30 pm, Thurs, 9:30 pm-mid. Fri, 9:30 pm-1 am. Sat, 9:30 pm-2 am. Sun, 10 am-n, church services; 7-7:30 pm, Bible study; 7:30-9 pm, church. Founded Feb. 24, 1924. Central.

WBAX

Wilkes-Barre, Pa. 247.8m-1210kc. 100 watts. John H. Stenger, Jr., W. J. Kennedy, E. J. Speicher, Gomer E. Davis, Carl Sawalski. Slogan, "In Wyoming Valley, Home of the Anthracite." Tues, 6-11 pm, Thurs, 6 pm-2 am, Sat, 6-7 pm. Sun, 6-9 pm. Eastern. Founded May, 1922.

WBBC

Brooklyn, N. Y. 214.2m-1400kc. 500 watts. Brooklyn Broadcasting Corp. Announcer, Bob Fram. Mon, 4-6 pm, 10:30-12 pm. Tues, 9-11 am, 6-7:30 pm. Wed, 1:30-4 pm, 9-10:30 pm. Thurs, 11:30 am-1:30 pm, 7:30-9 pm. Fri, 4-6 pm, 10-12 pm. Sat, 911 am, 7:30-9 pm. Sun, 9-10:30 am, 1:30-4 pm, 6-7 pm, 9-10 pm.

WBBL

Richmond, Va. 218.8m-1370kc. 100 watts. Grace Covenant Presbyterian Church. Founded Feb., 1924.

WBBM

Chicago, Ill. (Tr. at Glenview.) 389.4m-770kc. 25,000 watts. Atlass Investment Co. Announcer, Pat Flannigan. Daily, 7-8:30 am, 10-10:30 am, 11-12:30 pm, 3-6 pm, 12 mid-2 am. Mon, Wed, Fri, Sat, 8-10 pm. Tues, Thurs, 10 pm-mid. Sun, 7:30 pm-9:30 pm. Central. Founded 1922.

WBBR

Rossville, N. Y. 230.6m-1300kc. 1000 watts. Peoples Pulpit Assn. Announcer, Victor F. Schmidt. Mon, 10 am-12 n, 2-4 pm. Tues, 12-2 pm, 6-8 pm. Wed, 10 am-12 n, 9-12 pm. Thurs, 1-3 pm, 8-10 pm. Fri, 2-4 pm, 6-8 pm. Sat, 8:30-11 am, 5-9 pm. Sun, 10-11 am, watchtower chain program. Eastern. Founded Feb., 1924.

WBBW

Norfolk, Va. 249.9m-1220kc. 100 watts. Ruffner Junior High School. Announcer, Lee M. Klinefelter. Slogan, "The School You'd Like to Go To." Eastern. Founded Feb. 26, 1924.

WBBY

Charleston, S. C. 249.9m-1200kc. 75 watts. Washington Light Infantry. Slogan, "Seaport of the Southeast." Eastern.

WBBZ

Ponca City, Okla. 249.9m-1200kc. 100 watts. C. L. Carrell. Announcer, Morton Harvey. Daily ex Sun, 6:30-8 am, 10:30-11:30 am, 12-1:15 pm, 5:30-6 pm, 6:30-8:30 pm. Sat, 6:30-7:45 pm. Sun, 11-1 pm, 6-8 pm.

WBCM

Bay City, Mich. 212.6m-1410kc. 500 watts. Bay City Broadcasting Assn. Announcer, S. F. Northcott. Daily ex Sun, 12 n-1 pm, 4-4:30 pm, 7-10 pm. Sat, 9 pm-2 am. Sun, 11 am, services; 4-5 pm, concert. Eastern. Founded June 15, 1925.

WBET

Medford, Mass. 220.4m-1360kc. 500 watts. Boston Transcript Co. Announcers, Gerard H. Slattery, Wayne H. Latham, Richard D. Grant. Slogan, "The Boston Evening Transcript—New England's Leading Family Daily." Mon, 12:15--11 pm, Tues, Wed, Thur, Fri, 4:45-11:30 pm. Sat, 6-11 pm. Sun, 11 am-1:15 pm. Eastern. Opened Feb. 28, 1927.

WBIS

Boston, Mass. 243.8m-1230kc. 500 watts night, 1000 watss day. Boston Information Service. Announcer, Grace Lawrence. Daily ex Sun, 8-930 am, 2-4 pm. Eastern. Founded Jan. 29, 1927.

WBMH

Detroit, Mich. 228.9m-1310kc. 100 watts. Braun's Music House. Announcers, Ray A. Miller, O. F. Gabbert, Jr. Tues, 8-11:30. Wed, 9-11:30. Thurs, 7:30-10. Fri, 10-11:30. Sat, 8:30-11:30. Eastern. Founded Jan. 11, 1927.

WBMS

Fort Lee, N. J. 206.8m-1450kc. 250 watts. WBMS Broadcasting Corp. Slogan, "The Voice of Bergen County." Sun, 12-2 pm, 5:45-7:30 pm. Mon, 12-3 pm. Tues, 8-10 am, 6-9 pm. Wed, 3-6 pm. Thurs, 10-12 am, 9 pm-2 am. Fri, 12-3 pm. Sat, 8-10 am, 6-9 pm. Eastern.

WBNY

New York, N. Y. 222.1m-1350kc. 250 watts. Baruchrome Corp. Eastern. Founded 1925.

WBOQ

Richmond Hill, N. Y. 348.6m-860kc. 5000 watts. Atlantic Broadcasting Co.

WBOW

Terre Haute, Ind. 228.9m-1310kc. 100 watts. Banks of Wabash Broadcasting Assoc.

WBRC

Birmingham, Ala. 322.4m-930kc. 500 watts. Birmingham Broadcasting Co. Announcer, Dud Connolly. Daily ex Sun, 12 n-3 pm, 7-11 pm. Sun, 11 am, church; 7:30 pm, church; 9-11 pm, music. Central. Founded May 18, 1925.

WBRE

Wilkes-Barre, Pa. 228.9m-1310kc. 100 watts. Liberty State Bank and Trust Co. Announcer, Louis G. Baltimore. Mon, Fri, 12:30-1:15 pm, 6:30-12. Wed, 12:30-1:15 pm, 6:30-11:30. Sun, 9-12 mid. Eastern.

WBRL

Tilton, N. H. 209.7m-1430kc. 500 watts. Booth Radio Laboratories. Tues, Thurs, Sat, 9 am-12 pm. Sun, 10 am-12 n, 3-5 pm, 7-9 pm. Eastern.

WBSO

Babson Park, Mass. 384.4m-780kc. 250 watts. Babson's Statistical organization. Announcer, Ross Wood. Daily ex Sat & Sun, 3:30-4:30 pm. Daily, 12-12:30 am. Eastern. Founded January, 1927.

WBT

Charlotte, N. C. 277.6m-1080kc. 5000 watts. C. C. Coddington, Inc. Announcer, Donnell O'Connor, Fritz Hirsch. Daily ex Sun, 12:30 pm. Mon, Sat, 6:30-12 mid. Tues, Wed, Thurs, Fri, 7-12 mid. Sun, 10 am-11:15 pm. Eastern.

WBZ

Springfield, Mass. 302.8m-990kc. 15,000 watts. Westinghouse Elec. & Mfg. Co. Radio Station of New England. Announcers, Aidan Redmond, Bernard W. Burdick. Mon, 10 am-11:30 pm. Tues, 10 am-11 pm, Wed, 10 am-11:30 pm. Thurs, 10 am-11:30 pm. Fri, 10-11:30 pm. Sat, 11 am-10:45 pm. Sun, 11 am-11:30 pm. Installed Sept. 19, 1921. Eastern.

WBZA

Boston, Mass. 302.8m-990kc. 500 watts. Westinghouse Elec. & Mfg. Co. Same programs as WBZ.

WCAC

Mansfield, Conn. 499.7m-600kc. 250 watts. Connecticut Agricultural College. Announcer, Daniel E. Noble. Slogan, "From the Nutmeg State." Mon, 7:30-8 pm. Wed, 7-7:30 pm. Eastern. Founded June, 1923.

WCAD

Canton, N. Y. 245.6m-1220kc. 500 watts. (1000 watts 6 am-6 pm.) St. Lawrence University. Announcer, Ward C. Priest. Slogan, "The Voice of the North Country." Daily, 12:30 pm, weather reports, talks, music, time. Wed, 4-5 pm. Eastern. Founded Dec. 7, 1922.

WCAE

Pittsburgh, Pa. 245.8m-1220kc. 500 watts. Gimbel Brothers. Daily ex Sun, 6:45-8 am, exercises, 11:10-12:15, 12:15 pm 1, concert; 4-12 mid. Sun, 9 am-12:30 pm, 1:30 pm-10:45 pm. Eastern.

WCAH

Columbus, Ohio. 209.7-1430kc. 250 watts. Commercial Radio Service. Daily ex Sun, 10 am-7 pm. Tues, Thurs, Sat, 7 pm-9 pm. Mon, 10 pm-11:30 pm. Wed, Fri, 9 pm-11:30 pm. Sun, 12-2 pm, 6-7 pm, 9-10:30 pm. Eastern. Founded April, 1921.

WCAJ

Lincoln, Nebr. 508.2m-590kc. 500 watts. Nebraska Wesleyan University. Announcer, J. C. Jensen. Daily, 10 am, convocation exercises; 4:30 pm, weather and education features. Sun, 11 am, services; 2 pm, vesper. Daily ex Sun, 7:30 am, morning radio service. Tues, 8 pm, educational program; 9:30 pm, musical program. Founded Oct., 1921. Central.

WCAL

Northfield, Minn. 239.9m-1250kc. 1000 watts. Dept. of Physics, St. Olaf College. Announcer, Hector Skifter. Slogan, "The College on the Hill." Daily ex Sun. Thurs, 9:45 am. Mon, 7-8:30 pm. Wed, 9-9:30 pm. Sun, 8:30-9:30 am, 3-4 pm. Central. Founded 1922.

WCAM

Camden, N. J. 234.2m-1280kc. 500 watts. City of Camden. Announcer, J. A. Howell. Mon, 2-5 pm, 7:30 to midnight. Tues, Thurs, 2-3 pm. Wed, 2-5 pm, 7-8 pm. Fri, 2-5 pm, 9-12 pm. Sun, 10:45 am-12:15 pm, 3-5 pm. Eastern. Founded Oct. 26, 1926.

WCAO

Baltimore, Md. 499.7m-600kc. 250 watts. Monumental Radio, Inc. Announcer, Wm. L. Atkinson. Daily ex Sun, 7 am-1 pm, 5:30-11 pm. Sun, 10:50 am, services; 3-7 pm, 8:30-11 pm. Eastern. Founded May 17, 1922.

WCAP

Asbury Park, N. J. 234.2m-1280kc. 500 watts. Chamber of Commerce. Announcer, Thomas F. Burley, Jr. Mon, Tues, Thurs, Sat, Sun, 10 am-12 n. Sun, 1-3 pm, 8-12 pm. Mon, 6-7 pm. Tues, 4-12 pm. Wed, 6-7:30 pm. Thurs, 3-12 pm. Fri, 6-9 pm. Sat, 1-8 pm. Eastern. Founded July 1, 1927.

WCAT

Rapid City, S. D. 249.9m-1200kc. 100 watts. South Dakota State School of Mines. Announcer, J. O. Kammerman. Daily ex Sun, 9:30 am, 12:30 pm, weather, reports. Mountain. Founded 1920.

WCAU

Philadelphia, Pa. (tr. Byberry). 256.3m-1170kc. 5000 watts. Universal Broadcasting Co. Announcers, Stan Lee Broza, Norman Brokenshire. Daily ex Sun, 9 am-mid. Sun, 10 am-mid. Eastern. Founded May, 1922.

WCAX

Burlington, Vt. 249.9m-1200kc. 100 watts. University of Vermont. Slogan, "The Voice of the Green Mountains." Eastern.

WCAZ

Carthage, Ill. 280.2m-1070kc. 50 watts. Carthags College. Daily ex Sat, Fri, 2-3 pm. Sun, 11:40-12:15 pm. Central.

WCBA

Allentown, Pa. 208.2m-1440kc. 250 watts. B. Bryan Musselman. Announcers, Clarence Dreisbach, Don Rayburn, Chas. Melson. Daily ex Sun, 7:30-9:15 am. Mon, 6:30-8:30 pm. Wed, 6:30-11 pm. Fri, 6:30-12 pm. Sun, 10 am, 5:30-12 pm. Eastern.

WCBD

Zion, Ill. 277.6m-1080kc. 5000 watts. Wilbur Glenn Voliva. Announcer, J. H. DePew. Slogan, "Where God Rules, Man Prospers." Founded May, 1923. Central.

WCBM

Baltimore, Md. 218.8m-1370kc. 100 watts. Baltimore Broadcasting Co. Francis Dice, announcer. Daily, 12-1:30 pm, 6-7:30 pm. Tues, Thurs, Sat, 9:30-11:15. Sun, 6-8. Eastern. Founded March 25, 1923.

WCBS

Springfield, Ill. 247.8m-1210kc. 100 watts. Harold L. Dewing, Charles H. Messter. Slogan, "Home of Abraham Lincoln." Mon, 7-9:30 pm. Tues, Wed, Thurs, Fri, 7-10:30 pm. Sun, 10:45-12 n, 12:30-2 pm, 6-7, 7:30-8. Central. Founded April 8, 1923.

WCCO

Minneapolis-St. Paul, Minn. (Tr. at Anoka.) 370.2m-810kc. 7500 watts. Washburn-Crosby Co. Announcers, L. J. Seymour, A. J. Snyder, K. C. Titus, A. B. Sheehan, K. W. Husted, F. F. Laws. Slogan, "Service to the Northwest." Daily ex Sun, 7 am, music; 9 am, Radio University; 9:15 am, program for day, news; woman's hour; 9:50, weather, markets; 11:30, markets; 12, music; 1:30, weather, markets; 3, markets; 5:45, livestock. Mon, 6:30 pm, dinner music; 7:30, orchestra; 8:30, Romeo and Juliet; 9, Show Boat; 10, weather; 10:05, orchestra. Tues, 7-8, orchestra and male quartet; 8-10, Columbia chain; 10, weather; 10:05, Izaak Walton. Wed, 6-8, music; 8:30-10, Columbia; chain; 10, weather; 10:30, dance program; 11:30, organ. Thurs, 6, dinner music; 7-7:15, talks; 7:30, music; 8:30, Columbia; 9:12, theater; 10:20, weather and dance music. Fri, 7, Columbia; 8, tenor solo; 8:30, Radio play; 9, Columbia; 9:30, quartet; 10, weather; 10:05, music. Sat, 6:15 pm, music; 8-9, music; 10, weather, dance program. Sun, 7:15-10:15 pm. Founded Oct. 1, 1924. Central.

WCDA

New York, N. Y. (Tr. at Cliffside Park, N. J.) 222.1m-1350kc. 250 watts. Italian Educational Broadcasting Co. Mon, Wed, 1:30-3 pm; Tues, 4:30-9 pm; Thurs, 5:30-9 pm; Fri, 12-4 pm; Sat, 6-9 pm; Sun, 8 pm-mid.

WCFL

Chicago, Ill. 309.1m-970kc. 1500 watts. Chicago Federation of Labor. Announcer, Harold O'Halleran. Slogan, "The Voice of Farmer and Labor." Daily ex Sun, 7-9 am, 12-1 pm, 1-2, television; 3-8 pm. Sun, 11 am-12:30 pm, 3-8 pm. Central.

WCGU

Coney Island, N. Y. 214.2m-1400kc. 500 watts. U. S. Broadcast Corp. Eastern.

WCLB

Long Beach, N. Y. 199.9m-1500kc. 100 watts. Arthur Fasks.

WCLO

Kenosha, Wis. 249.9m-1200kc. 100 watts. C. E. Whitmore. Announcer, James Boutelle. Daily ex Sun, 10 am-11:30 pm. Founded Aug. 4, 1925. Central.

WCLS

Joliet, Ill. 228.9m-1310kc. 100 watts. WCLS, Inc. Slogan, "Will County's Largest Store." Central. Founded June, 1925.

WCMA

Culver, Ind. 214.2m-1400kc. 500 watts. Culver Military Academy. Announcer, C. F. McKinney. Sun, 11:30 am-12:30, chapel service. Central. Founded 1925.

WCOA

Pensacola, Fla. 267.7m-1120kc. 500 watts. Municipal Broadcasting Station. Announcer, John E. Frenkel. Slogan, "Wonderful City of Advantages." Daily ex Sun, 10:30 am, 12-1 pm, 12:30 pm. Mon, Wed, Fri, 8 pm. Sun, 12:30 pm, 7:25. Central. Founded February 2, 1926.

WCOC

Columbus, Miss. 340.7m-880kc. 500 watts. Crystal Oil Co. Announcers, T. C. Billups, Miss Alice Smith. Slogan: "Wireless Crystal Oil Company." Daily, 12-1 pm, 5-6 pm. Tues, Fri, 8-10 pm. Central. Founded February 26, 1927.

WCOH

Yonkers, N. Y. 247.8m-1210kc. 100 watts. Westchester Broadcasting Corp.

WCRW

Chicago, Ill. 247.8m-1210kc. 100 watts. Clinton R. White. Announcers, Fred K. Weston, Al John, Miss Josephine. Slogan, "For Your Entertainment." Daily ex Sun, 11:30-1 pm. Daily, 6-7, 9-10 pm. Central. Founded May, 1926.

WCSH

Portland, Me. (tr. Portland). 319m-940kc. 500 watts. Congress Square hotel. Slogan, "Sunrise Gateway of America." Announcer, L. T. Pitman. Mon, 10-11:30 am, 12-1:30 pm, 2:30-4:30, 5:30-11. Tues, 10-11:30, 12-1:30 pm, 2:30-4:30, 5:30-12. Wed, 10-11:30 am, 12-12:30 pm, 5:30-11. Thurs, 9:15-11:30 am, 12 n-1 pm, 5:30-10:30. Fri, 10-11:30 pm, 12-12:30 pm, 3-5:15, 5:30-8, 9-11. Sat, 11-11:30 am, 12-12:30 pm, 4-5, 5:30-11, Sun, 9:30-12 n, 1:30-3 pm, 4-9:15. Eastern. Founded June, 1925.

WCSO

Springfield, Ohio. 217.3m-1380kc. 500 watts. Wittenberg College. Announcer, Vaughn Gayman, Norman Zuck. Mon, Wed, Fri, 7-9 pm. Tues, 11-12 n, 7-8 pm. Thurs, 7-9 pm. Fri, 7-8 pm. Sat, 2-4:30 pm. Athletic activities also broadcast. Eastern. Founded Dec., 1921.

WCX

Detroit, Mich. 399.8m-750kc. 5000 watts. The Detroit Free Press. Announcer, Neal Tomy. Club, "Red Apple Club." See WJR schedule. Eastern. Founded May, 1922.

WDAE

Tampa, Fla. 483.6m-620kc. 1000 watts. Tampa Daily Times. Announcer, Bruce Lum. Slogan, "Florida's Most Reliable Station." Eastern. Founded 1921.

WDAF

Kansas City, Mo. 491.5m-610kc. 1000 watts. Kansas City Star. Announcer, H. Dean Fitzer. Club, "Nighthawks." Daily ex Sun, 9:30 am, 11:30, 1:15 pm, grain quotations. Daily ex Sun, 8 am, Bible lesson; 12-1:15 pm, Aunt Sammy, farm school; 3-4, matinee; 5:30-6, school of the air; 6-10, musicale; 11:45-1, Nighthawk frolic. Sun, 12:30-1 pm, 2-3, 7:30, 9-10. Founded June 5, 1922. Central.

WDAG

Amarillo, Texas. 212.6m-1410kc. 1000 watts. J. Laurence Martin. Daily ex Sun, 9-10 am, 12:45-2:15 pm, 7:30-9 pm. Tues, 9:30-10 pm. Sun, 7:30-9:30 pm. Central. Founded May 16, 1922.

WDAH

El Paso, Texas. 228.9m-1310kc. 100 watts. Trinity Methodist church. Wed, 7:30-8:30 pm. Sun, 9:30-12 n, 7:30-9 pm. Founded Spring 1924. Mountain.

WDAY

Fargo, N. D. 234.2m-1280kc. 1000 watts. WDAY, Inc. Announcer, Earl Reineke. Daily ex Sun, 7-9:30 am, musical program, 12 n-1 pm, 3-4 pm, markets, Mpls. grain markets, 10 am, 11 am, 12 n-2 pm, St. Paul Live Stock market, 8:30 am, 10 am, 12:30 pm, Fargo Live Stock market; 5:45 pm, USDA farm feature; 10 am, 2 pm, 11 pm, 2 am, Evening musical features, Mon, 8-10 pm. Tues, 8-10:15 pm. Wed, 8:30-10. Thurs, 9-12. Fri, 7-8. Sat, 7-10 pm. Sun, 11 am-12, 2-5 pm. Central. Founded May, 1922.

WDBJ

Roanoke, Va. 322.4m-930kc. 500 watts day, 250 watts night. Richardson Wayland Elec. Corp. Announcers, J. W. Johnson, Harold Gray, C. E. Stone, Hermon P. Black, R. P. Jordan. Slogan, "Roanoke Down in Old Virginia." Daily ex Sun, 10-11, organ; 12:30-1:30 pm, music; 5:30-6, music, news, weather; 7-7:30 pm, organ. Tues, 7:45-11 pm. Wed, 7:45, studios, Thurs, 7:45-10:30 pm. Fri, 7:45-9 pm. Sat, 7:45-mid. Sun, 11 am-12, church, 9-10 pm. Eastern. Founded May, 1924.

WDBO

Orlando, Fla. 483.6m-620kc. 1000 watts. Orlando Broadcasting Co. Announcer, Harold Danforth. Slogan, "Down Where the Oranges Grow." Daily ex Sun, & Thurs, 12:45-2 pm, 5-7 pm. Mon, Wed, Fri, 9-10 pm, 11-12. Tues, 7:45-9 pm, 10-11 pm. Sat, 7:45-9 pm. Sun, 11-12:30 pm, 4-5 pm, 7-9 pm. Founded 1921. Eastern.

WDEL

Wilmington, Del. 267.7m-1120kc. 250 watts night, 350 day. WDEL, Inc. Daily, 10 am-2 pm, 6-10 pm. Sun, 3:30-5 pm, 7:30-10 pm. Eastern. Founded 1922.

WDGY

Minneapolis, Minn. 215.7m-1390kc. 1000 watts. Dr. George Young. Daily, 3-6 pm. Mon, Wed, Fri, 8-11:30 pm. Tues, Thurs, Sat, 7-10:30 pm. Sun, 10:30 am-12 noon, 6-7 pm, 7:30-9 pm. Central. Founded 1923.

WDOD

Chattanooga, Tenn. 234.2m-1280kc. 500 watts. Chattanooga Radio Co., Inc, Announcer, Frank S. Lane. Daily ex Sun, 10:30 am-1:15 pm. Mon, Tues, Wed, Thurs, Fri, Sat, 6:30-10 pm. Sun, 11 am, 7-9 pm. Sat, 6:30-10 pm. Central. Founded 1925.

WDRC

New Haven, Conn. 225.4m-1330kc. 500 watts. Doolittle Radio Corp. Announcer, F. M. Doolittle. Daily ex Sun, 10-1 pm, 6:45-10. Sun, 11 am, 3:30-5 pm. Eastern. Founded Dec., 1922.

WDSU

New Orleans, La. 236.1m-1270kc. 1000 watts. Daily 10 am, 5:30-11 pm. Joseph H. Uhalt.

WDWF

Cranston, R. I. 247.8m-1210kc. 100 watts. Dutee W. Flint, Inc. Slogan, "Community Service." Daily ex Sat, 3:30 pm, 8 pm. Eastern.

WDZ

Tuscola, Ill. 280.2m-1070kc. 100 watts. James L. Bush. Daily ex Sun, 9 am, 9:30, 10, 10:30, 11, 11:30, 12 n, 12:30, 1, 1:15, 1:30, 2:45 pm, grain markets, livestock markets. Central. Founded March, 1921.

WEAF

New York, N. Y. (tr. at Bellmore). 454.3m-660kc. 50,000 watts. National Broadcasting Co., Inc. Slogan, "The Voice to the Millions." Daily ex Sun, 6:45 am-mid. Sun, 12-11:15 pm. Eastern. Founded July 25, 1922.

WEAI

Ithaca, N. Y. 236.1m-1270kc. 500 watts. Cornell University.

WEAM

Plainfield, N. J. 218.8m-1370kc. 100 watts. W. J. Buttfield.

WEAN

Providence, R. I. 545.1m-550kc. 250 watts. The Shepard Stores. Announcers, Edmund Cashman, Fred Long, David Stackhouse, June Abbott, Jane Day, Beau Brummel. Slogan, "We Entertain a Nation." Daily, 8 am-12:30 next am, Polar Bears, Woman's Institute, Dandies of Yesterday, Ted and Gang, music, news, weather reports, concert Columbia Chain. Sun, 10 am-12 mid. Eastern. Founded 1922.

WEAO

Columbus, Ohio. 545.1m-550kc. 750 watts. Ohio State University. Announcer, Robert Coleman. Daily, 9:45-10:45 am, 12:30-1:15 pm, 4-4:45 pm. Tues, Wed, Thurs, Fri, 6:30-9 pm. Sat, 9:45-10:45 am, 12:30-1 pm. Eastern. Founded 1922.

WEAR

Cleveland, Ohio. 280.2m-1070kc. 1000 watts. WTAM-WEAR, Inc. Daily ex Sat, Sun, 11:35 am-4 pm. Sat, 11:35-1:30 pm. Eastern. Opened Jan. 15, 1926.

WEBC

Superior, Wis. Duluth, Minn. 234.2m-1280kc. 1000 watts. Head-of-the-Lakes Broadcasting Co. Announcer, Sam Kiley. Slogan, "At the Head of the Lakes." Daily ex Sun, 6:50-9 am, 12-1 pm, 5:45-10:15 pm. Tues, 10:15 pm-1:30 am. Sun, 10:40-12 noon, 1-2:30 pm, 4-7 pm, 7:45-9 pm. Central. Founded 1924.

WEBE

Cambridge, Ohio. 247.8m-1210kc. 100 watts. Roy W. Waller. Slogan, "The Voice of Southeastern Ohio." Daily ex Sun, 12-1 pm. Mon, Fri, 6-7 pm. Sun, 10:30 am-7 pm. Eastern. Founded July, 1924.

WEBQ

Harrisburg, Ill. 247.8m-1210kc. 50 watts. First Trust & Savings Bank. Announcer, Dr. H. J. Raley. Slogan, "The Voice From Egypt." Mon, Wed, Fri, 7:30-8, 9-11 pm. Tues, Thurs, Sat, 7:30-9 pm. Sun, 10:45-12, 7-8. Central. Founded, Sept. 1, 1923.

WEBR

Buffalo, N. Y. 228.9m-1310kc. 200 watts. H. H. Howell. Announcers, E. J. Hinckley, Lowell Kitchen. Slogan, "We Extend Buffalo's Regards." Daily 22 hours as the All Night and Day Station. Eastern. Founded Oct. 8, 1924.

WEBW

Beloit, Wis. 499.7m-600kc. 350 watts. Beloit College. Announcer, Arthur Weimer. Sun, 4:30 pm. Central. Founded Oct. 26, 1924.

WEDC

Chicago, Ill. 247.8m-1210kc. 100 watts. Emil Denemark Broad. Station. Central.

WEDH

Erie, Pa. 211.1m-1420kc. 30 watts. Erie Dispatch-Herald. Daily ex Sun, 11-1:30 pm, 6-11 pm. Sun, 11-12:30, 4-10:30 pm.

WEEI

Boston, Mass. 508.2m-590kc. 500 watts. Edison Electric Illuminating Company. Announcers, Robert Burlen, Carlton H. Dickerman, Edward Gisburne, Frederick Hawkins. Slogan, "The Friendly Voice." Daily ex Sun, 6:45-8 am, exercises; 8-8:45, musicale; 10-11:15, home service features; 11:15-12, "Billy" Williams and "The Friendly Five"; 12:12-15, news; 12:15-12:45 pm, "Billy" Williams and "The Friendly Five"; 12:45-1, market and garden reports; 2-3, 3-4, Metropolitan Dutch Girls; 4-4:10, news; 4:10-4:45, A & P Afternoon Tea, varied musical; 5:30-6:45, service features and music; 6-7, Big Brother Club; 7-11, local and New York features from Red Network NBC. Sun, 10:55-12:15, church; 12:15, symphony; 1-4, concert; 4-5:30, Dr. Cadman; 5:30, musical; 6:30, band; 7:20, news; 7:30, symphony concert; 9:15, Atwater-Kent. Eastern. Founded Sept. 29, 1924, succeeding WTAT.

WEHS

Evanston, Ill. 228.9m-1310kc. 100 watts. Victor C. Carlson. Announcer, Jessie Robinson. Sun, 5-6 pm, 7-9 pm. Tues, 4-8 pm. Wed, 4-6. Thurs, 4-6, 7-9 pm. Fri, 4-6, 8-9:30. Sat, 4-6, 7-9 pm. Central. Founded February, 1924.

WELK

Philadelphia, Pa. 218.9m-1370kc. 100 watts. Howard R. Miller. Slogan, "The Voice of the Elks." Mon, Wed, 1 pm-7 pm. Tues, Thurs, Fri, Sat, 1 pm-12:30 am. Sun, 9:30 pm-12:30 am. Eastern. Founded June, 1922.

WEMC

Berrien Springs, Mich. 508-2-590kc. 1000 watts. Emanuel Missionary College. Announcer, John E. Fetzer, Willard Shadel. Daily ex Sun, 7:30-9 am, 12-1 pm, 2:30-4:30 pm. Sun, 9:30-11 am, 2-4:30 pm. Slogan, "The Radio Lighthouse." Central. Founded April 1, 1923.

WENR

Chicago, Ill. 344.6m-870kc. 25,000 watts (50,000 experimentally). Great Lakes Radio Broadcasting Co. Slogan, "The Voice of Service." Central.

WEPS

Gloucester, Mass. 249.9m-1200kc. 100 watts. Matheson Radio Co., Inc.

WEVD

Woodhaven, N. Y. 230.6m-1300kc. 500 watts. Debs Memorial Radio Fund. Eastern. Founded Oct. 1, 1927.

WEW

St. Louis, Mo. 394.5m-760kc. 1000 watts. 6 am-6 pm. St. Louis University. Anouncer, M. Drum. Daily ex Sun, 9 am, 10, 2 reports. Mon, Tues, 4 pm, lecture. Wed, 4 pm, students' hour, music, reading. Thurs, 5 pm, musical. Fri, 4 pm, Library Hour. Sun, 9:35 am, 11, 2 pm, 4. Founded April 26, 1921. Central.

WFAA

Dallas, Texas. 288.3m-1040kc. 5000 watts. Dallas News and Dallas Journal. Adams Colhoun. Slogan, "Working for All Alike." Daily, 7:30-8:30 am, 9:05-9:15 am, 10-11 am, 11:30-12 n, 1:45-2:30 pm, 3-3:30 pm, 4-5 pm, 6-7 pm, 8-9 pm, 10-11 pm. Central. Founded June 26, 1922.

WFAN

Philadelphia, Pa. 491.5m-610kc. 500 watts. Keystone Broadcasting Co. Hotel Lorraine. Daily ex Sun, 11 am-12:30 pm, 1:30-3 pm, 4:30-6:30 pm. Tues, Thurs, Sat, 7:30-mid. Sun, 3:30-9 pm. Eastern.

WFBC

Knoxville, Tenn. 249.9m-1200kc. 50 watts. First Baptist church. Sun, 9:30-10:30 am, Bible class; 10:45 am; 7-7:30, Children's Hour; 7:30 pm, services; 4 pm, sacred music. Central. Founded 1924.

WFBE

Cincinnati, Ohio. 249.9m-1200kc. 100 watts. Hotel Park View. Announcer, Clark Waskom. Daily ex Sun, 12-1 pm. Mon, 5:30 pm, 9, 11, 12:30. Tues. 5:30 pm, 8:30, 9, 12:30. Wed, 6-8:30 pm, 9, 10, 11-12:30. Thurs, 6 pm, 8, 10, 10:30, 11, 12:30. Fri-5:30 pm, 6:30. Sat, 3-4 pm, 6-8, 9-10, 11, 2:30. Sun, 1-2 pm, 6:30-7:30 pm, 11, 12:30. Central.

WFBG

Altoona, Pa. 228.9m-1310kc. 100 watts. The Wm. F. Gable Co. Announcer, Roy F. Thompson. Slogan, "The Original Gateway to the West." Daily ex Sun, Mon, 11:45 am; 12 n, 3 pm, 7, 7:30, 8, 8:30, 10. Sun, 10:45 am, 3:30 pm, 7:30. Eastern. Founded Aug. 28, 1924.

WFBJ

Collegeville, Minn. 218.8m-1370kc. 100 watts. St. John's University. Announcer, Hilary Doerfler. Slogan, "In the Heart of the Landscape Paradise." Mon and Wed, 4-5 pm, Tues, Thurs, 6:45-7:15 pm. Fri, 8:30-9:30 pm. Central. Founded October, 1924.

WFBL

Syracuse, N. Y. 333.1m-900kc. 1000 watts. Onondaga company. Announcer, Charles F. Phillips. Daily ex Sun, 3-4 pm, 6:20-12 mid. Sun, 2-12 mid. Eastern. Opened Nov. 19, 1924.

WFBM

Indianapolis, Ind. (tr. at Perry Township). 243.8m-1230kc. 1000 watts. Indianapolis Power and Light Company. Announcer, John Tribby. Slogan, "The Crossroads of America." Central.

WFBR

Baltimore, Md. 236.2m-1270kc. 250 watts. Baltimore Radio Show, Inc. Announcer, S. R. Kennard. Daily ex Sun, 7 am-1 pm, 3-5 pm, 5:30 pm-mid. Sun, 11 am-12:30 pm, 3-5 pm, 8-11 pm. Founded Oct. 1, 1924.

WFDF

Flint, Mich. 228.9m-1310kc. 100 watts. Frank D. Fallain. Announcer, Fred L. McKitrick. Daily, 6:30-10 pm, Dinner Hour Ensemble and features. Wed, 9:30-10:30 pm, Buick Motor Bank. Sun, 6:30 pm, dinner hour music; 7:30 pm, Bible narrations; 8 pm, church services; 9 pm, Gospel study; 9:30 pm, Radio drama.

WFI

Philadelphia, Pa. 535.4m-560kc. 500 watts. Strawbridge & Clothier. Announcer, John Vandersloot. Daily, 6:45-8 am. Daily ex Sun, 9:45 am, 1 pm, 3, 6:15, 7:30 pm. Daily ex Sun, Mon, 7:30 pm. Tues, 8-11:30 pm. Thurs, Sat, 8 to 11:30 pm. Sun, 10:20 am, 7:30, 4:30 pm, 9:15-11:15 pm. Eastern. Founded March 18, 1922.

WFIW

Hopkinsville, Ky. 319m-940kc. 1000 watts. Acme Mills, Inc. Announcer, D. E. "Plug" Kendrick. Daily ex Sun, 12-1 pm, 5-8 pm. Mon, Wed, Fri, Sat, 8-11 pm. Sun, 9:30-12 am. Central. Founded Feb. 12, 1927.

WFJC

Akron, Ohio. 206.8m-1450kc. 500 watts. W. F. Jones Broadcasting, Inc. Announcer, Jerry McKiernan. Mon, Fri, 1-3 pm, 6-9:30 pm. Tues, Wed, Thurs, Sat, 12-3 pm, 9:30-12 mid. Sun, 1-4 pm, 9-12. Eastern.

WFKD

Frankford, Pa. 228.9m-1310kc. 50 watts. Foulkrod Radio Eng. Co. Eastern.

WFLA-WSUN

Clearwater, Fla. 333.1m-900kc. 1000 watts night, 2500 watts day. Chamber of Commerce. Announcer, Walter Tison. Daily ex Sun, 7:45-12 mid. Founded Dec. 25, 1925. Eastern.

WGAL

Lancaster, Pa. 228.9m-1310kc. 15 watts. Lancaster Elec. Supply & Construction Co. Announcers, J. E. Mathiot, Luther J. Mathiot. Slogan, "World's Gardens at Lancaster." Eastern.

WGBB

Freeport, N. Y. 247.8m-1210kc. 100 watts. Harry H. Carman. Sun, 10 am-12 pm. Mon, 11 am-3 pm, 9-11 pm. Tues, Thurs, 7-9 pm. Wed, 9 am-12 n. Sat, 11 pm-1 am. Eastern. Founded Dec. 13, 1924.

WGBC

Memphis, Tenn. 209.7m-1430kc. 500 watts. First Baptist church. Announcer, A. L. Cowles. Sun, 9:30 to 11 am, 7:30 pm. Central. Opened 1925.

WGBF

Evansville, Ind. 475.9m-630kc. 500 watts. Evansville on the Air, Inc. Announcer, Martin Hausen. Slogan, "The Gateway to the South." Daily, 7 am-5 pm. Sun, Tues, Thurs, Sat, 7 pm-12 mid. Central. Founded October, 1923.

WGBI

Scranton, Pa. 340.7m-880kc. 250 watts. Scranton Broadcasters, Inc. Daily, 10-12:30 pm, 6 pm, Sun, 10 am, 6 pm, 9 pm. Eastern.

WGBS

New York, N. Y. (tr. at Astoria). 254.1m-1180kc. 500 watts. Gimbel Brothers. Announcer, Dailey Paskman. Eastern. Founded Oct. 26, 1924.

WGCM

Gulfport, Miss. 247.8m-1210kc. 100 watts. Frank L. Kroulik, announcer. Daily, 11:30-12:30 pm. Tues, Fri, 8-10:30 pm. Sun, 3-5 pm. Gulf Coast Music Co.

WGCP

Newark, N. J. 239.9m-1250kc. 500 watts. Paramount Broadcasting & Artists Service, Inc. Announcer, Irving Porter. Daily ex Sun, 3:30-6 pm. Mon thru Fri, 6-8 pm. Tues, Sat, 10-12 mid. Wed, Thurs, 8-10 pm. Sun, 12 n-3:30 pm. Eastern. Founded March, 1922.

WGES

Chicago, Ill. 220.4m-1360kc. 500 watts. Guyon's Paradise Ballroom. Announcer, Fred L. Jeske. Founded August, 1920. Central.

WGH

Newport News, Va. 228.9m-1310kc. 100 watts. Virginia Broadcasting Co. and Hampton Roads Broadcasting Corp, Inc. Announcers, E. Ellsworth Bishop, G. Douglas Evans, Malvern Lee Powell. Slogan, "World's Greatest Harbor."

WGHP

Mt. Clemens, Mich. 241.8m-1240kc. 750 watts. George Harrison Phelps, Inc. Announcers, Corley W. Kirby, Robert Childe. Eastern. Founded Oct. 19, 1925.

WGL

Fort Wayne, Ind. 243.8m-1230kc. 500 watts. Allen-Wayne Co. Fred C. Zieg. Slogan, "The Home Sweet Home Station." Founded 1924. Central.

WGN

Chicago, Ill. (tr. at Elgin). 416.4m-720kc. 25,000 watts. Chicago Tribune. Announcers, Quin Ryan, Frank Dahm, J. R. Tyson, Tommy Coates, George Pidot, John Griggs, Pat Barnes. Central.

WGR

Buffalo, N. Y. 545.1m-550kc. 1000 watts. W. G. R., Inc. Roger T. Baker, Wm. G. Cook, announcers. Daily ex Sun, 6:45-8 am, 10:45-11, 11:15-11:30, 11:45-12 n, 12, stocks; 2-4:30 pm. Tues, Thurs, 8-11 pm. Mon, Wed, Fri, 8-12 mid. Sun, 10:45-12 n, 1:30-5 pm, 6-7, 9:15-9:45. Mon, Thurs, 7-1 am. Eastern. Founded May 21, 1922.

WGST

Atlanta, Ga. 336.9m-890kc. 500 watts. Georg[ia] School of Technology. Announcer, J. O. Turne[r] Slogan, "The Southern Technical School With National Reputation." Mon, 9:30-10:30 pm. Thur[s] 7-8 pm. Central. Founded January, 1924.

WGY

Schenectady, N. Y. 379.5m-790kc. 50,000 watts General Electric Company. Announcer, Kolin Hage[n] Slogan, "Good Evening to You All." Founded 192[2]

WHA

Madison, Wis. 526m-570kc. 750 watts. Univ. o[f] Wis. Central. Founded 1920.

WHAD

Milwaukee, Wis. 267.7m-1120kc. 250 watts. Mar[q]uette University. Cy Foster, Dick Macaula[y] Sun, Mon, Tues, Wed, Thurs, Fri, 4:30-5, 7:30-8 Wed, Fri, 8-9. Central. Founded Oct., 1921.

WHAM

Rochester, N. Y. 260.7m-1150kc. 5000 watts. Strom[-]berg-Carlson Tel. Mfg. Co. Announcers, F. H. War[-]ren, F. W. Reynolds, W. Fay, L. C. Stark, Frank Kelly. Slogan, "This Is Rochester—Where Quality Dominates." Daily ex Sun, 9-11 am, 6-11. Tues. 2:30-4 pm. Sun, 10:30-12 n, 2-11 pm. Eastern. Founded July 11, 1922.

WHAP

New York, N. Y. 230.6m-1300kc. 1000 watts. De[-]fenders of Truth Society, Inc. Announcer, Franklin Ford. Mon, 6-8 pm. Wed, 6:30-9 pm. Fri, 8-12 pm Sat, 8.30-11 pm. Sun, 9-10:15 pm. Eastern. Founded May 1925.

WHAS

Louisville, Ky. 365.6m-820kc. 6500 watts. Courier-Journal and Louisville Times Co. Announcer, Ford Bond. Daily ex Sun, 12-1 pm, farm news, markets; 1-1:30, luncheon music; 3:15-4:30, markets, matinee musicale; 4:30, police bulletins, weather. Mon, 6-6:30, Children's Club. Wed, 1:30-2:30, R C A Hour. Mon, Tues, Thurs, 6:30-11 pm. Wed, Fri, Sat, 6-11 pm, N B C concert, dance music. Sun, 10 am, church services; 12:30-1:30, N B C; 3-4:30, sermon; 4:30-5:30, vespers; 6:30-10:30, N B C program. Founded July, 1922. Central.

WHAZ

Troy, N. Y. 230.6m-1300kc. 500 watts. Rensselaer Polytechnic Inst. Announcer, Rutherford Hayner. Slogan, "Transcontinental and International Broadcasting Station Located at the Oldest College of Science and Engineering in America." Club, R. P. I. students. Mon, 8-12 mid. Tues, 12 mid-1 am. Founded June 22. Eastern.

WHB

Kansas City, Mo. 315.6m-950kc. 1000 watts day, 500 night. Sweeney Auto & Electrical School. Announcer, John T. Schilling. Slogan, "Heart of America." Central. Founded April, 1922.

WHBC

Canton, Ohio. 249.9m-1200kc. 10 watts. St. John's Catholic church. Slogen, "Ignorance Is Our Greatest Foe." Sun, 2:30-3 pm. Central. Founded Feb., 1925.

WHBD

Bellefontaine, Ohio. 218.8m-1370kc. 100 watts. First Presbyterian church. Sun, 10:45 am, 7:30 pm. Eastern. Founded February, 1925.

WHBF

Rock Island, Ill. 247.8m-1210kc. 100 watts. Beardsley Specialty company. Announcer, C. L. Beardsley. Slogan, "Where Historic Blackhawk Fought." Daily ex Sun, 12-2 pm, 6-8 pm. Mon, Wed, 9-11 pm. Sat, 2:30-5 pm, 11 pm-1 am. Central. Founded February, 1925.

WHBL

Sheboygan, Wis. 212.6m-1410kc. 500 watts, 6 am-6 pm. C. E. Broughton. Daily ex Sun, 12-1 pm, 3:30-5 pm, 6-8 pm. Founded 1925.

WHBP

Johnstown, Pa. 228.9m-1310kc. 100 watts. Johnstown Automobile Co. Announcer, J. C. Tully. Slogan, "The Voice of the Friendly City." Daily, 9 am, 12 n, 5 pm. Wed, 8 pm. Thur, 9 pm. Sat, 2-9 pm. Eastern.

WHBQ

Memphis, Tenn. 218.8m-1370kc. 100 watts. Broadcasting Station WHBQ, Inc. Founded March, 1925.

WHBU

Anderson, Ind. 247.8m-1210kc. 100 watts. Citizen's Bank. Announcer, A. L. McKee. Slogan, "Radio Voice of Anderson."

WHBW

Philadelphia, Pa. 199.9m-1500kc. 100 watts. D. R. Kienzle. Tues, Fri, 6 pm-12:15 am. Sun, 7:30-10:30 pm. Eastern.

WHBY

West De Pere, Wis. 249.9m-1200kc. 100 watts. St. Norbert's College. Green Bay-De Pere Broadcasting Station. Daily, 10-11:30 am, 12-1 pm, 6-8 pm, markets, time, weather. Sun, 10-11 am, services; 5-6 pm, religious program. Central. Founded Jan., 1925.

WHDI

Minneapolis, Minn. 214.7m-1390kc. 500 watts. Wm. Hood Dunwoody Industrial Institute. Announcers, M. R. Bass, A P. Upton. Slogan, "Northwest Leading Trade School." Mon, 8-9 pm. Wed, 8:30 pm. Fri, 9-10 pm. Daily ex Sun, 6:30-9:30 am, time. Central. Founded May 22, 1922.

WHDL

Tupper Lake, N. Y. 211.1m-1420kc. 10 watts. George F. Bissell.

WHEC

Rochester, N. Y. 208.2m-1440kc. 500 watts. 6 am-6 pm. Hickson Electric company, Inc. Slogan, "The All Day Broadcasting Station." Daily ex Sun, 7 Sun, 10:30-12 n, 4:30-5:30 pm, 7:30-10 pm. Eastern. am-12 mid. Sun, 10:30-12 n, 4:30-5:30 pm, 7:30-10 pm. Eastern. Founded January, 1924.

WHFC

Chicago, Ill. 228.9m-1310kc. 100 watts. Goodson & Wilson, Inc. Central.

WHK

Cleveland, Ohio. 215.7m-1390kc. 1000 watts. Radio Air Service Corp. Slogan, "Cleveland's Pioneer Broadcasting Station." Sun, 10 am-1:30 am. Mon, 10 am-12 mid. Tues, 9:15 am-1 am. Wed, 9:45 am-1 am. Thurs, 9:15 am-12 mid. Fri, 9:45 am-1 am. Sat, 10 am-2 am. Eastern. Founded 1921.

WHN

New York, N. Y. 296.9m-1010kc. 250 watts. Marcus Loew Booking Agency. Announcers, Perry Charles, George Nobbs. Slogan, "The Voice of the Great White Way." Eastern. Founded March, 1922.

WHO

Des Moines, Iowa. 299.8m-1000kc. 5000 watts. Bankers Life Co. Announcers, Dick Whitney, Walter Workman. Mon, Wed, Fri, 8 am-5 pm. Tues, Thurs, Sat, 5 pm-12 mid. Sun, 8 am-5 pm, 5-12 pm, alternate. Central. Founded 1924.

WHPP

New York, N. Y. 211.1m-1420kc. 10 watts. Bronx Broadcasting Co. Daily, 9 am-1 pm. Tues, Sat, 7 pm, midnight.

WIAS

Ottumwa, Iowa. 211.1m-1420kc. 100 watts. Poling Electric Co. Announcer, Thomas J. Doonan. Daily ex Tues, 12-1, 2:30-3:30, 5-6 pm. Sun, 11-12:30. Central. Founded June 12, 1922.

WIBA

Madison, Wis. 247.8m-1210kc. 100 watts. The Capital Times Strand theater. Announcer, Kenneth F. Schmitt. Slogan, "Four Lakes City." Mon, 8-11 pm. Wed, 7-11 pm. Fri, 6-7 pm. Sat, 9-11 pm. Sun, 10:45-12 n. Central. Founded June, 1924.

WIBG

Elkins Park, Pa. 322.4m-930kc. 50 watts. St. Paul's Protestant Episcopal church. Announcer, W. Le Roy Anspach. Sun, 10:55 am, 3:55 pm. Eastern. Founded 1925.

WIBM

Jackson, Mich. 218.8m-1370kc. 100 watts. C. L. Carroll. (Portable.)

WIBO

Chicago, Ill. (tr. at Des Plaines). 526m-570kc. 5000 watts. Nelson Brothers Bond and Mtg. Co. Announcers, Walter Preston, "Stu" Dawson. Central. Founded May 20, 1925.

WIBR

Steubenville, Ohio. 211.1m-1420kc. 50 watts. Thurman A. Owings. Announcer, Robert Merryman. Daily ex Sun, 4-5 pm, 8-10 pm. Sun, 10:30 am-12:15 pm, 4-5 pm, 7:30-8:45 pm. Founded January, 1924. Eastern.

WIBS

Elizabeth, N. J. 206.8m-1450kc. 250 watts. New Jersey Broadcasting Corp. Announcers, Capt. H. J. Lepper, J. H. Lepper. Sun, 10:30 am-12, 3:30-5:45 pm. Mon, 8:30-10 am, 6-9 pm. Tues, 11 am-12, 1-3 pm. Wed, 11 am-1 pm, 9-12 mid. Thurs, 3-5 pm. Fri, 8:30-10 am, 5-8 pm. Sat, 12 n-3 pm, 9-10:30 pm. Founded June, 1925.

WIBU

Poynette, Wis. 228.9m-1310kc. 100 watts. The Electric Farm. Central. Founded July 10, 1925.

WIBW

Topeka, Kan. 230.6m-1300kc. 1000 watts night, 2500 day. Capper Publications. Announcer, Joe Nickell. Daily ex Sun, 6-8, 10:10-11; 12:15-1:25, 1:30-2, 3-4, 5:30-7, 8:30-10. Fri, Sat, 11-12 pm. Sun, 10:40-1:25, 5:20-7. Central. Founded 1926.

WIBX

Utica, N. Y. 249.9m-1200kc. 100 watts night, 300 day. WIBX, Inc. Daily ex Sun, 7 am-6:30 pm. Daily ex Sun, Wed, 6:30-10 pm. Sun, 10:30-12 n, 2-4 pm, 8-10. Eastern. Founded 1923.

WIBZ

Montgomery, Ala. 199.9m-1500kc. 15 watts. A. D. Trum.

WICC

Easton, Conn. 252m-1190k.. 500 watts. The Bridgeport Broadcasting Station, Inc. Announcers, Edw. Hall, Art Withslandly, Walter Ryan, George Dana, Leonard Andrews. Slogan, "The Voice That Serves." Daily, 7:30 am to 1½ hours after sunset. Sun, 8:30 am to 1½ hours after sunset. Eastern. Founded October, 1925.

WIL

St Louis, Mo. 211.1m-1420kc. 1000 watts. Missouri Broadcasting Co. Announcers, "Bill" Ellsworth, L. A. Benson, C. W. Benson. Mon, 10 am-9 pm. Tues, 11:15 am-9 pm. Wed, 10 am-1 am. Thurs, 9 am-1 am. Fri, 11:15 am-1 am. Sat, 10 am-4 am. Sun, 9:30 am-1 am. Central. Founded Sept., 1922.

WILL

Urbana, Ill. 336.9m-890kc. 500 watts daytime, 250 watts night. University of Illinois. Announcer, J. C. Bayles. Daily ex Sun, 5-6 pm, 7:30-8 pm, music and 10 min. educational talk. Central. Founded 1922.

WILM

Wilmington, Del. 199.9m-1500kc. 100 watts. Delaware Broadcasting Co. Daily 9 am, 10-11 pm.

WINR

Bay Shore, N. Y. 247.8m-1210kc. 100 watts. Radiotel Mfg. Co.

WIOD

Miami Beach, Fla. 241.8m-1240kc. 1000 watts. Isle of Dreams Broadcasting Co. Announcer, Jesse H. Jay. Slogan, "Wonderful Isle of Dreams."

WIP

Philadelphia, Pa. 491.5m-610kc. 500 watts. Gimbel Bros. Announcer, E. A. Davies. Slogan, "Watch Its Progress." Daily ex Sun, 9:30-11 am, 12:30-1:30 pm, 3-4 pm, 6:30-7:30 pm. Mon, Wed, Fri, 7:30 pm-12 mid. Sun, 10 am-3:30 pm, 9 pm-12 mid. Eastern. Founded November, 1921.

WISN

Milwaukee, Wis. 267.7m-1120kc. 250 watts. Evening Wisconsin Co. Managed by Wisconsin News. Central. Founded Sept. 21, 1922.

WJAD

Waco, Texas. 241.8m-1240kc. 1000 watts. Frank P. Jackson. Daily ex Sun, 9:30-10:30 am, 11:30-12:30 pm, 6-7:30. Sun, 1-2 pm, 6:30-7:30. Central. Founded July 22, 1922.

WJAG

Norfolk, Nebr. 282.8m-1060kc. 500 watts. (500 watts 7 am-7 pm.) Norfolk Daily News. Announcer, Karl Stefan. Slogan, "The World's Greatest Country Daily and Home of Printer's Devil." Daily, 2:30-8:30 am, 12:15 pm, 2 pm, 3-5 pm, 6:30-7:30 pm, orchestra. Sun, 1 pm, 2 pm, 3 pm, music, orchestra. Central. Founded 1922.

WJAK

Kokomo, Ind. 228.9m-1310kc. 50 watts. Kokomo Tribune. Don Hall, announcer. Mon, Wed, Fri, 10 am, organ. Mon, 7:30 pm, music. Wed, Thurs, 5:30, concert. Wed, 6:30 pm, bible class; 7:30, Bridge. Fri, Sat, 7:30 pm. Founded September, 1921. Central.

WJAR

Providence, R. I. 336.9m-890kc. 250 watts. The Outlet Co. Announcers, J. A. Reilly, John T. Boyle. Slogan, "The Southern Gateway of New England." Daily ex Sun, Tues and Fri, 1:05-2 pm. Mon, 10:15-11:30 am, 6:15-11:15 pm. Tues, 10-11:30 am, 4-5 pm, 6:45-12 mid. Wed, 9:30-11:30 am, 6:45-11:15 pm. Thurs, 10:15-11:30 am, 6:45-10 pm. Fri, 9:30-12:15 pm, 4:30-5:30 pm, 6:15-10:15 pm. Sat, 10:45-11:30 am, 6:15-11:15 pm. Sun, 1:30-2 pm, 3-5:30 pm, 5:55-10:45 pm. Eastern. Founded Sept. 6, 1922.

WJAS

Pittsburgh, Pa. 232.4m-1290kc. 1000 watts. Pittsburgh Radio Supply House. Pickering's Studio. Announcer, Howdy Clark. Slogan, "World's Jolliest Aerial Station." Daily ex Sun, 7-9 am, 10 am-3:30 pm, 6:30-11 pm. Sun, 11-12 am, 2-11 pm. Eastern. Founded Aug. 4, 1922.

WJAX

Jacksonville, Fla. 238m-1260kc. 1000 watts. City of Jacksonville. Daily ex Sun, 11:57 am-1 pm. Daily ex Sun and Wed, 6 pm-mid. Wed, 6:30-10:30 pm. Sun, 11 am-n, 6:30-8:30 pm, 10-11 pm. Eastern. Founded Nov. 26, 1925.

WJAY

Cleveland, Ohio. 206.8m-1450kc. 500 watts. Cleveland Radio Broadcasting Corp. Announcer, James Walsh. Slogan, "On the Schofield Building." Eastern. Founded Jan. 7, 1927.

WJAZ

Mt. Prospect, Ill. 202.6m-1480kc. 5000 watts. Zenith Radio Corp. Announcer, George G. Smith. Daily, 8-10 pm. Sun, 7:30-9:30. Founded 1922. Central.

WJBC

La Salle, Ill. 249.9m-1200kc. 100 watts. Hummer Furniture Co. Announcer, John Hemmingway. Slogan, "Better Home Station." Daily ex Sun, 7:30-8 am, 9-9:30, 12:30-2 pm, 6-7, 7-8. Sun, 10-11 am, 12:30-2 pm. Founded May 4, 1925. Central.

WJBI

Red Bank, N. J. 247.8m-1210kc. 100 watts. Robert S. Johnson. Founded Sept. 15, 1925.

WJBK

Ypsilanti, Mich. 218.8m-1370kc. 50 watts. Ernest Goodwin. Announcer, H. T. Augustus. Mon, 9-11 pm. Thurs, 10-12 mid. Sun, 10-11:20 am, 7:30-8:30 pm. Eastern. Founded Oct. 27, 1925.

WJBL

Decatur, Ill. 249.9m-1200kc. 100 watts. William Gushard Dry Goods Co. Announcer, W. H. Wiley. Central. Founded Sept. 24, 1925.

WJBO

New Orleans, La. 218.8m-1370kc. 100 watts. Valdemar Jensen. Central. Founded 1922.

WJBT

Chicago, Ill. 389.4m-770kc. 25000 watts. Paul Rader and Chicago Gospel Tabernacle. Announcer, Don Hastings. Sun, 10 am-7:30 pm, 9:30 pm-mid. Central. Founded 1926.

WJBU

Lewisburg, Pa. 247.8m-1210kc. 100 watts. Bucknell University. Announcer, John Weber. Slogan, "In the Heart of the Keystone State." Fri, 8 pm. Eastern. Founded 1925.

WJBW

New Orleans, La. 249.9m-1200kc. 30 watts. C. Carlson, Jr. Tues, Fri, 7-8 pm. Sun, 9-11 pm. Daily, 1:30-2:30.

WJBY

Gadsden, Ala. 247.8m-1210kc. 50 watts. Gadsden Elec. Refrigeration Co. Slogan, "The Choice of the Majority." Announcer, Joe McCormack. Central.

WJJD

Chicago, Ill. 265.3m-1130kc. 20,000 watts. Loyal Order of Moose and Palmer House Station. Slogan: "The Voice of State Street." Announcers, Ellen Rose Dickey, Hugh Aspinwall. Daily, 7 am-8:30 pm. Central.

WJKS

Gary, Ind. 220.4m-1360kc. 500 watts. Thomas J. Johnson and Frances Kennedy Radio Corp. Announcer, Sandy Meek. Daily, 11 am-4 pm, 7 pm-8:45 pm. Mon, Tues, Wed, Sat, 11 pm-1 am. Thurs, Fri, Sun, 11 pm-mid. Central. Founded Aug. 16, 1927.

WJR

Detroit, Mich. (tr. at Pontiac). 399.8m-750kc. 5000 watts. 8xA O, 32 m. WJR, Inc. Slogan, "The Good Will Station." Announcers, Leo Fitzpatrick, John F. Patt, Neal Tomy, John B. Eccles, Gordon Higham, John K. Harper. Daily, 9 am-12 mid. Eastern. Founded August, 1925.

WJSV

Mt. Vernon Hills, Va. 205.4m-1460kc. 10,000 watts. Independent Pub. Co. Announcer, T. A. Robertson. Daily ex Sun, 12:30-1:30 pm. Daily ex Sat, Sun, 7 pm-11:30 pm. Sat, 7 pm-1:30 am. Sun, 7 pm-10:30 pm.

WJZ

New York, N. Y. (tr. at Bound Brook). 394.5m-760kc. 30,000 watts. R. C. A. Managed by National Broadcasting Co. Announcers, Milton J. Cross, Marley Sherris, Norman Sweetser, Curt Peterson. Daily ex Sun, 7:30 am-mid. Sun, 9-10 am, 1-11:15 pm.

WKAQ

San Juan, Porto Rico. 336.7m-890kc. 500 watts. Radio Corporation of Porto Rico. Announcer, Joaquin Agusty. Slogan, "The Island of Enchantment, Where the World's Best Coffee Grows." Wed, 7:30-9 pm. Fri, 9-11 pm. Eastern. Founded Dec. 3, 1922.

WKAR

East Lansing, Mich. 288.3m-1040kc. 500 watts. Michigan State College. Announcer, Keith Himebaugh. Daily ex Sun, 12-12:30 pm, weather, markets, agricultural topics. Eastern. Founded 1922.

WKAV

Laconia, N. H. 228.9m-1310kc. 100 watts. Laconia Radio club. Sun, 11 am. Eastern. Founded Oct. 1, 1922.

WKBB

Joliet, Ill. 228.9m-1310kc. 100 watts. Sanders Brothers. Al Sanders, announcer. Sun, 2-3 pm, religious, educational. Mon, 9-11 pm, local events, studio program. Wed, 9-12 pm, orchestra. Sat, 9-11, orchestra and studio program. Central.

WKBC

Birmingham, Ala. 228.9m-1310kc. 100 watts. R. B. Broyles. Mon, Tues, Wed, Thurs and Fri, 6-8 pm. Sat, 5:30-9 pm. Central. Founded June, 1926.

WKBE

Webster, Mass. 249.9m-1200kc. 100 watts. K. & B. Electrical Co. Tues, Thurs, 8-10 pm. Wed, 7:30-8:30 pm. Sat, 2-4 pm. Eastern. Founded Feb. 27, 1925.

WKBF

Indianapolis, Ind. 214.2m-1400kc. 500 watts. Noble B. Watson, Announcer, Carl Watson. Daily ex Sun, 10 am, 10:30, 10:40, 5 pm, 7, 7:10. Daily ex Sun, 12 n, Mon, 7:30 pm, 8:30, 9. Tues, 8:30-10:30 pm. Thurs, 7:30-12 pm. Fri, 8-12 pm. Sat, 10-12 pm. Sun, 9 am, Watch Tower; 2:30, 3:30, 7:30 pm. Central. Founded October, 1925.

WKBH

La Crosse, Wis. 217.8m-1380kc. 1000 watts. Callaway Music Co. Announcer, Arthur J. Hecht. Daily ex Sun, 7:30 am, 10, Aunt Sammy; 12 n, weather, U. S. Farm talks; 5:30-7 pm, 8-9 pm. Wed, Sat, 10-11 pm. Sun, 10:30 am, 4 pm. Central. Founded 1924.

WKBI

Chicago, Ill. 228.9m-1310kc. 50 watts. Fred L. Schoenwolf. Daily ex Sun, 9-10 am, 1-4 pm. Mon, 7-9 pm. Tues, 8-10 pm. Wed, 8-9 pm. Thurs, 9-11 pm. Fri, 9:30-12 mid. Sun, 12:15 am-5 am. Central. Founded August, 1926.

WKBN

Youngstown, Ohio. 526m-570kc. 500 watts. Radio Electric Service Co. Announcers, Arthur Brock, Warren P. Williamson, Jr. Daily ex Sun, 7:30 am, exercises. Tues, 5:45 pm. Thurs, Sat, 6 pm. Eastern. Founded September 1926.

WKBO

Jersey City, N. J. 206.8m-1450kc. 250 watts. Camith Corp. Announcers, H. F. Bidwell, Donald Fischer. Mon, 10-12 n, 9-12. Tues, 3-6 pm. Wed, 8-10 am, 6-9 pm. Thurs, 12-3 pm. Fri, 10-12, 8-10 pm. Sat, 3-6 pm, 8:30-12. Sun, 2-3:30, 9:30-12 mid. Eastern. Founded September 11, 1926.

WKBP

Battle Creek, Mich. 211.1m-1420kc. 50 watts. Battle Creek Enquirer and News.

WKBQ

New York, N. Y. 222.1m-1350kc. 250 watts. Standard Cahill Co., Inc. Announcer, Allan Cahill. Mon, 12-1:30, 6-mid. Tues, 12-4:30 pm. Thurs, 3-5:30 pm. Fri, 6-7 pm. Sat, 12-6 pm. Sun, 6-8 pm. Eastern. Founded September, 1926.

WKBS

Galesburg, Ill. 228.9m-1310kc. 100 watts. Permil N. Nelson. Announcer, Paul W. Palmquist. Slogan, "The Voice of Galesburg." Mon, Wed, Fri, 9:30-11:30 am, 12:30-1:30 pm, 6:30-11 pm. Tues, Thurs, 9:30-11:30 am, 12:30-1:30 pm, 6:30-9 pm, 10-11 pm. Sat, 9:30-11:30 am, 12:30-1 pm, 2-3 pm, 6:30-9 pm, 10-12 pm. Central. Founded October, 1926.

WKBV

Brookville, Ind. 199.9m-1500kc. 100 watts. Knox Battery & Electric Co. Wed, 7:30-9 pm. Fri, 7-9 pm. Sun, 7-9 pm. Central.

WKBW

Amherst, N. Y. 204m-1470kc. 5000 watts. Churchill Evangelistic Assn., Inc. Daily ex Sun, 3-4 pm, 6:30-10. Sun, 9:30 am, 10:30, 3 pm, 7-9, 10:15-12 mid. Eastern. Founded 1926.

WKBZ

Ludington, Mich. 199.9m-1500kc. 50 watts. "The Voice of Western Michigan." K. L. Ashbacker. Daily ex Sun, 10-11 am, 12-1 pm. Mon, 8-10 pm. Sun, 10:30-12 n, 7-9. Central. Founded Nov. 23, 1926.

WKEN

Buffalo, N. Y. 288.3m-1040kc. 1000 watts. WKEN, Inc. Announcer, Walter L. Amidon. Daily daylight broadcasting. Eastern. Founded Fall, 1925.

WKJC

Lancaster, Pa. 249.9m-1200kc. 100 watts. Kirk Johnson & Co. Announcers, M. W. Gehman, L. H. Bailey. Daily ex Sun, 11-12 n. Daily, 6-8:30 pm. Sun, 10:45-12 n, 7:30-10:30 p.m. Eastern. Founded November, 1921.

WKRC
Cincinnati, Ohio. 545.1m-550kc. 500 watts. Kodel Elec. & Mfg. Co. Eastern. Founded May, 1924.

WKY
Oklahoma City, Okla. 333.1m-900kc. 1000 watts. WKY Radiophone Co. Daily, 6:30 am-11:45 pm. Sun, 11 am-11 pm. Central.

WLAC
Nashville, Tenn. 201.2m-1490kc. 5000 watts. Life and Casualty. Daily ex Sun, 6-9 am, 12-3 pm. Mon, Tues, Wed, 9-12 pm. Thurs, Fri, Sat, 6-9 pm. Sun, 4:30-5:30 pm, 6-7, 9-10 pm. Central. Opened Nov. 24, 1926.

WLAP
Louisville, Ky. 249.9m-1200kc. 30 watts. Virginia av. Baptist Church. Sun, 10:45 am, 7:30-8:45 pm. Central. Founded 1922.

WLBC
Muncie, Ind. 228.9m-1310kc. 50 watts. Donald A. Burton.

WLB
Minneapolis, Minn. 239.9m-1250kc. 1000 watts. U. of Minnesota. Announcer, Gordon C. Harris. Tues, 6:30-8:30 pm. Wed, 7-9 pm. Fri, 6:30-7:30 pm. Sat, 8-10 pm. Central. Opened 1921.

WLBF
Kansas City, Mo. 211.1m-1420kc. 100 watts. Everett L. Dillard. Slogan, "Where Listeners Become Friends." Central. Founded Nov. 13, 1926.

WLBG
Petersburg, Va. 249.9m-1200kc. 100 watts. R. A. Gamble.

WLBH
Farmingdale, N. Y. 211.1m-1420kc. 30 watts. Jos. J. Lombardi. Announcer, H. J. Martin. Eastern.

WLBL
Stevens Point, Wis. 333.1m-900 kc. 2000 watts. 6 am-6 pm. Wisconsin Dept. of Markets. Slogan, "Wisconsin, Land of Beautiful Lakes." Central.

WLBO
Galesburg, Ill. 228.9m-1310kc. 100 watts. Frederick A. Trebbe, Jr. Central. Founded Jan. 16, 1927.

WLBV
Mansfield, Ohio. 247.8m-1210kc. 100 watts. Mansfield Broadcasting Association. John F. Weimer. Daily ex Sun, 6-7 pm. Mon, 9-11 pm. Wed, 9-11 pm. Sat, 9-1 am. Sun, 10:30-11:30 am, 7:30-10 pm. Central. Founded Jan. 1, 1927.

WLBW
Oil City, Pa. 238m-1260kc. 500 watts. Radio Wire Program Corp. Announcers, Frank Proudfoot, Cyril King, George Sutherland, Leigh Ore. Eastern. Founded 1926.

WLBX
Long Island, N. Y. 199.9m-1500kc. 100 watts. John N. Brahy. Mon, Wed, Fri, 12-1 pm, 6-8 pm. Tues, Thurs, 12-1 pm, 10-mid. Sat, 12-2 pm, 9-mid. Sun, 11 am-1 pm, 6-7 pm.

WLBZ
Bangor, Me. 483.6m-620kc. 250 watts night, 500 watts day. Maine Broadcasting Co. Announcers, Jack Atwood, Henry C. Wing. Slogan, "This Is the Maine Station." Daily, 10 am-12:30, 5:30-mid. Sun, 10 am, Watch Tower; 11 am, church services; 2:30 pm, concert.

WLCI
Ithaca, N. Y. 247.8m-1210kc. 50 watts. Lutheran Assn. of Ithaca. Announcer, Robert F. Schuetz. Slogan, "The Church at the Gate of the Campus." Sun, 10:45 am, 7:45 pm. Eastern. Founded 1926.

WLEX
Lexington, Mass. 211.1m-1420kc. 100 watts night, 250 watts day. Lexington Air Station. Announcers, Gerald Harrison, Carl S. Wheeler. Daily ex Sat and Sun, 8-11 am, 5-11 pm. Eastern. Founded October, 1926.

WLIB
Chicago, Ill. (tr. at Elgin.) 416.4m-720kc. 25,000 watts. Liberty Magazine. Announcers, Quinn Ryan, Tommy Coates. See WGN. Central. Founded 1925.

WLIT
Philadelphia, Pa. 535.4m-560kc. 500 watts. Lit Bros. Eastern. Founded March 18, 1923.

WLOE
Boston, Mass. (tr. Chelsea). 199.9m-1500kc. 100 watts. Boston Broadcasting Co. Announcers, Ted Hill, Jimmy Godfrey. Daily ex Sun, 9 am-2 pm, 4-12 pm. Eastern.

WLS
Chicago, Ill. (tr. at Crete). 344.6m-870kc. 5000 watts. Prairie Farmer. Announcer, Harold Safford. Daily ex Sun, 7-10 am, 10:30-11:15 am, 11:45 am-5 pm. Mon, Thurs, Fri, 5:30-11 pm. Tues, Wed, 5:30-9 pm. Sat, 5:30-mid. Sun, 12:20 pm-2:30 pm, 6-8 pm. Central. Founded April 6, 1924.

WLSI
Providence, R. I. 247.8m-1210kc. 100 watts. Dutee W. Flint, Inc. Slogan, "Community Service." Announcer, H. Holmquist. Daily ex Sat, 3:30 pm, 8 pm. Eastern. Founded January, 1925.

WLTH
Brooklyn, N. Y. 214.2m-1400kc. 500 watts. Voice of Brooklyn, Inc. Eastern.

WLW
Cincinnati, Ohio (tr. at Mason). 428.3m-700kc. 50000 watts. The Crosley Radio Corp. Daily, 6:30 am-1:30 am. Eastern. Founded 1921.

WLWL
New York, N. Y. (tr. at Kearney). 272.6m-1100kc. 5000 watts. The Paulist League. Announcer, Bartholomew Sheehan. Slogan, "For God and Country." Mon, Tues, Wed, Thurs, Fri, Sat, 6-8 pm. Sun, 3:15-4:30 pm, 8-9:15 pm. Eastern.

WMAC
Cazenovia, N. Y. (tr. at Cazenovia). 526m-570kc. 250 watts. Clive B. Meredith. Thurs, 12 n, farm program; 8 pm, popular studio. Founded 1922. Eastern.

WMAF
South Dartmouth, Mass. 220.4m-1360kc. 500 watts. Round Hills Radio Corp.

WMAK
Buffalo, N. Y. (tr. at Martinsville). 333.1m-900kc. 750 watts (tr. Tonawanda). WMAK Broadcasting Systems, Inc. Announcers, William Fay, Robert Steigl, Robert Young. Founded Sept. 22, 1922.

WMAL
Washington, D. C. 475.9m-630kc. 250 watts. M. A. Leese Radio Co. Eastern.

WMAN
Columbus, Ohio. 247.8m-1210kc. 50 watts. First Baptist church. Announcer, Ed Anderson. Sun, 10:30-11:45 am, 7:30-8:45 pm. Eastern. Founded September, 1922.

WMAQ
Chicago, Ill. 447.5m-670kc. 5000 watts. The Chicago Daily News. Announcers, Bill Hay, George Simons. Daily ex Sun, 6 am-2 am. Sun, 10:45 am-11 pm. Central. Founded April 13, 1922.

WMAY
St. Louis, Mo. 249.9m-1200kc. 100 watts. Kingshighway Presbyterian church. Announcer, Fred Scago. Slogan, "May Every By-Way Hear Kingshighway." Sun, 11 am, 8 pm. Central.

WMAZ
Macon, Ga. 336.9m-890kc. 500 watts. Mercer University. Announcer, E. K. Cargill. Daily ex Sun, 1-3 pm, 6:30-8:30 pm. Sun, 11:30 am-12:45; PC church, 1-3 pm. Eastern. Founded 1925.

WMBA
Newport, R. I. 199.9m-1500kc. 100 watts. LeRoy J. Beebe.

WMBC
Detroit, Mich. 211.1m-1420kc. 100 watts. Michigan Broadcasting Co. Daily, 4-11 pm. Sat, 4 pm-1 am. Eastern. Founded 1925.

WMBD
Peoria Heights, Ill. 208.2m-1440kc. 500 watts night, 1000 watts day. Peoria Heights Radio Laboratory. Daily ex Sun, 12 n,-12 mid. Sun, 11-12:30, church services, afternoon concert.

WMBF
Miami Beach, Fla. 535.4m-560kc. 500 watts. Fleetwood Hotel. Announcer, Paul Whitehurst. Daily, 9-11 am, 12-2 pm, 5-6 pm, 9-11 pm. Eastern. Founded 1924.

WMBG
Richmond, Va. 247.8m-1210kc. 100 watts. Havens and Martin. Announcers, H. W. Jones, W. H. Wood. Daily ex Sun, 6-9. Sun, 11-12:30 pm, 8-9:30. Eastern.

WMBH
Joplin, Mo. 211.1m-1420kc. 100 watts. Edwin Aber. Announcer, E. D. Aber. Mon, Tues, Wed, Thurs, 12:15-1 pm, 5:30-7:30, 8:30-10:30. Fri, 12:30-1:15 pm, 5:30-7:30. Sat, 12:30-1:15 pm, 5:30-7:30, 8:30-10:30. Sun, 10:50-12 n, 6, 7:30. Central.

WMBI
Chicago, Ill. 277.6m-1080kc. 5000 watts. Moody Bible Institute. Slogan, "The West Point of Christian Service." Announcer, Wendell P. Loveless. Daily ex Sun, 7-7:40 am, 10:30-11:30 am, 12:30-1:30 pm, 3-4 pm. Sun, 2-3:30 pm. Mon, Wed, Thurs, Fri, 4-4:30 pm. Fri, 12-1 am. Central. Founded July 28, 1926.

WMBJ
Wilkensburg, Pa. 199.9m-1500kc. 100 watts. Rev. John W. Sproul.

WMBL
Lakeland, Fla. 228.9m-1310kc. 100 watts. Benford's Radio Studios. Daily ex Sun, 9:30-10 am, 1:15-2 pm, 7-9 pm. Sun, 11-12 n, 7:30-8:30. Eastern.

WMBM
Memphis, Tenn. 199.9m-1500kc. 10 watts. Seventh Day Adventist church.

WMBO
Auburn, N. Y. 218.8m-1370kc. 100 watts. Radio Service Laboratories. Daily ex Sat. Sun, 12-1:30 pm, 3-4 pm. Mon, Wed, 6-7:30 pm. Tues, Thurs, 5:30-8 pm. Sat, 7:45-8:15 pm. Sun, 9:30-11 am, 3-4 pm, 6-7:30 pm.

WMBQ
Brooklyn, N. Y. 199.9m-1500kc. 100 watts. Paul J. Gollhofer.

WMBR
Tampa, Fla. 247.8m-1210kc. 100 watts. F. J. Reynolds. Daily ex Sun, 11 am-12 pm, 2-4 pm, 6-11 pm. Eastern.

WMBS
Harrisburg, Pa. 209.7m-1430kc. 500 watts. Mack's Battery Co. Announcer, W. S. McCachren. Slogan, "The Voice of the Susquehanna." Daily ex Sun, 7-9 am, 11 am, 1 pm, 5-11:30 pm. Sat, 11:30 pm, 3 am. Eastern. Founded March 1, 1924.

WMC
Memphis, Tenn. 384.4m-780kc. 500 watts. The Commercial Appeal. Announcer, Francis S. Chamberlin. Slogan, "Station WMC, Memphis." "Down in Dixie." Daily ex Sun, 12 n, Mon, 7-10 pm, N.B.C.; Tues, 9:50 am, 7 pm, N.B.C.; 7:30, music. Sun, 11 am, services; 5:30, concert; 6:20, N.B.C.; 8, N.B.C.; 9:15, N.B.C. Founded Jan. 20, 1923. Central.

WMCA
New York, N. Y. (tr. at Hoboken). 526m-570kc. 50[0] watts. Hotel McAlpin. Announcer, Harry Mack. Slogan, "Where the Searchlight Flashes and the White Way Begins." Daily ex Sun, 8:30 am-6 pm, [8] pm-12 mid. Sun, 9:30 am-5 pm, 6-8 pm, 9:15-11:[30] pm. Eastern.

WMES
Boston, Mass. 199.9m-1500kc. 50 watts. Mass Educational Society. Announcer, John R. Jones. Sun, 10:45-12 n, 1:55-2:30 pm, 7:45-9. Eastern. Founded Aug. 1, 1927.

WMMN
Fairmont, W. Va. 336.9m-890kc. 500 watts. Holt Rowe Novelty Co. Daily ex Sun, 3-4 pm. Mon, Wed, Fri, 11-n. Tues, Thurs, Sat, 10:30 am-12 n. Mon, 7-10 pm. Tues and Fri, 7-9 pm. Wed, 8-10 mid.-2 am. Thurs, 8:30-10:30 pm. Sat, 7 pm-1 am. Sun, 10:30 am-n, 2-5 pm, 7:30-9:30 pm.

WMPC
Lapeer, Mich. 199.9m-1500kc. 100 watts. First Methodist Protestant church. Daily ex Sat, Sun, 9-[1] am, 4-6 pm. Daily ex Sat, 12-1 pm. Daily ex Wed, Sat, 9:30 pm. Sun, 10-12 n, 12-1 pm, 4-5;30, 7:30-12. Central. Founded Dec. 6, 1926.

WMRJ
Jamaica, N. Y. 211.1m-1420kc. 10 watts. Peter J. Prinz. Tues, Thurs, 7:30-12 mid. Sat, 12-2:30 am. Sun, 12-5:30 pm. Eastern. Opened July 9, 1926.

WMSG
New York, N. Y. 222.1m-1350kc. 250 watts. Madison Square Garden. Announcer, Horace E. Beaver. Mon, 3-6 pm. Tues, 9-12 pm. Wed, 3-9 pm. Thurs, 12-3 pm, 9-12 pm. Fri, 8:30-11. Sat, 9-12 pm. Eastern.

WMT
Waterloo, Iowa. 249.9m-1200kc. 250 watts. Waterloo Broadcasting Co. Announcers, Raymond L. Hill, Harold E. Clark. Daily ex Sun, 8:45-11:15 am, 1:30, 3:30, 5:30, 8 pm. Sun, 9 am, 4, 6, 7:30 pm. Central. Founded July 29, 1922.

WNAC
Boston, Mass. 243.8m-1230kc. 500 watts night, 100[0] watts day. The Shepard Stores. Announcers, Bel Hadfield, E. Lewis Dunham, Joseph Lopez, Jean Sargent. Eastern. Founded July 31, 1922.

WNAD
Norman, Okla. 296.9m-1010kc. 500 watts. University of Oklahoma. Announcer, Bill Cram. Slogan, "Voice of Soonerland." Mon, Thurs, 7:15-9 pm. Wed, 9-10 pm. Sat, 2-5 pm. Sun, 3:15-4:15 and 4-5 (alternating). Central. Founded September, 1922.

WNAT
Philadelphia, Pa. 228.9m-1310kc. 100 watts. Lennig Bros. Co. Daily ex Sun, 9-10:30 am. Tues, 5-12 pm. Wed, 7:30-10 pm. Sat, 1-4 pm, 7:30 pm-mid. Eastern. Founded 1921.

WNAX
Yankton, S. D. 526m-570kc. 1000 watts. Gurney Seed & Nursery Co. Daily ex Sun, 6 am-8 pm. Sun, 10:30 am-8 pm. Central. Founded 1921.

WNBF
Binghamton, N. Y. 199.9m-1500kc. 50 watts. Howitt-Wood Radio Co., Inc. Daily ex Sat and Sun, 12 n-1:30 pm. Mon, Thurs, 7-11 pm. Tues, Wed, Fri, 7-11:30 pm. Sat, 12 n-2 pm, 7 pm-mid. Sun, 11 am-1 pm, 5-11 pm. Eastern.

WNBH
New Bedford, Mass. 228.9m-1310kc. 100 watts. New Bedford Hotel. Announcer, I. Vermilya. Mon, 6-10:30 pm. Tues, Thurs, 7-8 pm; Wed, 6-10 pm. Fri, 6-10:30 pm. Sun, 11-12:15 pm, 7:30-9 pm. Eastern. Founded 1923.

WNBJ
Knoxville, Tenn. 228.9m-1310kc. 50 watts. Lonsdale Baptist Church. Thurs, Sun, 9:45 am, 10:45, 5-6 pm, 7. Central.

WNBO
Washington, Pa. 249.9m-1200kc. 15 watts. John Brownlee Spriggs. Slogan, "Where the Hills of Penn, Greet the Western Lea." Daily ex Sun, 2-4 pm, 9-11 pm. Sun, 11 am, 7 pm, services. Eastern.

WNBQ
Rochester, N. Y. 199.9m-1500kc. 15 watts. Gordon P. Brown.

WNBR
Memphis, Tenn. 209.7m-1430kc. 500 watts. Popular Radio Shop. Announcer, Mrs. John Ulrich. Daily ex Sun, 10 am-11 am, 2-4 pm, 6-10 pm. Sun, 4:30-7 pm. Central. Opened Feb. 28, 1927.

WNBW
Carbondale, Pa. 249.9m-1200kc. 5 watts. Home Cut Glass and China Co.

WNBX
Springfield, Vt. 249.9m-1200kc. 10 watts. First Congregational Church Corp.

WNBZ
Saranac Lake, N. Y. 232.4m-1290kc. 10 watts. Smith and Mace. Daily, all day. Eastern.

WNJ
Newark, N. J. 206.8m-1450kc. 250 watts. Radio Investment Co. Inc. Eastern.

WNOX
Knoxville, Tenn. 535.4m-560kc. 1000 watts. Sterchi Bros. Central. Founded 1921.

WNRC
Greensboro, N. C. 208.2m-1440kc. 500 watts. Wayne M. Nelson. Daily ex Sat, Sun, 12:30-3 pm. Sun, 11:15 am and 8 pm, services. Eastern. Founded March 24, 1926.

WNYC
New York, N. Y. 526m-570kc. 500 watts. New York Municipal Radio Station. Slogan, "Municipal Broadcasting Station of the City of New York." Eastern. Founded July 8, 1924.

WOAI

San Antonio, Texas. 252m-1190kc. 5000 watts. Southern Equip. Co. (Evening News-Express). Announcer, J. G. Cummings. Slogan, "The Winter Playground of America, Where the Sunshine Spends the Winter." Daily ex Sun, 10 am, weather, markets, news; 12-12:45, Farm and Home hour; 2:30, 3:30, music; 4:30, 5:45, markets, news, sports. Mon, 5:30-6, 7-7:30, 8:30-9:30, N.B.C. Tues, 3:30-4, 7-10:30, N.B.C. Wed, 8-9:30, N.B.C. Thurs, 9:45-10 am, Hands of History; 6-7 pm, organ; 7-9:30, N.B.C. Fri, 10-11 am, R. C. A. School program; 9-9:30, N.B.C. Sat, 1:30-2:30 pm, R. C. A. Demonstration hour; 8-10, N.B.C. Sun, 11 am, 12:30-1, 5-5:30, 7-7:15, 8:15-9:15, N.B.C. Central. Founded summer 1922.

WOAN

Lawrenceburg, Tenn. 499.7m-600kc. 500 watts. Vaughn School of Music. Anouncer, Y. M. Cornelius. Sun, 11-12 n. Daily, 12-1 pm, 7-8 pm. Tues, Thurs, 11-12 pm. Central.

WOAX

Trenton, N. J. 234.2m-1280kc. 500 watts. F. J. Wolff. Slogan, "Trenton Makes; the World Takes." Daily, 12-2 pm. Wed, Sat, 8-12 pm. Sun, 7:45-10 pm. Eastern. Founded March 2, 1923.

WOBT

Union City, Tenn. 228.9m-1310kc. 15 watts. Titsworth Radio Music Shop. Daily ex Sun, 9:30-10:30 am, 3:30-4:30 pm. Sun, 4-5 pm. Eastern.

WOBU

Charleston, W. Va. 516.9m-580kc. 250 watts. Charleston Radio Broadcasting Corp. Announcer, Wally Fredericks. Daily ex Sun, 10:30-12, 1:30-3 pm. Mon, Wed, Fri, 7-9 pm. Tues, Thurs, Sat, 9-11 pm. Sun, 5-6:30 pm. Eastern.

WOC

Davenport, Iowa. 299.8m-1000kc. 5000 watts. The Palmer School of Chiropractic. Announcers, Peter MacArthur, Edgar Twamley. Slogan, "Where the West Begins and in the State Where the Tall Corn Grows." Mon, Wed, Fri, 5 pm-mid. Tues, Thurs, Sat, 7:30 am-5 pm. Sun, 10:45 am-5 pm, alternating 5 pm-10:45 pm. Founded May, 1922.

WOCL

Jamestown, N. Y. 247.8m-1210kc. 25 watts. A. E. Newton. Slogan, "We're on Chautauqua Lake." Announcer, Bob Page. Tues, 6-9 pm. Wed, 6-7:30 pm. Fri, 6-9 pm. Sat, 2:30 pm, sports. Sun, 10:30 am, bible students' lectures; 7:30 pm, Christian Science service. Eastern.

WODA

Paterson, N. J. 239.9m-1250kc. 1000 watts. O'Dea Temple of Music. Slogan, "A Voice From the Silk City." Founded April 13, 1925. Eastern.

WOI

Ames, Iowa. 535.4m-560kc. 3500 watts. Iowa State College. Announcer, A. G. Woolfries. Daily ex Sun, 6:30 am, 7, 7:15, 9, 9:10, 9:30, 10, 10:30, 12:20 pm, 12:30, 12:40, 12:45, 1:15, 1:30. Founded April, 1922. Central.

WOKO

Mt. Beacon, N. Y. 208.2m-1440kc. 500 watts. Hudson Valley Broadcasting Co. Slogan, "The Voice From the Clouds." Daily, 10-11 am, 6-8 pm. Sat, 9-11 pm. Sun, 11 am, 12:30 pm, 3:30. Eastern. Founded March, 1924.

WOL

Washington, D. C. 228m-1310kc. 100 watts. American Broadcasting Co. Daily ex Sun, 7:30 am-12 n, 5:45-8 pm, 10 pm-mid. Sun, 10 am-1:30 pm; 5-9:15 pm. Founded 1924. Eastern.

WOMT

Manitowoc, Wis. 247.8m-1210kc. 100 watts. The Mikadow theater. Announcer, F. M. Kadon. Daily ex Sun, 11:45 am-1:10 pm, 5:45-7. Sun, 10:30-12 am, Fri, 7-8 pm. Central. Founded July, 1926.

WOOD

Grand Rapids, Mich. 236.1m-1270kc. 500 watts. Walter B. Stiles, Inc. Mon, Tues, Wed, Thurs, Fri, 9-10:30 am, 3:30-4:30 pm, 6-7 pm, 8-11 pm. Sat, 9-10:30 am, 3:30-4:30 pm, 6-7 pm. Sun, 4-5 pm, 9-10 pm. Central.

WOQ

Kansas City, Mo. 491.5m-610kc. 1000 watts. Unity School of Christianity. Announcer, Rex G. Bettis Daily ex Sun, 11-11:30 am. Wed, 10:30-11:30 pm. Thurs, 6-7 pm. Fri, 9-10 pm. Sun, 11 am-12:30 pm, Daily ex Sun, 11-11:30 am. Wed, 10:30-11:45 pm. 2:30-3:45, 8-9:15 pm, 10-11 pm. Central. Founded 1921.

WOR

Newark, N. J. (Tr. at Kearney.) 422.3m-710kc. 5000 watts. L. Bamberger & Co. Announcers, John B. Gambling, Lewis Reid, Meredith Page, Hugh Walton, Roger Bower. Daily ex Sun, 6:45-8 am, 9-2 pm, 2:30-12. Sun, 2-11 pm. Founded 1922. Eastern.

WORD

Batavia, Ill. 202.6m-1480kc. 5000 watts. Peoples Pulpit Association. Announcer, J. P. Holmes. Slogan, "Watchtower Station WORD." Daily ex Sun, 10-11 am, 7-8 pm. Sun, 10 am-n, 1-7:30 pm. Central. Founded December, 1924.

WOS

Jefferson City, Mo. 475.9m-630kc. 500 watts night, 1000 day. Missouri State Marketing Bureau. Announcer, Jack Heiny. Slogan, "Watch Our State." Daily ex Sun, 9 am, 10, 10:30, 11, 12 n, 1 pm, 2, markets, stocks, weather. Mon, Tues, Wed, Thurs, Fri, 6:45 pm; markets, 7:15, news. Fri, 4 pm, children's hour. Mon, Wed, 8 pm. Fri, 8:15 pm. Central. Founded 1922.

WOV

New York, N. Y. 265.3m-1130kc. 1000 watts. International Broadcasting Corp. Daylight until 6 pm.

WOW

Omaha, Neb. 508.2m-590kc. 1000 watts. Woodmen of the World. Announcer, Lester Palmer. Slogan, "Where the West Is at its Best." Daily ex Sun, 8 am, 9:15, 11:15, 1 pm, 5, markets. Programs daily at 8:15 am, 9:30 am, 11 am, 11:20 am, 12 n, 1 pm, 2 pm, 3 pm, 5 pm, 6 pm, 7 pm, 8 pm, 9 pm, 10 pm, 11pm, mid. Central. Founded April 2, 1923.

WOWO

Fort Wayne, Ind. 258.5m-1160kc. 10,000 watts. Main Auto Supply Co. Announcers, Al Becker, Don Kruse, Howard Ackley, A. H. Kuckein. Daily ex Sun, 11 am-2 pm, 3-5 pm. Sat, Sun, 8-10 pm. Mon, 9:30-11 pm. Tues, Thurs, 6-11 pm. Wed, 8:30-11 pm. Fri, 9-11 pm. Central. Founded April, 1925.

WPAP

Palisade, N. J. 296.9m-1010kc. 250 watts. Palisade Amusement Park. Announcer, Perry Charles. Eastern.

WPAW

Pawtucket, R. I. 247.8m-1210kc. 100 watts. Shortenberg & Robinson Co. Announcer, H. E. Stafford XYZ. Slogan, "The City of Diversified Industries." Eastern. Opened January, 1924. Reopened August, 1926.

WPCC

Chicago, Ill. 526m-570kc. 500 watts. North Shore Congregational Church. Announcer, Ralph E. Briggs. Daily ex Sun, 4-5 pm. Wed, 11 pm. Sun, 10:30 am-12:30 pm, 4 pm-mid. Central. Founded July, 1924.

WPCH

Hoboken, N. J. 370.2m-810kc. 500 watts. Concourse Radio Corp. 10 am-7 pm daily. Sun, 9:30 am-7 pm. Eastern.

WPG

Atlantic City, N. J. 272 6m-1100kc. 5000 watts. Municipality of Atlantic City. Slogan, "World's Playgrounds." Daily ex Sun, 1-2, 4-6 pm, 6:45-12 mid. Sun, 3:15 pm, 4:15 pm, 5:15, 9:15, 10:30. Eastern. Founded Jan. 3, 1924.

WPRC

Harrisburg, Pa. 249.9m-1200kc. 100 watts. Wilson Printing & Radio Co. Wed, 9-11 pm. 2nd and 4th Sun, 11 am, 1:30 pm, 7:30 pm, 9 pm. 1st and 3rd Sun, 9 pm. Eastern. Opened September 30, 1925.

WPSC

State College, Pa. 243.8m-1230kc. 500 watts. Pa. State College. Announcers, D. M. Cresswell, D. D. Henry. Slogan, "The Voice of the Nittany Lion." Mon, Tues, Wed, Thurs, Fri, 12:45 pm. Sat, 2 pm. Sun, 11 am. Eastern. Founded Nov., 1921.

WPSW

Philadelphia, Pa. 199.9m-1500kc. 50 watts. Philadelphia School of Wireless Telegraphy. Slogan, "First Wireless School in America. Eastern. Founded 1908.

WPTF

Raleigh, N. C. 440.9m-680kc. 1000 watts. Durham Life Ins. Co. Announcer, George L. Sutherland. Slogan, "We Protect the Family." Daily ex Sat, Sun, 9:30-10:30, 11-11:30, 12-1, 3-4, 5:45-8:15. Sun, 11-12:30, 1-2, 7:30-8:30. Sat, 9:30-10:30, 11-11:30, 12-1 pm. Eastern. Founded October 1, 1927.

WQAM

Miami, Fla. 241.8m-1240kc. 1000 watts. Miami Broadcasting Co. Announcer, Frederick W. Mizer. Slogan, "The Most Southern Broadcasting Station in the U. S." Daily ex Sun, 11:50 am-1 pm, 5-9 pm. Sun, 9-12 n, 7-9 pm. Eastern. Founded February 1, 1922.

WQAN

Scranton, Pa. 340.7m-880kc. 250 watts. Scranton Times. Announcer, T. V. Nealon. Slogan, "The Voice of the Anthracite." Daily ex Sun, 12:30-1 pm, 4:30-5, news, reports, sports, music. Tues, Fri, 8 pm, entertainment. Sat, 6:30-7:15 pm, dance music. Sun, 4-5 pm. Eastern. Opened Jan. 8, 1923.

WQAO

Palisade, N. J. 296.9m-1010kc. 250 watts. Calvary Baptist Church. Announcer, G. R. Windham. Slogan, "The First Church Owned and Operated Broadcasting Station in the World." Founded 1922. Eastern.

WQBC

Utica, Miss. 220.4m-1360kc. 300 watts. Utica Chamber of Commerce, Inc. Daily, 8 am-2:15 pm. Tues, Fri, 7-10 pm. Sun, 12:30-1:30 pm. Central.

WQBJ

Clarksburg, W. Va. 249.9m-1200kc. 65 watts. John Raikes.

WQBZ

Weirton, W. Va. 211.1m-1420kc. 60 watts. J. H. Thompson.

WRAF

La Porte, Ind. 249.9m-1200 kc. 100 watts. Radio Club, Inc. Announcer, Charles Middleton. Slogan, "The Voice of the Maple City." Daily ex Sun, 9-10 am, music; 12:15-12:30, news; 5:30-8, music. Fri, Sat, 8-9:30 pm. Sun, 10:45 am-12:15 pm, 4:15-5:15 pm, 7-8 pm, church services. Founded April, 1923. Central.

WRAK

Erie, Pa. 218.8m-1370kc. 50 watts. Economy Light Co. Announcer, H. E. Flath. Slogan, "The Gateway to Cloverland." Eastern. Founded 1924.

WRAW

Reading, Pa. 228.9m-1310kc. 100 watts. Avenue Radio & Elec. Shop. Slogan, "The Schuylkill Valley Echo." Announcer, C. M. Chafey. Daily ex Sun, 7:30-9:30 am, 12 n-1 pm. Tues, 8-11:30 pm. Thurs, 7-12 mid. Sun, 11 am, 3-4, 7. Eastern. Founded June 5, 1923.

WRAX

Philadelphia, Pa. 239.9m-1020kc. 250 watts daylight. Berachah Church, Inc. Announcers, Walter S. Smalley, Herbert Hogg. Eastern. Founded 1923.

WRBI

Tifton, Ga. 228.9m-1310kc. 20 watts. Kent's Furniture and Music Store.

WRBJ

Hattiesburg, Miss. 199.9m-1500kc. 10 watts. Woodruff Furn. Co. Daily ex Sun, 12-1 pm. Mon, Wed, Fri, 8-10 pm. Central.

WRBL

Columbus, Ga. 249.9m-1200kc. 50 watts. Roy E. Martin.

WRBQ

Greenville, Miss. 247.8m-1210kc. 100 watts. J. Pat Scully. Daily, 12-1 pm, weather, markets, music; 6-8 pm, music. Sat, 12 am, frolic.

WRBT

Wilmington, N. C. 218.8m-1370kc. 50 watts. Wilmington Radio Assn.

WRBU

Gastonia, N. C. 247.8m-1210kc. 100 watts. A. J. Kirby Music Co.

WRBW

Columbia, S. C. 228.9m-1310kc. 100 watts. Paul S. Pearce. Daily ex Sun, 1-2 pm. Sun, 11 am-1 pm, 2-6:30 pm.

WRBX

Roanoke, Va. 322.4m-930kc. 250 watts. Richmond Development Corp.

WRC

Washington, D. C. 315.6m-950kc. 500 watts. National Broadcasting Co. Announcer, George F. Ross. Slogan, "The Voice of the Capitol." Eastern.

WREC

Whitehaven, Tenn. 499.7m-600kc. 500 watts. 4XA, 62.125m. 5000 watts. WREC, Inc. Announcer, Hoyt B. Wooten. Daily ex Sun, 6-9 pm. Sun, 3-5:30 pm. Central. Founded Sept., 1923.

WREN

Lawrence, Kan. 245.8m-1220kc. 1000 watts. Jenny Wren. Announcers, Vernon H. Smith, Ernest Pontius. Daily ex Sun, 6:30-11 am, 2:30-4 pm, 6-10:30 pm. Sun, 8 am-9:30 pm. Central. Founded February, 1927.

WRHM

Minneapolis, Minn. 239.9m-1250kc. 1000 watts. Rosedale Hospital, Inc. Announcer, Troy S. Miller. Central.

WRJN

Racine, Wis. 218.8m-1370kc. 100 watts. Racine Broadcasting Corp. Announcers, H. J. Newcomb, Dick Mann. Daily, 12-1 pm, 7 pm. Sun, 12-1:30. Central. Founded Dec. 1, 1926.

WRK

Hamilton, Ohio. 228.9m-1310kc. 100 watts. S. W. Doran. Mon, Wed, Fri, 1-2 pm, 6:45-10. Tues, Thurs, 1-2 pm, 6:45-2 am. Sat, 1-2 pm, 2:30-5, 6:45-2:50 am, 10:30. Eastern. Founded 1919.

WRNY

New York, N. Y. (Tr. at Coytesville, N. J.) 296.9m-1010kc. 250 watts. Experimenter Pub. Co. Mon, Fri, 2:30-9 pm. Tues, 10 am-1 pm, 5-11 pm. Wed, 12:30 pm, 4 pm, 9:30 pm-1 am. Thurs, 10 am-1:30 pm. Sat, 10 am-1:30 pm, 8 pm-1 am. Sun, 2-10:30 pm. Eastern. Founded June 12, 1925.

WRR

Dallas, Texas. 234.2m-1280kc. 500 watts. City of Dallas. Announcer, John Thorwald. Slogan, "City of Achievements." Daily ex Sat, Sun, 11 am-12:45 pm. Mon, Thurs, 6-11 pm. Tues, Wed, Fri, Sat, 6-10:30 pm. Sat, 11 am-12:30 pm, 2:30-3:30 pm. Sun, 11-12 n, 1:30-4:30 pm, 7-10:30 pm. Central.

WRUF

Gainesville, Fla. 204m-1470kc. 5000 watts. University of Florida. Announcers, Bobby Griffin, Chas. Lee. Daily, 10 am, Homemakers hour; 1 pm, noontime program; 6-11 pm, variety program. Sat, mid to 2 am, frolic. Sun, 1 pm-2:30 pm.

WRVA

Richmond, Va. 270.1m-1110kc. 5000 watts. Larus & Bro. Co., Inc. Slogan, "Down Where the South Begins." Announcer, J. Robert Beadles. Daily ex Sun, 11 am-3 pm, 6 pm-mid. Sun, 11 am-1 pm, 7:30-11 pm. Eastern. Opened Nov. 2, 1925.

WSAI

Cincinnati, Ohio. (Tr. at Mason.) 374.8m-800kc. 5000 watts. Crosley Radio Corp.

WSAJ

Grove City, Pa. 228.9m-1310kc. 100 watts. Grove City College. William L. Harmon, activities. Irregular schedule. Founded April, 1920.

WSAN

Allentown, Pa. 208.2m-1440kc. 250 watts. Allentown Call Pub. Co. Announcer, Charles Walp. Mon, Tues, Thurs, Sat. Eastern.

WSAR

Fall River, Mass. 206.8m-1450kc. 250 watts. Doughty & Welch Elec. Co., Inc. Announcers, Barton G. Albert, Leonard A. McGrath. Daily, 11-1 pm, 5:30-7:30 pm. Founded Jan., 1923. Eastern.

WSAZ

Huntington, W. Va. 516.9m-580kc. 250 watts. McKellar Electric Co. Announcer, F. B. Smith. Daily, 12-1:30 pm. Mon, Wed, Fri, 3-7, 9-12 pm. Sat, 3-9 pm. Sun, 10 am-1 pm, 7:30-9. Eastern. Founded January, 1927.

WSB

Atlanta, Ga. 405.2m-740kc. 1000 watts. Atlanta Journal. Announcer, Lambdin Kay. Slogan, "The Voice of the South." Daily ex Sun, 10 am, markets and weather forecast; 12 noon, Montgomery Ward's Farm and Home hour; 2:30, correct time, closing reports, weather forecast, news, music; 5 pm-10:45 pm, N.B.C. chain programs. Central.

WSBC

Chicago, Ill. 247.8m-1210kc. 100 watts. World Battery Co. Daily, 10-11:30 am, 1:30-3:30 pm, 5-6 pm, 8-9 pm, 11 pm-1 am. Central.

WSBT

South Bend, Ind. 243.8m-1230kc. 500 watts. South Bend Tribune. Announcer, C. G. Livengood. Tues, 6-8. Wed, 6-6:30, 10-11. Thurs, 6-6:30, 8-10, 11-12. Fri, 6-6:30, 8-11. Sat, 10-11. Sun, 10:45-12 n. Founded April, 1922. Central.

WSEA
Portsmouth, Va. 384.4m-780kc. 500 watts. Radio Corp. of Virginia. Founded Jan. 7, 1927.

WSGH-WSDA
Brooklyn, N. Y. 214.2m-1400kc. 500 watts. Amateur Radio Specialty Co. Announcer, E. C. Rhodes. Daily ex Sun, 4 pm, 12 mid. Sun, 12:30-3 pm. Eastern. Opened Nov 3, 1926.

WSIS
Sarasota, Fla. 296.9m-1010kc. 250 watts. Financial Journal. Announcer, Jack Dadswell. Eastern. Founded 1920.

WSIX
Springfield, Tenn. 247.8m-1210kc. 100 watts. 638 Tire and Vulc. Co. Announcer, George H. Lawrence. Central. Founded Jan. 7, 1927.

WSM
Nashville, Tenn. 461.3m-650kc. 5000 watts. National Life and Accident Insurance Co. Announcers, George Hay, Jack Keefe, Harry Stone. Daily ex Sun, 11:45 am.-1:30 pm. Mon, Tues, Wed, Thurs, 5:30-11 pm. Fri, 5:30-10 pm. Sat, 6:15-12 mid. Sun, 11 am-1 pm, 3-4:30, 5-10:45. Founded Oct. 5, 1925. Central.

WSMB
New Orleans, La. 227.1m-1320kc. 500 watts. Saenger Theaters, Inc., and The Maison Blanche Co. Announcer, C. R. Randall. Daily ex Sun, 12:30-1:30 pm, 6-7. Mon, Wed, Thurs, Sat, 8:30-10:30 pm. Fri, 10-11 am. Founded April 21, 1925. Central.

WSMD
Salisbury, Md. 228.9m-1310kc. 100 watts. Tom F. Little. Announcer, H. A. Beach. Slogan, "Voice of the Eastern Shore." Daily, 7-9 am, 11 am-1 pm, 6-9 pm. Eastern. Opened January, 1923.

WSMK
Dayton, Ohio. 526m-570kc. 200 watts. S. M. Krohn, Jr. Slogan, "The Home of Aviation." Central.

WSPD
Toledo, Ohio. 223.7m-1340kc. 500 watts. The Toledo Broadcasting Co. Announcers, Victor Taylor, Harry Hansen, Dwight Northrup, Merrill Pheatt. Slogan, "The Gateway to the Sea." Eastern.

WSRO
Middletown, Ohio. 211.1m-1420kc. 100 watts. Middletown Broadcasting Co. Announcer, Harry W. Fahrlander. Central. Founded 1923.

WSSH
Boston, Mass. 211.1m-1420kc. 100 watts. Tremont Temple Baptist Church. Announcer, Raymond B. Meader. Fri, 7:30-9 pm. Sun, 10 am, 6:30 pm. Eastern. Founded June 8, 1924.

WSUI
Iowa City, Iowa. 516.9m-580kc. 500 watts. Univ. of Iowa. Announcer, Carl Menzer. Daily ex Sun, 9 am, 10 am. Daily, 12 n, 6 to 6:30 pm. Mon, 8:30-9:30, mid. Tues and Thurs, 11-12 am. Fri, 11 am-12:30 pm. Sun, 9:15, 9:45. Founded Feb. 12, 1924. Central.

WSUN-WFLA
St. Petersburg, Fla. 333.1m-900kc. 1000 watts night, 2500 watts day. City of St. Petersburg. Announcer, J. Dudley Saumenig. Slogan, "The Sunshine City." Tues, Thurs, Sat, 12-1, 2-4 pm, 7-12. Eastern. Founded Nov. 1, 1927.

WSVS
Buffalo, N. Y. 218.8m-1370kc. 50 watts. Seneca Vocational School. Announcer, David Warnhoff. Slogan, "Watch Seneca Vocational School." Mon, 9:30-10 am. Tues, 9:30-10 am. Wed, 9:30-10 am, 8-9:30 pm. Thurs, 9:30-10 am. Fri, 9:30-10 am, 8-9:30 pm. Eastern. Founded Nov. 9, 1925.

WSYR
Syracuse, N. Y. 526m-570kc. 250 watts. Clive B. Meredith. Slogan, "Voice of Central New York." Daily ex Sun, 8:30 am-mid. Sun, 2 pm-9 pm. Eastern. Founded 1922.

WTAD
Quincy, Ill. 208.2m-1440kc. 500 watts. Illinois Stock Medicine Broadcasting Corp. Slogan, "The Voice of Agriculture." Daily ex Sun, 11:30-12:45 pm, 3-4 pm, 7-9 pm. Sun, 7:15-8 pm, 10 pm-2 am. Central. Founded Dec. 29, 1926.

WTAG
Worcester, Mass. 516.9m-580kc. 250 watts. Worcester Telegram-Gazette. Announcer, Chester Gaylord. Slogan, "The Voice From the Heart of the Commonwealth." Daily ex Sun, Sat, 10 am, 10:30, 11:15, 12 n, 12:30, 12:35, 1 pm, 6:30, 7, 7:30, 8, 8:30, 9, 10, 11. Tues, 10:30 am-1:15 pm, 6:30 pm-12:15 am. Sat, 10:45, 12:30, 1 pm, 6:15-11:15 pm. Sun 1:30, 3, 4, 5:30, 6-11 pm. Eastern. Founded May 1, 1924.

WTAM
Cleveland, Ohio. 280.2m-1070kc. 3500 watts. WTAM-WEAR, Inc. Announcer, J. E. Richards. Slogan, "The Voice From the Storage Battery." Mon, Tues, Sat, 10:15-11:35 am. Wed, Thurs, Fri, 9:30-11:35 am. Sun, 1:30 pm-mid. Daily ex Sun, 5:30 pm-mid. Founded Sept. 26, 1923. Eastern.

WTAQ
Eau Claire, Wis. 225.4m-1330kc. 1000 watts. Gillette Rubber Co. Announcer, C. S. Van Gorden. Slogan, "Where Tires Are Quality."

WTAR-WPOR
Norfolk, Va. 384.4m-780kc. 500 watts. WTAR Radio Corp. Announcer, Blayne R. Butcher. Daily, 7:30-9:30 am, 12:30-1:30 pm, 4:30-11 pm. Sun, 10-11 am, 4-10 pm. Eastern. Founded Sept. 21, 1923.

WTAW
College Station, Texas. 267.7m-1120kc. 500 watts. Agricultural and Mechanical College of Texas. Founded 1922. Central.

WTAX
Streator, Ill. 247.8m-1210kc. 50 watts. Williams Hardware Co., Radio Division. Wed, Fri, 8-10:30 pm. Central.

WTAZ
Richmond, Va. 247.8m-1210kc. 1500 watts. W. Reynolds, Jr., and T. J. McQuire.

WTBO
Cumberland, Md. 211.1m-1420kc. 50 watts. Cumberland Elec. Co.

WTFI
Toccoa, Ga. 206.8m-1450kc. 500 watts. Toccoa Falls Institute. Announcer, Kelly Barnes. Eastern. Founded Oct. 4, 1927.

WTHS
Atlanta, Ga. 228.9m-1310kc. 100 watts. Atlanta Technological H. S.

WTIC
Hartford, Conn. (499.7m-600kc. 250 watts. Temporary assignment.) 282.8m-1060kc. 50,000 watts. Permanent location. The Travelers Insurance Co. Slogan, "The Insurance City." Daily, 6:25-11 pm. Sun, 1:30-9:15 pm. Founded Feb. 10, 1925. Eastern.

WTMJ
Milwaukee, Wis. (Tr. at Brookfield.) 483.6m-620kc. 1000 watts. Milwaukee Journal. Announcers, Russell Winnie, Larry Teich, Gilbert Allis, Merl Blackburn. Slogan, "Voice of Wisconsin, Land of Lakes." Mon, Tues, Wed, Thurs, Fri, Sat, 10 am-mid. Sun, 8:30-11 pm. Central. Founded July 25, 1927.

WWAE
Hammond, Ind. 249.9m-1200kc. 100 watts. Dr. Geo. F. Courier.

WWJ
Detroit, Mich. 325.9m-920kc. 1000 watts. The Detroit News. Announcers, E. L. Tyson, F. P. Wallace, Fred W. Jencks. Daily ex Sun, 9:30 am, tonight's dinner; 9:50, woman's hour; 10:30, weather; 11:15, N.B.C.; 11:55, time; 12 n, orchestra; 12:40, farm flashes; 1, organ; 3, program; 4, weather; 5, orchestra; 5:45, markets; 6, organ; 6:30, dinner music; 7, news; 7:15, evening program. Sun, 10:30 am, services; 2 pm, program; 7:20-10:15, N.B.C. Eastern. Founded Aug., 1920.

WWL
New Orleans, La. 352.7m-850kc. 5000 watts. Loyola Univ. Announcers, Jean Pasquet, J. D. Bloom. Mon, Wed, Fri, Sat, 7:30-9:30 pm. Tues, Thurs, 6-8 pm. Sun, 10-11 am. Central. Founded March 31, 1922.

WWNC
Asheville, N. C. 526m-570kc. 1000 watts. Citizens Broadcasting Co., Inc. Slogan: "Radio Voice of Asheville Citizen." Announcer, G. O. Shepherd. Eastern. Founded Feb. 21, 1927.

WWRL
Woodside, N. Y. 199.9m-1500kc. 100 watts. W. H. Reuman. Sun, 1 pm, Hubert's Happy hour; 5 pm, Watch Tower hour. Wed, 9 pm, Barrett's Entertainers. Mon, Fri, 11:30 pm, Queensboro Theater program. Founded Aug. 15, 1926.

WWVA
Wheeling, W. Va. 258.5m-1160kc. 5000 watts. West Va. Broadcasting Corp. Daily ex Sun, 8, 11, 12, 2 pm, 6. Mon, 7-11 pm. Wed, 7-10:30 pm. Sat, 11-1 am. Sun, 10:30 am, 1 pm, 3, 7:30. Eastern. Founded Dec. 6, 1926.

CANADA, CUBA, MEXICO

Canada

CFAC
Calgary, Alta., Can. 434.5m-690kc. 500 watts. Calgary Herald. Announcer, Fred Carleton. Daily ex Sun, 11:30-12:15 pm, 1:15 pm, weather, markets. Mon, 3:30-4:30 pm, 9:30-10:30. Tues, 7-9 pm. Wed, 3:30-4:30 pm, 7:30-9 pm. Thurs, 7 pm-9 pm, 9:30-10:30, 12. Fri, 3:30-4:30 pm, 8:30. Sun, 11 am, 7 pm, service.

CFBO
St. John, N. B. 336.9m-890kc. 50 watts. C. A. Munro, Ltd.

CFCA
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Toronto Star. Announcer, Gordon W. McClain. Daily ex Sun, 12:30 pm, 6 pm, weather, stocks. Mon, 6:30-10 pm. Tues, 6:30-12 pm. Wed, 6:30-11 pm. Thurs, 6:30-7:30 pm. Fri, 6:30-11 pm. Sat, 7-11 pm. Sun, 11 am, 7 pm, church services; 6-8:30 pm, musical program. Eastern. Founded March, 1922.

CFCF
Montreal, P. Q., Can. 291.1m-1030kc. 1650 watts. Canadian Marconi Co. Announcer, W. Dundas Simpson. French announcer, C. A. Charlebois. Daily ex Sun, 12:35-2 pm, 3-4 pm. Mon, Wed, Fri, 10:45-12:35 pm, 4:45-6:30 pm, 7-1 am. Tues, Sat, 4:45-6 pm. Eastern.

CFCH
Iroquois Falls, Ont. 499.7m-600kc. 250 watts. Abitibi Power and Paper Co., Ltd.

CFCN
Calgary, Alta., Can. 434.5m-690kc. 1800 watts. W. W. Grant, Ltd. Slogan, "Voice of the Prairies." Mountain.

CFCO
Chatham, Ont. 247.8m-1210kc. 25 watts. Western Ontario "Better Radio" Club.

CFCT
Victoria, B. C., Can. 475.9m-630kc. 500 watts. The Victoria Broadcasting Assn. Announcer, Cliff Deaville. Daily ex Sun, 8-8:30 am, 6-8 pm. Wed, 8-10 pm. Fri, 5:30-9 pm. Sat, 9:30-10 pm. Tues, Thurs, Fri, 11-12 pm.

CFCY
Charlottetown, P. E. I. 312.3m-960kc. 100 watts. Island Radio Co.

CFJC
Kamloops, B. C. 267.7m-1120kc. 15 watts. N. S. Dalgleish and Sons, Weller and Weller.

CFLC
Prescott, Ont. 296.9m-1010kc. 50 watts. Radio Association of Prescott. Daily ex Sun, 7-7:30 pm. Fri, 7-10:30 pm. Sat, 12 noon-1 pm. Sun, 11 am. 7 pm, church services. Eastern.

CFMC
Kingston, Ont., Can. 267.7m-1120kc. 20 watts. Monarch Battery Mfg. Co., Ltd.

CFNB
Fredericton, N. B. 247.8m-1210kc. 100 watts. James S. Neill & Sons, Ltd. Atlantic.

CFQC
Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. The Electric Shop, Ltd. Announcer, Stan Clifton. Slogan, "The Hub City of the West Where No. 1 Northern Hard Wheat Grows." Daily ex Sun, 9-10 am, 1-2 pm, markets, reports, music. Mon, 7-10 pm. Wed, 7:30-10 pm. Thurs, Fri, 7:30-9 pm. Sun, 11 am, 7 pm, church service. Mountain.

CFRB
Toronto, Ont. 312.3m-960km. 4000 watts. Standard Radio Mfg. Corp., Ltd. Announcer, Charles Shearer. Slogan, "Just Plug In, Then Tune In." Eastern.

CFRC
Kingston, Ont., Can. 267.7m-1120kc. 200 watts. Queen's University. Announcer, H. J. D. Minter. Inc. Oct., 1923.

CHCA
Calgary, Alta. 434.5m-690kc. 250 watts. The Western Farmer, Ltd. Announcer, D. E. Daniel. Daily ex Sun, 6-7 pm. Sun, 5-6 pm.

CHCS
Hamilton, Ont., Can. 340.7m-880kc. 10 watts. Hamilton Spectator.

CHCT
Red Deer, Alta. 356.9m-840kc. 1000 watts. Messrs. G. F. Tull and Ardern, Ltd.

CHGS
Summerside, P. E. I. 267.9.9m-1120kc. 50 watts. R. T. Holman, Ltd. Daily, 12:15 n, 5:15 pm. Sun, 11 am, 3:15 pm, 7 pm. Atlantic.

CHLS
Vancouver, B. C. 410.7m-730kc. 50 watts. W. G. Hassell. Mon, Tues, 9-10:30 pm. Wed, 2:30-3:30, 9-9:30 pm. Sat, 9-11:30. Pacific.

CHMA
Edmonton, Alta. 516.9m-580kc. 500 watts. Christian & Missionary Alliance. Mountain.

CHML
Mount Hamilton, Ont., Can. 340.7m-880kc. 50 watts. Maple Leaf Radio Co. Eastern.

CHNC
Toronto, Can. 356.9m-840kc. 500 watts. Toronto Radio Research society.

CHNS
Halifax, N. S. 322.4m-930kc. 100 watts. Herald, Ltd. Atlantic. Founded May 12, 1926.

CHRC
Quebec, Que. 340.7m-880kc. 5 watts. E. Fontaine.

CHWC
Regina, Sask., Can. 312.3m-960kc. 500 watts. R. H. Williams & Sons, Ltd. Daily ex Sun, 12-1 pm, 5-6. Mon, Wed, Sat, 8-10 pm. Mountain.

CHWK
Chilliwack, B. C. Can. 247.8m-1210kc. 5 watts. Chilliwack Broadcasting Co., Ltd. Daily ex Sun, 12-1 pm. Tues and Fri, 8-9 pm.

CJBR
Regina, Sask. 312.3m-960kc. 500 watts. Saskatchewan Co-operative Wheat Producers, Ltd.

CJCA
Edmonton, Alta., Can. 516.9m-580kc. 500 watts. Edmonton Journal, Ltd. Announcer, R. A. Rice. Slogan, "Altogether for the Journal." Daily ex Sun, 12:30-2 pm. Mon, 7-8 pm, 11:15-12:15 am. Tues, 3-5 pm, 7-8, 11:15-12:15 am. Wed, 7-8, Thurs, 7-8 pm. Fri, 5-6 pm, 7-10:30, 10:30-11:30, CNRE. Sat, 7-8, 8:30-12. First Sun, 11-1 pm, 4:30-5:30, 9-12. Other Sundays, 4:30-5:30 pm, 7-9:30. Mountain.

CJCJ
Calgary, Alta. 434.5m-690kc. 250 watts. The Albertan Pub. Co., Ltd. Announcer, D. E. Daniel. Daily ex Sun, 9-10 am, 2-3 pm. Mon, 8-9 pm, 10:30 pm-mid. Wed, 11 pm-mid. Fri, 7-8:30 pm. Sat, 8-mid.

CJCR
Red Deer, Alta., Can. 356.9m-840kc. 1000 watts. The North American Collieries, Ltd.

CJGC
London, Ont., Can. 329.5m-910kc. 500 watts. London Free Press. Mon, Tues, Wed, Thurs, Fri, 1:30. pm, 5:45-11 pm. Eastern.

CJGX
Yorkton, Sask. 475.9m-630kc. 500 watts. The Winnipeg Grain Exchange. Daily ex Sun, 8:30 am, 10:30, 12:45 pm, 7:15. Tues, Fri, 8:30-10 pm. Mountain.

CJOR
Sea Island, B. C. 291.1m-1030kc. 50 watts. G. C. Chandler.

CJRM
Moose Jaw, Sask. 499.7m-600kc. 500 watts. James Richardson & Sons, Ltd. Daily ex Sun, 9:45-10:35 am, 11:55-2:30 pm, weather, markets. Mon, Wed, Fri, 7 pm. Sat, 10-12 mid. Sun, 9:30 am, 1:30 pm. Mountain.

CJSC
Toronto, Can. 356.9m-840kc. 500 wtts. The Evening Telegram.

CJWC
Saskatoon, Sask. 329.5m-910kc. 250 watts. Radio Service, Ltd.

CKAC
Montreal, Que., Can. 410.7m-730kc. 1200 watts. La Presse. Announcer, Arthur Dupont. Mon, Fri, 1:45 pm, 4:15, weather, stocks. Tues and Thurs, 10:30 am, music, stocks; 10:45, cooking school; 10:15, news, time; 12 n, music; 4:15 pm, weather; 7, markets. Tues, Thurs, Sat, 7:15-11:30 pm. Eastern.

CKCD
Vancouver, B. C., Can. 410.7m-730kc. 50 watts. Vancouver Daily Province. Announcer, W. G. Hassell. Slogan, "Canada's Western Gateway." Daily ex Sun, 8:30-9 pm, news bulletins only. Pacific.

CKCI
Quebec, Que. 340.7m-880kc. 25 watts. Le Soleil, Ltd.

CKCK
Regina, Sask., Can. 312.3m-960kc. 500 watts. Leader Pub. Co. Announcer, A. W. Hooper. "The Queen City of the West." Mountain.

CKCL
Toronto, Can. 517.2m-580kc. 500 watts. The Dominion Battery Co., Ltd. Eastern. Founded May 5, 1925.

CKCO
Ottawa, Ont., Can. 434-5m-690kc. 100 watts. Dr. G. M. Geldert (Ottawa Radio Assn.). Announcer, Dr. O. K. Gibson. Slogans, "Ottawa's Radio Voice," "The Community Voice of Canada's Capitol." Eastern. Founded March, 192..

CKCR
St. George, Ont., Can. 267.7m-1120kc. 50 watts. John Patterson.

CKCV
Quebec, P. Q. 340.7m-880kc. 100 watts. G. A. Vandry.

CKFC
Vancouver, B. C., Can. 410.7m-730kc. 50 watts. Chalmers United Church.

CKGW
Toronto, Ont., Can. 312.3m-960kc. 5000 watts. Gooderman & Worts, Ltd.

CKLC
Red Deer, Alta. 356.9m-840kc. 1000 watts. Alberta Pacific Grain Ct., Ltd. Daily ex Sun, 11:45 am, news, markets, weather; 4 pm, musical program. Mon, Wed, Fri, 3 pm, women's program. Sun, 11 am, 7:30 pm, service; 5, organ; 9:15, studio program. Mountain.

CKMC
Cobalt, Ont. 247.8m-1210kc. 5 watts. R. L. MacAdam.

CKNC
Toronto, Ont., Can. 516.9m-580kc. 500 watts. Eveready Battery Station. Announcers, Hartley Currie, Gordon Calder, Ernest Bushnell. Daily ex Sun, 11:30 am-12:30 pm, 2-4 pm, 5-6 pm. Mon, Thurs, Sat, 6-mid. Sun, 11-12, 1-6 pm. Eastern. Founded May 2, 1924.

CKOC
Hamilton, Ont., Can. 340.7m-880kc. 100 watts. Wentworth, Radio Supply Co., Ltd. Announcer, L. Moore. Slogan, "The Voice of Hamilton." Eastern.

CKOW
Scarboro Station, Ont. 291.1m-1030kc. 500 watts. Nestle's Food Co. of Canada.

CKPC
Preston, Ont. 247.8m-1210kc. 10 watts. Wallace Russ. Announcer, Jas. Newell. Eastern.

CKPR
Midland, Ont. 267.7m-1120kc. 150 watts. Midland Broadcasting Station. E. O. Swan. Slogan, "Voice of Canada's Northland." Daily ex Sun, 12:25 am, 5:45, stocks, news, weather. Mon, Wed, Fri, 12:30-1 pm. Tues, Thurs, Sat, 11 am-2:30 pm, 2:30-3:30 pm. Mon, Wed, Fri, Trans Canada Chain, 8-11 pm. Thurs, 8-12 pm. Sat, Blue Bell Chain, 10-11 pm. Tues, Wed, Thurs, Fri, 6-7 pm. Tues, Fri, 12 mid-1 am. Sun, 10:45, 12:45, 7 pm. Eastern.

CKSH
St. Hyacinthe, P. Q. 296.9m-1010kc. 50 watts. Temporarily using 296.9m-1010kc. 50 watts. City of St. Hyancinthe. Sun, 4:30-6 pm.

CKUA
Edmonton, Alta. 516.9m-580kc. 500 watts. U. of Alberta. Announcer, Harold P. Brown. Sun, 3-4:30 pm, program. Mon, 3-4, homemakers; 5:30-6 pm, children; 6-7 pm, dinner hour of music; 8, program; 8:20, colleges; 8:45, lecture; 9, feature. Thurs, 3 pm, homemakers' hour; 5:30-6 pm, children; 6-7, dinner hour of music; 8-9, concert; 9 pm, farmers. Mountain.

CKWX
Vancouver, B. C. 410.7m-730kc. 100 watts. Sparks Company. Announcer, H. W. Paulson. Daily ex Sun, 8-8:30 am, 10:30-12 n, 4:30-7:30 pm. Tues, 7:30-8:30. Wed 7:30-8:30, 9:30-12 mid. Thurs, 10:30-12 mid. Fri, 9-10:30 pm. Sat, 11:30-1 am. Pacific.

CKY
Winnipeg, Man., Can. 384.4m-780kc. 500 watts. Manitoba Tel System. Announcer, F. E. Rutland. Slogan, "Manitoba's Own Station." Central.

CNRA
Moncton, N. B., Can. 475.9m-630kc. 500 watts. Canadian National Railways. Announcer, W. V. George. Slogan, "Voice of the Maritimes." Started Nov. 8, 1924.

CNRC
Calgary, Alta., Can. 434.5m-690kc. 1000 watts. Canadian National Railways. Mon, Thurs, 9:30-10:30 pm. Mountain.

CNRE
Edmonton, Alta, Can. 516.9m-580kc. 500 watts. Canadian National Railways. Tues, 11:15. Fri, 10:30. Mountain.

CNRM
Montreal, Que., Can. 410.7m-730kc. 1200 watts. Canadian National Railways. Announcers, J. S. McArthur, J. T. Carlyle, T. A. Marion. Eastern.

CNRO
Ottawa, Can. 434.5m-690kc. 500 watts. Canadian National Railways. Announcer, A. W. Ryan. Daily ex Sun, 2:57-3 pm, time; 3-4:30, music. Mon, Thurs, 7:30-12 mid. Eastern. On the air Feb. 27, 1924.

CNRQ
Quebec City, Can. 340.7m-880kc. 100 watts. C. N. R. Eastern.

CNRR
Regina, Sask., Can. 312.3m-960kc. 500 watts. Canadian National Railways. Mountain.

CNRS
Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. Canadian National Railways. Mountain.

CNRT
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Canadian National Railways. Thurs, 7:30 to midnight. Eastern. First broadcast May 16, 1924.

CNRV
Vancouver, Can. 291.1m-1030kc. 500 watts. Canadian National Railways. Announcer, G. A. Wright. Daily ex Sat, Sun, 10-11 am. Mon, Wed, 10-11 pm. Tues, 9-12:45 am. Thurs, 10-11 pm. Fri, 7:30-12. Sun, 9-10:30 pm. Pacific.

CNRW
Winnipeg, Man., Can. 384.4m-780kc. 5000 watts. Canadian National Railways. Announcer, R. H. Roberts. Mon, 11 pm. Tues, 9 pm. Wed, 6:30 pm. Thurs, 8 pm. Fri, 6:30 pm. Sun, 5 pm, 9 pm. Central.

Cuba

CMC
Havana, Cuba. 357m-840kc. 500 watts. Cuban Telephone Co. International Tel. and Teleg. Corp. Sun, Mon, Wed, 7-12 pm. Eastern.

2CT
Havana, Cuba. 350m-855kc. 50 watts. Casimiro Pujadas.

2FG
Hershey, Cuba. 200m-999.4kc. 20 watts. Alberto A. Ferrera.

2GF
Havana, Cuba. 192m-1540kc. 5 watts. Francisco Williams.

2HP
Havana, Cuba. 205m-1460kc. 200 watts. Cristina W. Vda. Crucet.

2JF

2JT
Havana, Cuba. 46m-650kc. 5 watts. Jose A. Terry.

2JL
Havana, Cuba. 294m-1020kc. 5 watts. Jose Leiro.

2MA
Havana, Cuba. 305m-980kc. 50 watts. Modesto Alvarez.

2MF
Madruga, Cuba. 100m-299kc. Moises Fernandez.

2MG
Havana, Cuba. 284m-1055kc. 20 watts. Manuel y Guillermo Salas Music Store. Announcer, Roger Morales. Eastern.

2MK
Havana, Cuba. 85m-349kc. 100 watts. R. V. Waters.

2MU
Havana, Cuba. 265m-1330kc. 10 watts. Ulpiano Muniz.

2OK
Havana, Cuba. 360m-833kc. 100 watts. Mario Garcia Velez.

2OL
Havana, Cuba. 257m-1170kc. 100 watts. Oscar Collado.

2RK
Havana, Cuba. 315m-950kc. 100 watts. Raoul Karman. Casa De La Porte.

2TW
Havana, Cuba. 270m-1110kc. 20 watts. Roberto E. Ramirez.

2UF
Havana, Cuba. 355m-844kc. 20 watts. Roberto E. Ramirez.

2XA
Havana, Cuba. 230m-1300kc. Lecuona Music Co.

2XX
Havana, Cuba. 225m-1333kc. 5 watts. Antonio A. Ginard.

5DW
Matanzas, Cuba. 270m-1110kc. 100 watts. Ramon Sarria Calderon.

5EV
Colon, Cuba. 360m-833kc. 5 watts. Leopoldo V. Figueroa. Sun, 9-11 pm. Eastern.

6BY
Cienfuegos, Cuba. 260m-1153kc. 200 watts. Jose Ganduxe.

6EV
Caibarien, Cuba. 250m-1200kc. 50 watts. Maria Josefa Alvarez.

6HS
S. La Grande, Cuba. 200m-1500kc. 10 watts. Santiago Ventura.

6KC
Cienfuegos, Cuba. 240m-1250kc. 10 watts. Carlos Hernandez.

6KP
Sancti Spiritus, Cuba. 195m-1540kc. 20 watts. Antonio Galguera.

6KW
Tuinucu, Cuba. 340m-880kc. 100 watts. Frank H. Jones. Slogan, "If You Hear the Koo of the Cuckoo You Are in Tune With Tuinucu." Eastern.

6LO
Caibarien, Cuba. 325m-920kc. 250 watts. Manuel A. Alvarez.

6RG
Santa Clara, Cuba. 200m-1500kc. 20 watts. Rafael Garcia Perez.

6XJ
Tuinucu, Cuba. 278m-1080kc. 100 watts. Frank H. Jones.

6YR
Camaguey, Cuba. 200m-1500kc. 20 watts. Diege Iborra.

7AZ
Camaguey, Cuba. 225m-1333kc. 10 watts. Pedro Nogueras.

Mexico

CYA
Mexico City, Mex. 265m-1130kc. 500 watts. Partido Liberal Avanzado. Mexican.

CYB
Mexico City, Mex. 270m-1110kc. 500 watts. El Buen. Tono. Mexican.

CYF
Oaxaca, Oax., Mex. 270m-1110kc. Federico Zorrilla. "The Voice From South of Mexico." Mexican.

CYG
Mexico City, Mex. 300m-1000kc. 1000 watts. Secretara de Guerra y Marina.

CYL
Mexico City, Mex. 480m-625kc. 500 watts. La Casa del Radio. Announcer, George Marron. Slogan, "The Land of Eternal Summer." Mexican.

CYR
Mazatlan, Sin., Mex. Rosseter y Cia.

CYX
Mexico City, Mex. 333m-900kc. 500 watts. Excelsior & Revista de Revistas. Announcer, Rafael Hermandez dez Dominguez. Slogan, "Land of the Aztecs." Mexican.

CYZ
Mexico City, Mex. 400m-750kc. Liga Central Mexicana de Radio. Mexican.

CZA
Mexico City, Mex. 70-500-1070 meters. Aviation Dept., War Ministry. Announcer, Ricardo S. Bravo. Mexican.

XEH
Monterey, Mexico. 311m-964kc. 1000 watts. Tarnava & Cia. Slogan, "The Industrial Center of the Mexican Republic." Daily, 7:55-8:15. Mon, Sat, 8-9 pm. Wed, Sun, 8:30-10 pm. Mexican.

XEN
Mexico City, Mex. 410m-730kc. 1000 watts. General Electric Co. Daily ex Sun, 8-10 pm. Mon, 9-10, Ampico Hour. Tues, "El Aguila" Cigarettes. Wed, Mexican Ipana Troubadours. Thurs, R. C. A. Hour. Fri, General Electric Hour. Sat, Eveready Hour. Central.

Official Wave Lengths

Meters	Kilocycles	Watts	Call Signal	Location
199.9	1,500	100	KDB	Santa Barbara, Calif.
		100	KGHI	Little Rock, Ark.
		50	KGHX	Richmond, Tex.
		100	KGKB	Brownwood, Texas
		100	KPJM	Prescott, Ariz.
		10	KUJ	Long View, Wash.
		15	KWBS	Portland, Ore.
		100	KWTC	Santa Ana, Calif.
		100	WAFD	Detroit, Mich.
		50	WALK	Willow Grove, Pa.
		100	WCLB	Long Beach, N. Y.
		100	WHBW	Philadelphia, Pa.
		15	WIBZ	Montgomery, Ala.
		100	WILM	Wilmington, Del.
		100	WKBV	Brookfield, Ind.
		50	WKBZ	Ludington, Mich.
		100	WLBX	Long Island City, N. Y.
		100	WLOE	Boston, Mass.
		100	WMBA	Newport, R. I.
		100	WMBJ	Wilkensburg, Pa.
		100	WMBQ	Brooklyn, N. Y.
		50	WMES	Boston, Mass.
		100	WMPC	Lapeer, Mich.
		50	WNBF	Binghamton, N. Y.
		15	WNBQ	Rochester, N. Y.
		50	WPSW	Philadelphia, Pa.
		10	WRBJ	Hattiesburg, Miss.
		100	WWRL	Woodside, N. Y.
201.6	1,490	5,000	WBAW	Nashville, Tenn.
		5,000	WLAC	Nashville, Tenn.
		1,000	WFBL	Syracuse, N. Y.
		50,000	KPWF	Westminster, Calif.
202.6	1,480	5,000	WJAZ	Mt. Prospect, Ill.
		5,000	WORD	Batavia, Ill.
204	1,470	5,000	KFJF	Oklahoma City, Okla.
		5,000	KGA	Spokane, Wash.
		5,000	WKBW	Amherst, N. Y.
		5,000	WRUF	Gainesville, Fla.
205.4	1,460	10,000	KSTP	Westcott, Minn.
		10,000	WJSV	Mt. Vernon Hills
206.8	1,450	500	WFJC	Akron, Ohio
		1,000	KSBA	Shreveport, La.
		250	WBMS	Fort Lee, N. J.
		250	WIBS	Elizabeth, N. J.
		500	WJAY	Cleveland, Ohio
		250	WKBO	Jersey City, N. J.
		250	WNJ	Newark, N. J.
		250	WSAR	Fall River, Mass.
		500	WTFI	Toccoa, Ga.
208.2	1,440	250	KLS	Oakland, Calif.
		250	WCBA	Allentown, Pa.
		500	WHEC	Rochester, N. Y.
		1,000	WMBD	Peoria Hgts., Ill. (day)
		500	WMBD	Peoria Hgts., Ill. (night)
		500	WNRC	Greensboro, N. C.
		500	WOKO	Mt. Beacon, N. Y.
		250	WSAN	Allentown, Pa.
		500	WTAD	Quincy, Ill.
209.7	1,430	500	WABK	Harrisburg, Pa.
		500	WBRL	Tilton, N. H.
		250	WCAH	Columbus, Ohio
		500	WGBC	Memphis, Tenn.
		500	WMBS	Harrisburg, Pa.
		500	WNBR	Memphis, Tenn.
211.1	1,420	100	KFIF	Portland, Ore.
		100	KFIZ	Fond du Lac, Wis.
		100	KFQU	Holy City, Calif.
		100	KFQW	Seattle, Wash.
		50	KFXD	Jerome, Idaho
		100	KFYO	Abilene, Texas
		100	KFXY	Flagstaff, Ariz.
		50	KGCN	Concordia, Kan.
		10	KGCX	Vida, Mont.
		100	KGFF	Alva, Okla.
		100	KGFJ	Los Angeles, Calif.
		50	KGFW	Ravenna, Neb.
		50	KGHD	Missoula, Mont.
		100	KGIW	Trinidad, Colo.
		50	KGTT	San Francisco, Calif.
		100	KICK	Red Oak, Iowa
		100	KOCW	Chickasha, Okla.
		100	KORE	Eugene, Ore.
		100	KTAP	San Antonio, Texas
		5	KTUE	Houston, Texas
		75	KXRO	Aberdeen, Wash.
		25	WAAD	Cincinnati, Ohio
		30	WEDH	Erie, Pa.
		10	WHDL	Tupper Lake, N. Y.
		10	WHPP	New York, N. Y.
		100	WIAS	Ottumwa, Iowa
		1,000	WIL	St. Louis, Mo.
		50	WIBR	Steubenville, Ohio
		50	WKBP	Battle Creek, Mich.
		100	WLBF	Kansas City, Kan.
		50	WLBH	Farmingdale, N. Y.
		100	WLEX	Lexington, Mass. (day)
		250	WLEX	Lexington, Mass. (night)
		100	WMBC	Detroit, Mich.
		100	WMBH	Joplin, Mo.
		10	WMRJ	Jamaica, N. Y.
		60	WQBZ	Weirton, W. Va.
		100	WSRO	Middletown, Ohio
		100	WSSH	Boston, Mass.
		50	WTBO	Cumberland, Md.
212.6	1,410	500	KFLV	Rockford, Ill.
		1,000	KGRS	Amarillo, Texas
		1,000	WDAG	Amarillo, Texas
		500	WHBL	Sheboygan, Wis.
		500	WBCM	Bay City, Mich.
214.2	1,400	500	WBAA	Lafayette, Ind.
		500	WBBC	Brooklyn, N. Y.
		500	WCGU	Coney Island, N. Y.
		500	WCMA	Culver, Ind.
		500	WKBF	Indianapolis, Ind.
		500	WLTH	Brooklyn, N. Y.
		500	WSDA	Brooklyn, N. Y.
		500	WSGH	Brooklyn, N. Y.
215.7	1,390	500	KFPY	Spokane, Wash.
		500	KLRA	Little Rock, Ark.
		500	KOW	Denver, Colo.
		1,000	KUOA	Fayetteville, Ark.
		1,000	WDGY	Minneapolis, Minn.
		500	WHDI	Minneapolis, Minn.
		500	KWSC	Pullman, Wash.
		1,000	WHK	Cleveland, Ohio
217.3	1,380	500	KQV	Pittsburgh, Pa.
		500	KSO	Clarinda, Iowa
		500	WCSO	Springfield, Ohio
		1,000	WKBH	LaCrosse, Wis.
218.8	1,370	50	KFBL	Everett, Wash.
		50	KFEC	Portland, Ore.
		50	KFJI	Astoria, Ore.
		100	KFJM	Grand Forks, N. D.
		100	KFJZ	Fort Worth, Texas
		100	KFLX	Galveston, Texas
		50	KFUR	Ogden, Utah
		100	KGAR	Tucson, Ariz.
		100	KGBX	St. Joseph, Mo.
		100	KGCB	Enid, Okla.
		100	KGCI	San Antonio, Texas
		15	KGDA	Dell Rapids, S. D.
		100	KGER	Long Beach, Calif.
		100	KGFG	Oklahoma City, Okla.
		50	KGFL	Raton, N. M.
		100	KGGM	Albuquerque, N. M.
		100	KGKL	San Angelo, Texas
		100	KGRC	San Antonio, Texas
		15	KKP	Seattle, Wash.
		100	KOH	Reno, Nev.
218.8	1,370	50	KOOS	Marshfield, Ore.
		100	KRE	Berkeley, Calif.
		100	KVL	Seattle, Wash.
		100	KWKC	Kansas City, Mo.
		100	KZM	Hayward, Calif.
		100	WBBL	Richmond, Va.
		100	WCBM	Baltimore, Md.
		100	WELK	Philadelphia, Pa.
		100	WFBJ	Collegeville, Minn.
		500	WGL	Ft. Wayne, Ind.
		100	WHBD	Bellefontaine, Ohio
		100	WHBQ	Memphis, Tenn.
		1,000	WHDH	Calumet, Mich.
		100	WIBM	Jackson, Mich.
		50	WJBK	Ypsilanti, Mich.
		100	WJBO	New Orleans, La.
		100	WMBO	Auburn, N. Y.
		50	WRAK	Erie, Pa.
		50	WRBT	Wilmington, N. C.
		100	WRJN	Racine, Wis.
		50	WSVS	Buffalo, N. Y.
220.4	1,360	500	KFBB	Havre, Mont.
		250	KGB	San Diego, Calif.
		250	KGIR	Butte, Mont.
		500	WBET	Medford, Mass.
		500	WGES	Chicago
		500	WJKS	Gary, Ind.
		500	WMAF	South Dartmouth, Mass.
		300	WQBC	Utica, Miss.
222.1	1,350	1,000	KWK	St. Louis, Mo.
		250	WBNY	New York, N. Y.
		250	WCDA	New York, N. Y.
		250	WKBQ	New York, N. Y.
		250	WMSG	New York, N. Y.
223.7	1,340	50	KFPW	Siloam Springs, Ark.
		500	KMO	Tacoma, Wash.
		1,000	KVI	Near Des Moines, Wash.
		500	WSPD	Toledo, Ohio
225.4	1,330	1,000	KSCJ	Sioux City, Iowa
		500	WCAC	Storrs, Conn.
		500	WDRC	New Haven, Conn.
		1,000	WTAQ	Eau Claire, Wis.
227.1	1,320	250	KGHB	Honolulu, H. I.
		250	KGHF	Pueblo, Colo.
		250	KGIO	Idaho Falls, Idaho
		250	KGIQ	Twin Falls, Idaho
		1,000	WADC	Akron, Ohio
		500	WSMB	New Orleans, La.
228.9	1,310	100	KFBK	Sacramento, Calif.
		100	KFCB	Phoenix, Ariz.
		100	KFGQ	Boone, Iowa
		10	KFIU	Juneau, Alaska
		100	KFJY	Fort Dodge, Iowa
		15	KFPL	Dublin, Texas
		15	KFPM	Greenville, Texas
		100	KFUP	Denver, Colo.
		50	KFXJ	Edgewater, Colo.
		100	KFXR	Okla. City, Okla.
		100	KGEZ	Kalispell, Mont.
		15	KGFI	San Angelo, Texas
		50	KGGH	Shreveport, La.
		50	KGHG	McGehee, Ark.
		50	KMED	Medford, Ore.
		50	KRMD	Shreveport, La.
		100	KWCR	Cedar Rapids, Iowa
		50	WAGM	Royal Oak, Mich.
		100	WBOW	Terre Haute, Ind.
		100	WBRE	Wilkes-Barre, Pa.
		100	WCLS	Joliet, Ill.
		100	WDAH	El Paso, Texas
		200	WEBR	Buffalo, N. Y.
		100	WEHS	Evanston, Ill.
		100	WFBG	Altoona, Pa.
		100	WFDF	Flint, Mich.
		50	WFKD	Frankford, Pa.
		15	WGAL	Lancaster, Pa.
		100	WGH	Newport News, Va.
		100	WHBP	Johnstown, Pa.
		100	WHFC	Chicago
		100	WIBU	Poynette, Wis.
		50	WJAK	Kokomo, Ind.
		100	WKAV	Laconia, N. H.
		100	WKBB	Joliet, Ill.
		10	WKBC	Birmingham, Ala.
		50	WKBI	Chicago
		100	WKBS	Galesburg, Ill.
		50	WLBC	Muncie, Ind.
		100	WLBO	Galesburg, Ill.
		100	WMBL	Lakeland, Fla.
		100	WNAT	Philadelphia, Pa.
		100	WNBH	New Bedford, Mass.
		50	WNBJ	Knoxville, Tenn.
		15	WOBT	Union City, Tenn.
		100	WOL	Washington, D. C.
		100	WRAW	Reading, Pa.
		100	WRK	Hamilton, Ohio
		100	WSAJ	Grove City, Pa.
		100	WSMD	Salisbury, Md.
230.6	1,300	100	KFH	Wichita, Kan.
		500	KFJR	Portland, Ore.
		1,000	KGEF	Los Angeles, Calif.
		500	KTBI	Los Angeles, Calif.
		500	KTBR	Portland, Ore.
		1,000	WBBR	Rossville, N. Y.
		500	WEVD	Woodhaven, N. Y.
		1,000	WHAP	Carlstedt, N. J.
		500	WHAZ	Troy, N. Y.
		2,500	WIBW	Topeka, Kan. (day)
		1,000	WIBW	Topeka, Kan. (night)
232.4	1,290	1,000	KDYL	Salt Lake City, Utah
		500	KFUL	Galveston, Texas
		50	KLCN	Blytheville, Ark.
		1,000	KTSA	San Antonio, Texas
		1,000	WJAS	Pittsburgh, Pa.
		10	WNBZ	Saranac Lake, N. Y.
234.2	1,280	500	WCAM	Camden, N. J.
		500	WCAP	Asbury Park, N. J.
		1,000	WDAY	Fargo, N. D.
		500	WDOD	Chattanooga, Tenn.
		1,000	WEBC	Superior, Wis.
		500	WOAX	Trenton, N. J.
		500	WRR	Dallas, Texas
236.1	1,270	1,000	KFUM	Colorado Springs, Colo.
		50	KGCA	Decorah, Iowa
		1,000	KOL	Seattle, Wash.
		1,000	KTW	Seattle, Wash.
		50	KWLC	Decorah, Iowa
		250	WASH	Grand Rapids, Mich.
		250	WFBR	Baltimore, Md.
		1,000	WSDU	New Orleans, La.
		500	WEAI	Ithaca, N. Y.
		500	WOOD	Grand Rapids, Mich.
238	1,260	1,000	KOIL	Council Bluffs, Iowa
		100	KRGV	Harlington, Texas.
		500	KWWG	Brownsville, Texas
		1,000	WJAX	Jacksonville, Fla.
		500	WLBW	Oil City, Pa.
239.9	1,250	1,000	KIDO	Boise, Idaho
		1,000	KFMX	Northfield, Minn.
		1,000	KFOX	Long Beach, Calif.
		500	KXL	Portland, Ore.
		1,000	WAAM	Newark, N. J. (night)
		2,000	WAAM	Newark, N. J. (day)
		1,000	WCAL	Northfield, Minn.
		500	WGCP	Newark, N. J.
		500	WLB	Minneapolis, Minn.
		1,000	WODA	Newark, N. J.
		1,000	WRHM	Fridley, Minn.
241.8	1,240	1,000	KTAT	Fort Worth, Texas
		750	WGHP	Fraser, Mich.
		1,000	WIOD	Miami Beach, Fla.
		1,000	WJAD	Waco, Texas
		1,000	WQAM	Miami, Fla.
243.8	1,230	100	KFIO	Spokane, Wash.
		100	KFQD	Anchorage, Alaska.
		1,000	KYA	San Francisco, Calif.
		500	WBIS	Boston, Mass. (night)
		1,000	WBIS	Boston, Mass. (day)
		1,000	WFBM	Indianapolis, Ind.
		1,000	WNAC	Boston, Mass. (day)
		500	WNAC	Boston, Mass. (night)
		500	WPSC	State College, Pa.
		500	WSBT	South Bend, Ind.
245.8	1,220	1,000	KFKU	Lawrence, Kan.
		500	WCAD	Canton, N. Y.
		500	WCAE	Pittsburgh, Pa.
		1,000	WREN	Lawrence, Kan.
247.8	1,210	100	KDLR	Devils Lake, N. D.
		100	KFOR	Lincoln, Neb.
		100	KFVS	Cape Girardeau, Mo.
		100	KGCR	Brookings, S. D.
		100	KPCB	Seattle, Wash.
		100	KPQ	Seattle, Wash.
		100	KWEA	Shreveport, La.
		100	WBAX	Wilkes-Barre, Pa.
		100	WCBS	Springfield, Ill.
		100	WCOH	Greenville, N. Y.
		100	WCRW	Chicago, Ill.
		100	WDWF	Cranston, R. I.

Meters	Kilocycles	Watts	Call Signal	Location
		100	WEBE	Cambridge, Ohio
		50	WEBQ	Harrisburg, Ill.
		100	WEDC	Chicago, Ill.
		100	WGBB	Freeport, N. Y.
		100	WGCM	Gulfport, Miss.
		100	WHBF	Rock Island, N. Y.
		100	WHBU	Anderson, Ind.
		100	WIBA	Madison, Wis.
		100	WINR	Bayshore, N. Y.
		100	WJBL	Redbank, N. J.
		100	WJBU	Lewisburg, Pa.
		50	WJBY	Gadsden, Ala.
		100	WLBV	Mansfield, Ohio
		50	WLCI	Ithaca, N. Y.
		100	WLSI	Cranston, R. I.
		50	WMAN	Columbus, Ohio
		100	WMBG	Richmond, Va.
		100	WMBR	Tampa, Fla.
		25	WOCL	Jamesown, N. Y.
		100	WOMT	Manitowoc, Wis.
		100	WPAW	Pawtucket, R. I.
		100	WRBQ	Greenville, Miss.
		100	WRBU	Gastonia, N. C.
		100	WSBC	Chicago, Ill.
		100	WSIX	Springfield, Tenn.
		50	WTAX	Streator, Ill.
		1,500	WTAZ	Richmond, Va.
249.9	1,200	50	KFHA	Gunnison, Colo.
		100	KFJB	Marshalltown, Iowa
		15	KFKZ	Kirksville, Mo.
		100	KFWC	Ontario, Calif.
		100	KFWF	St. Louis, Mo.
		100	KGCU	Mandan, N. D.
		50	KGDE	Fergus Falls, Minn.
		15	KGDY	Oldham, S. D.
		50	KGEK	Yuma, Colo.
		100	KGEW	Fort Morgan, Colo.
		50	KGFK	Hallock, Minn.
		10	KGY	Lacey, Wash.
		100	KMJ	Fresno, Calif.
		50	KPPC	Pasadena, Calif.
		100	KSMR	Santa Monica, Calif.
		100	KVOS	Bellingham, Wash.
		100	KWG	Stockton, Calif.
		100	KXO	El Centro, Calif.
		100	WABI	Bangor, Maine
		100	WABZ	New Orleans, La.
		100	WBBW	Norfolk, Va.
		75	WBBY	Charleston, S. C.
		100	WBBZ	Ponca City, Okla.
		100	WCAI	Rapid City, S. D.
		100	WCAX	Burlington, Vt.
		100	WCLO	Kenosha, Wis.
		100	WEPS	Gloucester, Mass.
		50	WFBC	Knoxville, Tenn.
		100	WFBE	Cincinnati, Ohio
		10	WHBC	Canton, Ohio
		100	WHBY	West De Pere, Wis.
		100	WIBX	Utica, N. Y.
		100	WJBC	LaSalle, Ill.
		100	WJBL	Decatur, Ill.
		30	WJBW	New Orleans, La.
		100	WKBE	Webster, Mass.
		100	WKJC	Lancaster, Pa.
		30	WLAP	Okalona, Ky.
		100	WLBG	Petersburg, Va.
		100	WMAY	St. Louis, Mo.
		250	WMT	Waterloo, Iowa
		15	WNBO	Washington, Pa.
		5	WNBW	Carbondale, Pa.
		10	WNBX	Springfield, Vt.
		100	WPRC	Harrisburg, Pa.
		100	WRAF	La Porte, Ind.
		50	WRBL	Columbus, Ga.
		100	WWAE	Hammond, Ind.
252	1,190	500	WICC	Easton, Conn.
		5,000	WOIA	San Antonio, Tex.
254.1	1,180	5,000	KEX	Portland, Ore.
		10,000	KOB	State College, N. M.
		500	WGBS	Astoria, L. I.
256.3	1,170	500	KEJK	Beverly Hills, Calif.
		5,000	KTNT	Muscatine, Iowa
		5,000	WCAU	Philadelphia, Pa.
258.5	1,160	10,000	WOWO	Fort Wayne, Ind.
		5,000	WWVA	Wheeling, W. Va.
260.7	1,150	50	KGDM	Stockton, Calif.
		5,000	WHAM	Rochester, N. Y.
263	1,140	5,000	KVOO	Tulsa, Okla.
		1,000	WAPI	Birmingham, Ala.
265.3	1,130	5,000	KFKB	Milford, Kan.
		5,000	KSL	Salt Lake City, Utah
		20,000	WJJD	Mooseheart, Ill.
		1,000	WOV	New York, N. Y.
267.7	1,120	500	KFSG	Los Angeles, Calif.
		500	KMIC	Inglewood, Calif.
		50	KRSC	Seattle, Wash.
		500	KUT	Austin, Texas
		500	WBAK	Harrisburg, Pa.
		500	WCOA	Pensacola, Fla.
		250	WDEL	Wilmington, Del. (night)
		350	WDEL	Wilmington, Del. (day)
		250	WHAD	Milwaukee, Wis.
		250	WISN	Milwaukee, Wis.
		500	WTAW	College Station, Texas.
270.1	1,110	1,000	KSOO	Sioux Falls, S. D.
		5,000	WRVA	Richmond, Va.
272.6	1,100	100	KJBS	San Francisco, Cal.
		5,000	WLWL	New York, N. Y.
		5,000	WPG	Atlantic City, N. J.
275.1	1,090	5,000	KFAQ	St. Louis, Mo.
		5,000	KMOX	St. Louis, Mo.
277.6	1,080	10,000	WBT	Charlotte, N. C.
		5,000	WCBD	Zion, Ill.
		5,000	WMBI	Chicago, Ill.
280.2	1,070	300	WAAT	Jersey City, N. J.
		50	WCAZ	Carthage, Ill.
		100	WDZ	Tuscola, Ill.
		1,000	WEAR	Cleveland, Ohio
		3,500	WTAM	Cleveland, Ohio
282.8	1,060	500	KWJJ	Portland, Ore.
		10,000	WBAL	Baltimore, Md.
		500	WJAG	Norfolk, Neb.
		50,000	WTIC	Hartford, Conn. (Temporarily assigned to 250W, 499.7m-600kc)
285.5	1,050	5,000	KNX	Hollywood, Calif.
288.3	1,040	10,000	KRLD	Dallas, Texas
		500	WFAA	Dallas, Texas
		500	WKAR	East Lansing, Mich.
		1,000	WKEN	Buffalo, N. Y.
293.9	1,020	5,000	KFKX	Chicago, Ill.
		2,500	KYW	Chicago, Ill. (day)
		5,000	KYW	Chicago, Ill. (night)
		5,000	KYWA	Chicago
		250	WRAX	Philadelphia
296.9	1,010	500	KGGF	Picker, Okla.
		500	KQW	San Jose, Calif.
		250	WHN	New York, N. Y.
		250	WSIS	Sarasota, Fla.
		500	WNAD	Norman, Okla.
		250	WPAP	New York, N. Y.
		250	WQAO	New York, N. Y.
		250	WRNY	New York, N. Y.
299.8	1,000	250	KGFH	Glendale, Calif.
		5,000	WHO	Des Moines, Iowa
		5,000	WOC	Davenport, Iowa
302.8	990	15,000	WBZ	Springfield, Mass.
		500	WBZA	Boston, Mass.
305.9	980	50,000	KDKA	Pittsburgh, Pa.
309.1	970	5,000	KJR	Seattle, Wash.
		1,500	WCFL	Chicago, Ill.
315.6	950	1,000	KFWB	Los Angeles, Calif.
		500	KGHL	Billings, Mont.
		2,500	KMBC	Independence, Mo. (day)
		1,000	KMBC	Independence, Mo. (night)
		1,000	KPSN	Pasadena, Calif.
		1,000	WHB	Kansas City, Mo. (day)
		500	WHB	Kansas City (night)
		500	WRC	Washington, D. C.
319	940	250	KFEL	Denver, Colo.
		250	KFKX	Denver, Colo.
		500	KGU	Honolulu, T. H.
		1,000	KOIN	Portland, Ore.
		500	WCSH	Portland, Me.
		1,000	WFIW	Hopkinsville, Ky.
322.4	930	500	KFWI	San Francisco, Calif.
		500	KFWM	Oakland, Calif.
		500	KGBZ	York, Neb.
		500	KMA	Shenandoah, Iowa
		500	WBRC	Birmingham, Ala.
		500	WDBJ	Roanoke, Va.
		50	WIBG	Elkins Park, Pa.
325.9	920	1,000	KOMO	Seattle, Wash.
		1,000	KPRC	Houston, Texas
		500	WAAF	Chicago, Ill.
		1,000	WWJ	Detroit, Mich.
333.1	900	500	KGBU	Ketchikan, Ala.
		1,000	KHJ	Los Angeles, Calif.
		250	KSEI	Pocatello, Idaho
		750	WFBL	Syracuse, N. Y.
		2,500	WFLA	Clearwater, Fla. (day)
		1,000	WFLA	Clearwater, Fla. (night)
		1,000	WKY	Oklahoma City, Okla.
		2,000	WLBL	Stevens Point, Wis.
		750	WMAK	Mortinsville, N. Y.
		2,500	WSUN	Clearwater, Fla. (day)
		1,000	WSUN	Clearwater, Fla. (night)
336.9	890	500	KFNF	Shenandoah, Iowa
		250	KGJF	Little Rock, Ark.
		500	KUSD	Vermilion, S. D.
		500	WGST	Atlanta, Ga.
		250	WJAR	Providence, R. I.
		500	WMAZ	Macon, Ga.
		500	WMMN	Fairmont, W. Va.
		500	WILL	Urbana, Ill.
340.7	880	500	KFKA	Greeley, Colo.
		500	KLX	Oakland, Calif.
		500	KPOF	Denver, Colo.
		500	WCOC	Columbus, Miss.
		250	WGBI	Scranton, Pa.
		250	WQAN	Scranton, Pa.
344.6	870	25,000	WENR	Chicago, Ill.
		5,000	WLS	Crete, Ill.
348.6	860	5,000	WABC	New York, N. Y.
		5,000	WBOQ	New York, N. Y.
352.7	850	250	KFQZ	Hollywood, Calif.
		5,000	KWKH	Shreveport, La.
		500	WWL	New Orleans, La.
361.2	830	12,500	KOA	Denver, Colo.
		1,000	WHDH	Glouster, Mass.
365.6	820	6,500	WHAS	Louisville, Ky.
370.2	810	7,500	WCCO	Minneapolis, Minn.
		500	WPCH	New York, N. Y.
374.8	800	10,000	KTHS	Hot Springs, Ark.
		10,000	WBAP	Ft. Worth, Texas
		5,000	WSAI	Mason, Ohio
379.5	790	10,000	KGO	Oakland, Calif.
		50,000	WGY	Schenectady, N. Y.
384.4	780	500	KELW	Burbank, Calif.
		500	KTM	Santa Monica, Calif.
		250	WBSO	Wellesley Hills, Mass.
		500	WMC	Memphis, Tenn.
		500	WPOR	Norfolk, Va.
		500	WTAR	Norfolk, Va.
389.4	770	5,000	KFAB	Lincoln, Neb.
		25,000	WBBM	Chicago, Ill.
394.5	760	1,000	WEW	St. Louis, Mo.
		30,000	WJZ	New York, N. Y.
399.8	750	5,000	WCX	Pontiac, Mich.
		5,000	WJR	Pontiac, Mich.
405.2	740	1,000	KMMJ	Clay Center, Neb.
		10,000	WSB	Atlanta, Ga.
416.4	720	25,000	WGN	Chicago, Ill.
		25,000	WLIB	Chicago, Ill.
422.3	710	5,000	WOR	Newark, N. J.
428.3	700	250	KFVD	Culver City, Calif.
		50,000	WLW	Mason, Ohio
440.9	680	5,000	KPO	San Francisco, Calif.
		1,000	WPTF	Raleigh, N. C.
447.5	670	5,000	WMAQ	Chicago, Ill.
454.3	660	500	WAAW	Omaha, Neb.
		50,000	WEAF	Bellmore, N. Y.
461.3	650	5,000	WSM	Nashville, Tenn.
468.5	640	5,000	KFI	Los Angeles, Calif.
		5,000	WAIU	Columbus, Ohio
475.9	630	500	KFRU	Columbus, Ohio
		500	WGBF	Evansville, Ind.
		250	WMAL	Washington, D. C.
		1,000	WOS	Jefferson City, Mo. (day)
		500	WOS	Jefferson City, Mo. (night)
483.6	620	500	KFAD	Phoenix, Ariz.
		1,000	KGW	Portland, Ore.
		1,000	WDAE	Tampa, Fla.
		1,000	WDBO	Orlando, Fla.
		500	WLBZ	Bangor, Me. (day)
		250	WLBZ	Bangor, Me. (night)
		1,000	WTMJ	Brookfield, Wis.
491.5	610	1,000	KFRC	San Francisco, Calif.
		1,000	WDAF	Kansas City, Mo.
		500	WFAN	Philadelphia, Pa.
		500	WIP	Philadelphia, Pa.
		1,000	WOQ	Kansas City, Mo.
		500	KWYO	Laramie, Wyo.
		500	KFSD	San Diego, Calif.
499.7	600	250	WCAO	Baltimore, Md.
		350	WEBW	Beloit, Wis.
		500	WOAN	Lawrenceburg, Tenn.
		500	WREC	Whitehaven, Tenn.
		250	WTIC	Hartford, Conn.
508.2	590	1,000	KHQ	Spokane, Wash.
		500	WCAJ	Lincoln, Neb.
		500	WEEI	Boston, Mass.
		1,000	WEMC	Berrien Springs, Mich.
		1,000	WOW	Omaha, Neb.
516.9	580	200	KGFX	Pierre, S. D.
		500	KSAC	Manhattan, Kan.
		500	WKAQ	San Juan, P. R.
		250	WOBU	Charleston, W. Va.
		250	WSAZ	Huntington, W. Va.
		500	WSUI	Iowa City, Iowa
		250	WTAG	Worcester, Mass.
526	570	250	KGKO	Wichita Falls, Texas
		500	KMTR	Hollywood, Calif.
		1,000	KPLA	Los Angeles, Calif.
		500	KUOM	Missoula, Mont.
		500	KXA	Seattle, Wash.
		750	WHA	Madison, Wis.
		5,000	WIBO	Chicago, Ill.
		500	WKBN	Youngstown, Ohio
		1,000	WNAX	Yankton, S. D.
		250	WMAC	Cazenovia, N. Y.
		500	WMCA	New York, N. Y.
		500	WNYC	New York, N. Y.
		500	WPCC	Chicago, Ill.
		200	WSMK	Dayton, Ohio
		250	WSYR	Syracuse, N. Y.
		1,000	WWNC	Ashville, N. C.
535.4	560	1,500	KFDM	Beaumont, Texas
		2,500	KFEQ	St. Joseph, Mo.
		1,000	KLZ	Dupont, Colo.
		1,000	KOAC	Corvallis, Ore.
		500	WFI	Philadelphia, Pa.
		500	WLIT	Philadelphia, Pa.
		500	WMBF	Miami Beach, Fla.
		1,000	WNOX	Knoxville, Tenn.
		3,500	WOI	Ames, Iowa
545.1	550	500	KFDY	Brookings, S. D.
		500	KFJM	Grand Forks, N. D.
		500	KFUO	St. Louis, Mo.
		500	KFYR	Bismarck, N. D.
		500	KSD	St. Louis, Mo.
		500	KTAB	Oakland, Calif.
		250	WEAN	Providence, R. I.
		750	WEAO	Columbus, Ohio
		1,000	WGR	Buffalo, N. Y.
		500	WKRC	Cincinnati, Ohio

State and City Index With New Waves

Alabama

	Call	Meters	Kc.	Watts
Birmingham	WAPI	263	1,140	5,000
	WBRC	322.4	930	500
	WKBC	228.9	1,310	10
Gadsden	WJBY	247.8	1,210	50
Montgomery	WIBZ	199.9	1,500	15

Arizona

Flagstaff	KFXY	211.1	1,420	100
Phoenix	KFAD	483.6	620	500
	KFCB	228.9	1,310	100
Prescott	KPJM	199.9	1,500	100
Tucson	KGAR	218.8	1,370	100

Arkansas

Blytheville	KLCN	232.4	1,290	50
Fayetteville	KUOA	215.7	1,390	1,000
Hot Springs	KTHS	374.8	800	10,000
Little Rock	KGHI	199.9	1,500	100
	KGJF	336.9	890	250
	KLRA	215.7	1,390	500
McGehee	KGHG	228.9	1,310	50
Siloam Springs	KFPW	223.7	1,340	50

California

Berkeley	KRE	218.8	1,370	100
Beverly Hills	KEJK	256.3	1,170	500
Burbank	KELW	284.4	780	500
Culver City	KFVD	428.3	700	250
El Centro	KXO	249.9	1,200	100
Fresno	KMJ	249.9	1,200	100
Holy City	KFQU	211.1	1,420	100
Glendale	KGFH	299.8	1,000	250
Long Beach	KFOX	239.9	1,250	1,000
	KGER	218.8	1,370	100
Hayward	KZM	218.8	1,370	100
Hollywood	KFQZ	352.7	850	250
	KFWB	315.6	950	1,000
	KMTR	526	570	500
	KNX	285.5	1,050	5,000
Inglewood	KMIC	267.7	1,120	500
Los Angeles	KFI	468.5	640	5,000
	KFSG	267.7	1,120	500
	KGEF	230.6	1,300	1,000
	KGFJ	211.1	1,420	100
	KHJ	333.1	900	1,000
	KPLA	526	570	1,000
	KTBI	230.6	1,300	500
Oakland	KFWM	322.4	930	500
	KGO	379.5	790	7,500
	KLS	208.2	1,440	250
	KLX	340.7	880	500
	KTAB	545.1	550	500
Ontario	KFWC	249.9	1,200	100
Pasadena	KPPC	249.9	1,200	50
	KPSN	315.6	950	1,000
Sacramento	KFBK	228.9	1,310	100
San Diego	KFSD	499.7	600	500
San Francisco	KFRC	491.5	610	1,000
	KFWI	322.4	930	500
	KGB	220.4	1,360	250
	KGTT	211.1	1,420	50
	KJBS	272.6	1,100	100
	KPO	440.4	680	5,000
	KYA	243.8	1,230	1,000
San Jose	KQW	296.9	1,010	500
Santa Ana	KWTC	199.9	1,500	100
Santa Barbara	KDB	199.9	1,500	100
Santa Maria	KSMR	249.9	1,200	100
Santa Monica	KTM	384.4	780	500
Stockton	KGDM	260.7	1,150	50
	KWG	249.9	1,200	100
Westminster	KPWF	201.6	1,490	50,000

Colorado

Colorado Springs	KFUM	236.1	1,270	1,000
Denver	KFEL	319	940	250
	KFUP	228.9	1,310	100
	KFXF	319	940	250
	KLZ	535.4	560	1,000
	KOA	361.2	830	12,500
	KOW	215.7	1,390	500
	KPOF	340.7	880	500
Edgewater	KFXJ	228.9	1,310	50
Fort Morgan	KGEW	249.9	1,200	100
Greeley	KFKA	340.7	880	500
Gunnison	KFHA	249.9	1,200	50
Pueblo	KGHA	249.9	1,200	50
	KGHF	227.1	1,320	250
Trinidad	KGIW	211.1	1,420	100
Yuma	KGEK	249.9	1,200	50

Connecticut

Easton	WICC	252	1,190	500
Hartford	WTIC	499.7	600	250
Storrs	WCAC	499.7	600	250
New Haven	WDRC	225.4	1,330	500

Delaware

Wilmington	WDEL	267.7	1,120	250n / 350d
	WILM	199.9	1,500	100

District of Columbia

Washington	NAA	434.5	690	1,000
	WMAL	475.9	630	250
	WRC	315.6	950	500
	WOL	228	1,310	100

Florida

Clearwater	WFLA	333.1	900	1,000n / 2,500d
Gainesville	WRUF	204	1,470	5,000
Jacksonville	WJAX	238	1,260	1,000
Lakeland	WMBL	228.9	1,310	100
Miami	WQAM	241.8	1,240	1,000
Miami Beach	WIOD	241.8	1,240	1,000
	WMBF	535.4	560	500
Orlando	WDBO	483.6	620	1,000
Pensacola	WCOA	267.7	1,120	500
Sarasota	WSIS	296.9	1,010	250
St. Petersburg	WSUN	333.1	900	1,000n / 2,500d
Tampa	WDAE	483.6	620	1,000
	WMBR	247.8	1,210	100

Georgia

Atlanta	WGST	336.9	890	500
	WSB	405.2	740	1,000
Columbus	WRBL	249.9	1,200	50
Macon	WMAZ	336.9	890	500
Toccoa	WTFI	206.8	1,450	500

Idaho

	Call	Meters	Kc.	Watts
Boise	KIDO	239.9	1,250	1,000
Jerome	KFXD	211.1	1,420	50
Idaho Falls	KGIO	227.1	1,320	250
Pocatello	KSEI	333.1	900	250
Twin Falls	KGIQ	227.1	1,320	250

Illinois

Carthage	WCAZ	280.2	1,070	50
Chicago	KFKX	293.9	1,020	5,000
	KYW	293.9	1,020	5,000n / 2,500d
	KYWA	239.9	1,020	5,000
	WAAF	325.9	920	500
	WBBM	389.4	770	25,000
	WCFL	309.1	970	1,500
	WCRW	247.8	1,210	100
	WEDC	247.8	1,210	100
	WENR	344.6	870	25,000
	WGES	220.4	1,360	500
	WGN	416.4	720	15,000
	WHFC	228.9	1,310	100
	WIBO	526	570	5,000
	WJAZ	202.6	1,480	5,000
	WJJD	265.3	1,130	20,000
	WKBI	228.9	1,310	50
	WLIB	416.4	720	15,000
	WLS	344.6	870	5,000
	WMAQ	447.5	670	5,000
	WMBI	277.6	1,080	5,000
	WORD	202.6	1,480	5,000
	WPCC	526	570	500
	WSBC	247.8	1,210	100
Decatur	WJBL	249.9	1,200	100
Evanston	WEHS	228.9	1,310	100
Galesburg	WKBS	228.9	1,310	100
	WLBO	228.9	1,310	100
Harrisburg	WEBQ	247.8	1,210	50
Joliet	WCLS	228.9	1,310	100
	WKBB	228.9	1,310	100
La Salle	WJBC	249.9	1,200	100
Peoria Heights	WMBD	208.2	1,440	500n / 1,000d
Quincy	WTAD	208.2	1,440	500
Rockford	KFLV	212.6	1,410	500
Rock Island	WHBF	247.8	1,210	100
Springfield	WCBS	247.8	1,210	100
Streator	WTAX	247.8	1,210	50
Tuscola	WDZ	280.2	1,070	100
Urbana	WILL	336.9	890	500
Zion	WCBD	277.6	1,080	5,000

Indiana

Anderson	WHBU	247.8	1,210	100
Brookville	WKBV	199.9	1,500	100
Culver	WCMA	214.2	1,400	500
Evansville	WGBF	475.9	630	500
Ft. Wayne	WGL	218.8	1,370	500
	WOWO	258.5	1,160	10,000
Gary	WJKS	220.4	1,360	500
Hammond	WWAE	249.9	1,200	100
Indianapolis	WFMB	243.8	1,230	1,000
	WKBF	214.2	1,400	500
Kokomo	WJAK	228.9	1,310	50
La Porte	WRAF	249.9	1,200	100
Muncie	WLBC	228.9	1,310	50
So. Bend	WSBT	243.8	1,230	500
Terre Haute	WBOW	228.9	1,310	100
West Lafayette	WBAA	214.2	1,400	500

Iowa

Ames	WOI	535.4	560	3,500
Boone	KFGQ	228.9	1,310	100
Cedar Rapids	KWCR	228.9	1,310	100
Clarinda	KSO	217.3	1,380	500
Council Bluffs	KOIL	238	1,260	1,000
Davenport	WOC	299.8	1,000	5,000
Decorah	KGCA	236.1	1,270	50
	KWLC	236.1	1,270	50
Des Moines	WHO	299.8	1,000	5,000
Fort Dodge	KFJY	228.9	1,310	100
Iowa City	WSUI	516.9	580	500
Marshalltown	KFJB	249.9	1,200	100
Muscatine	KTNT	256.3	1,170	5,000
Ottumwa	WIAS	211.1	1,420	100
Red Oak	KICK	211.1	1,420	100
Shenandoah	KFNF	336.9	890	500
	KMA	336.9	890	500
Sioux City	KSCJ	225.4	1,330	1,000
Waterloo	WMT	249.9	1,200	250

Kansas

Concordia	KGCN	211.1	1,420	50
Lawrence	KFKU	245.6	1,220	1,000
	WREN	245.6	1,220	1,000
Manhattan	KSAC	516.9	580	500
Milford	KFKB	265.3	1,130	5,000
Topeka	WIBW	230.6	1,300	1,000n / 2,500d
Wichita	KFH	230.6	1,300	500

Kentucky

Hopkinsville	WFIW	319	940	1,000
Louisville	WHAS	365.6	820	6,500
	WLAP	249.9	1,200	30

Louisiana

New Orleans	WABZ	249.9	1,200	100
	WDSU	236.1	1,270	1,000
	WJBO	218.8	1,370	100
	WJBW	249.9	1,200	30
	WSMB	227.1	1,320	500
	WWL	352.7	850	500
Shreveport	KGGH	228.9	1,310	50
	KRMD	228.9	1,310	50
	KSBA	206.8	1,450	1,000
	KWEA	247.8	1,210	100
	KWKH	352.7	850	5,000

Maine

Bangor	WABI	249.9	1,200	100
	WLBZ	483.6	620	250n / 500d
Portland	WCSH	319	940	500

Maryland

Baltimore	WBAL	282.8	1,060	10,000
	WCAO	499.7	600	250
	WCBM	218.8	1,370	100
	WFBR	236.2	1,270	250
Cumberland	WTBO	211.1	1,420	50
Salisbury	WSMD	228.9	1,310	100

Massachusetts

	Call	Meters	Kc.	Watts
Boston	WBIS	243.8	1,230	500n / 1,000d
	WBZA	302.8	990	500
	WEEI	508.2	590	500
	WLOE	199.9	1,500	100
	WMES	199.9	1,500	50
	WNAC	243.8	1,230	500n / 1,000d
	WSSH	211.1	1,420	100
Fall River	WSAR	206.8	1,450	250
Gloucester	WEPS	249.9	1,200	100
	WHDH	361.2	830	1,000
Lexington	WLEX	211.1	1,420	100n / 250d
Medford	WBET	220.4	1,360	500
New Bedford	WNBH	228.9	1,310	100
South Dartmouth	WMAF	220.4	1,360	500
Springfield	WBZ	302.8	990	15,000
Webster	WKBE	249.9	1,200	100
Wellesley Hills	WBSO	284.4	780	250
Worcester	WTAG	516.9	580	250

Michigan

Battle Creek	WKBP	211.1	1,420	50
Bay City	WBCM	212.6	1,410	500
Berrien Springs	WEMC	508.2	590	1,000
Calumet	WHDF	218.8	1,370	1,000
Detroit	WAFD	199.9	1,500	100
	WCX	399.8	750	5,000
	WJR	399.8	750	5,000
	WMBC	211.1	1,420	100
	WWJ	325.9	920	1,000
East Lansing	WKAR	288.3	1,040	500
Flint	WFDF	228.9	1,310	100
Grand Rapids	WASH	236.1	1,270	250
	WOOD	236.1	1,270	500
Jackson	WIBM	218.8	1,370	100
Lapeer	WMPC	199.9	1,500	100
Ludington	WKBZ	199.9	1,500	50
Mt. Clemens	WGHP	241.8	1,240	750
Royal Oak	WAGM	228.9	1,310	50
Ypsilanti	WJBK	218.8	1,370	50

Minnesota

Collegeville	WFBJ	218.8	1,370	100
Fergus Falls	KGDE	249.9	1,200	50
Hallock	KGFK	249.9	1,200	50
Minneapolis	WCCO	370.2	810	7,500
	WGDY	215.7	1,390	1,000
	WHDI	214.7	1,390	500
	WLB	239.9	1,250	500
	WRHM	239.9	1,250	1,000
Northfield	KFMX	239.9	1,250	1,000
	WCAL	239.9	1,250	1,000
St. Paul	KSTP	205.4	1,460	10,000

Mississippi

Columbus	WCOC	340.7	880	500
Greenville	WRBQ	247.8	1,210	100
Gulfport	WGCM	247.8	1,210	100
Hattiesburg	WRBJ	199.9	1,500	10
Utica	WQBC	220.4	1,360	300

Missouri

Cape Girardeau	KFVS	247.8	1,210	100
Columbia	KFRU	475.9	630	500
Jefferson City	WOS	475.9	630	500n / 1,000d
Joplin	WMBH	211.1	1,420	100
Kansas City	KMBC	315.6	950	1,000n / 2,500d
	KWKC	218.8	1,370	100
	WDAF	491.5	610	1,000
	WHB	315.6	950	500n / 1,000d
	WLBF	211.1	1,420	100
	WOQ	491.5	610	1,000
Kirksville	KFKZ	249.9	1,200	15
St. Joseph	KFEQ	535.4	560	2,500
	KGBX	218.8	1,370	100
St. Louis	KFUO	545.1	550	500
	KFWF	249.9	1,200	100
	KMOX	275.1	1,090	5,000
	KSD	545.1	550	500
	KWK	222.1	1,350	1,000
	WEW	354.5	760	1,000
	WIL	211.1	1,420	1,000
	WMAY	249.9	1,200	100

Montana

Billings	KGHL	315.6	950	250
Butte	KGIR	220.4	1,360	250
Great Falls	KFBB	220.4	1,360	500
Kalispell	KGEZ	228.9	1,310	100
Missoula	KGHD	211.1	1,420	50
	KUOM	526	570	500
Vida	KGCX	211.1	1,420	10

Nebraska

Clay Center	KMMJ	405.2	740	1,000
Lincoln	KFAB	389.4	770	5,000
	KFOR	247.8	1,210	100
Lincoln	WCAJ	508.2	590	500
Norfolk	WJAG	282.8	1,060	500
Omaha	WAAW	454.3	660	500
	WOW	508.2	590	1,000
Ravenna	KGFW	211.1	1,420	50
York	KGBZ	322.4	930	500

New Hampshire

Laconia	WKAV	228.9	1,310	100
Tilton	WBRL	209.7	1,430	500

Nevada

Reno	KOH	218.8	1,370	100

New Jersey

Asbury Park	WCAP	234.2	1,280	500
Atlantic City	WPG	272.6	1,100	5,000
Camden	WCAM	234.2	1,280	500
Elizabeth	WIBS	206.8	1,450	250
Fort Lee	WBMS	206.8	1,450	250
Hoboken	WPCH	370.2	810	500
Jersey City	WAAT	280.2	1,070	300
	WKBO	206.8	1,450	250
Newark	WAAM	239.9	1,250	1,000n / 2,000d
	WGCP	239.9	1,250	500
	WNJ	206.8	1,450	250
	WOR	422.3	710	5,000
Palisade	WPAP	296.9	1,010	250
	WQAO	296.9	1,010	250
Paterson	WODA	239.9	1,250	1,000
Red Bank	WJBI	247.8	1,210	100
Trenton	WOAX	234.2	1,280	500

New Mexico

	Call	Meters	Kc.	Watts
Albuquerque	KGGM	218.8	1,370	100
Raton	KGFL	218.8	1,370	50
State College	KOB	254.1	1,180	10,000

New York

Auburn	WMBO	218.8	1,370	100
Bay Shore	WINR	247.8	1,210	100
Binghamton	WNBF	199.9	1,500	50
Brooklyn	WBBC	214.2	1,400	500
	WLTH	214.2	1,400	500
	WMBQ	199.9	1,500	100
	WSDA	214.2	1,400	500
	WSGH	214.2	1,400	500
Buffalo	WEBR	228.9	1,310	200
	WGR	545.1	550	750
	WKBW	204	1,470	5,000
	WKEN	288.3	1,040	1,000
	WMAK	333.1	900	750
	WSVS	218.8	1,370	50
Canton	WCAD	245.6	1,220	500
Cazenovia	WMAC	526	570	250
Coney Island	WCGU	214.2	1,400	500
Farmingdale	WLBH	211.1	1,420	30
Freeport	WGBB	247.8	1,210	100
Ithaca	WEAI	236.1	1,270	500
	WLCI	247.8	1,210	50
Jamaica	WMRJ	211.1	1,420	10
Jamestown	WOCL	247.8	1,210	25
Long Beach	WCLB	199.9	1,500	100
Long Island	WLBX	199.9	1,500	100
New York City	WABC	348.6	860	5,000
	WBNY	222.1	1,350	250
	WCDA	222.1	1,350	250
	WEAF	454.3	660	50,000
	WGBS	254.1	1,180	500
	WHAP	230.1	1,300	1,000
	WHN	296.9	1,010	250
	WHPP	211.1	1,420	10
	WJZ	394.5	760	30,000
	WKBQ	222.1	1,350	250
	WLWL	272.6	1,100	5,000
	WMCA	526	570	500
	WMSG	222.1	1,350	250
	WNYC	526	570	500
	WOV	265.3	1,130	1,000
	WRNY	296.9	1,010	500
Peekskill	WOKO	208.2	1,440	500
Richmond Hill	WBOQ	348.6	860	5,000
Rochester	WHAM	260.7	1,150	5,000
	WHEC	208.2	1,440	500
	WNBQ	199.9	1,500	15
Rossville	WBBR	230.6	1,300	1,000
Saranac Lake	WNBZ	232.4	1,290	10
Schenectady	WGY	379.5	790	50,000
So. Yonkers	WCOH	247.8	1,210	100
Syracuse	WFBL	333.1	900	750
	WSYR	526	570	250
Troy	WHAZ	230.6	1,300	500
Tupper Lake	WHDL	211.1	1,420	10
Utica	WIBX	249.9	1,200	100
Woodhaven	WEVD	230.6	1,300	500
Woodside	WWRL	199.9	1,500	100

North Carolina

Asheville	WWNC	526	570	1,000
Charlotte	WBT	277.6	1,080	10,000
Gastonia	WRBU	247.8	1,210	100
Greensboro	WNRC	208.2	1,440	500
Raleigh	WPTF	440.9	680	1,000
Wilmington	WRBT	218.8	1,370	50

North Dakota

Bismarck	KFYR	545.1	550	500
Devils Lake	KDLR	247.8	1,210	100
Fargo	WDAY	234.2	1,280	1,000
Grand Forks	KFJM	218.8	1,370	100
Mandan	KGCU	249.9	1,200	100

Ohio

Akron	WADC	227.1	1,320	1,000
	WFJC	206.8	1,450	500
Bellefontaine	WHBD	218.8	1,370	100
Cambridge	WEBE	247.8	1,210	100
Canton	WHBC	249.9	1,200	10
Cincinnati	WAAD	211.1	1,420	25
	WFBE	249.9	1,200	100
	WKRC	545.1	550	500
	WLW	428.3	700	50,000
	WSAI	374.8	800	5,000
Cleveland	WEAR	280.2	1,070	1,000
	WHK	215.7	1,390	1,000
	WJAY	206.8	1,450	500
	WTAM	280.2	1,070	3,500
Columbus	WAIU	468.5	640	5,000
	WCAH	209.7	1,430	250
	WEAO	545.1	550	750
	WMAN	247.8	1,210	50
Dayton	WSMK	526	570	200
Hamilton	WRK	228.9	1,310	100
Mansfield	WLBV	247.8	1,210	100
Middletown	WSRO	211.1	1,420	100
Springfield	WCSO	217.3	1,380	500
Steubenville	WIBR	211.1	1,420	50
Toledo	WSPD	223.7	1,340	500
Youngstown	WKBN	526	570	500

Oklahoma

Alva	KGFF	211.1	1,420	100
Chickasha	KOCW	211.1	1,420	100
Enid	KGCB	218.8	1,370	100
Norman	WNAD	296.9	1,010	500
Oklahoma City	KFJF	204	1,470	5,000
	KFXR	228.9	1,310	100
	KGFG	218.8	1,370	100
	WKY	333.1	900	1,000
Picher	KGGF	296.9	1,010	500
Ponca City	WBBZ	249.9	1,200	100
Tulsa	KVOO	263	1,140	5,000

Oregon

Astoria	KFJI	218.8	1,370	50
Corvallis	KOAC	535.4	560	1,000
Eugene	KORE	211.1	1,420	100
Marshfield	KOOS	218.8	1,370	50
Medford	KMED	228.9	1,310	50
Portland	KEX	254.1	1,180	5,000
	KFEC	218.8	1,370	50
	KFIF	211.1	1,420	100
	KFJR	230.6	1,300	500
	KGW	483.6	620	1,000
	KOIN	319	940	1,000
	KTBR	230.6	1,300	500
	KWBS	199.9	1,500	15
	KWJJ	282.8	1,060	500
	KXL	239.9	1,250	500

Pennsylvania

	Call	Meters	Kc.	Watts
Allentown	WCBA	208.2	1,440	250
	WSAN	208.2	1,440	250
Altoona	WFBG	228.9	1,310	100
Carbondale	WNBW	249.9	1,200	5
Elkin's Park	WIBG	322.4	930	50
Erie	WEDH	211.1	1,420	30
	WRAK	218.8	1,370	50
Frankford	WFKD	228.9	1,310	50
Grove City	WSAJ	228.9	1,310	100
Harrisburg	WBAK	209.7	1,430	500
	WMBS	209.7	1,430	500
	WPRC	249.9	1,200	100
Johnstown	WHBP	228.9	1,310	100
Lancaster	WGAL	228.9	1,310	15
	WKJC	249.9	1,200	100
Lewisburg	WJBU	247.8	1,210	100
Oil City	WLBW	238	1,260	500
Philadelphia	WCAU	256.3	1,170	5,000
	WELK	218.9	1,370	100
	WFAN	491.5	610	500
	WFI	535.4	560	500
	WHBW	199.9	1,500	100
	WIP	491.5	610	500
	WLIT	535.4	560	500
	WNAT	228.9	1,310	100
	WPSW	199.9	1,500	50
	WRAX	239.9	1,020	250
Pittsburgh	KDKA	305.9	980	50,000
	KQV	217.3	1,380	500
	WCAE	245.8	1,220	500
	WJAS	232.4	1,290	1,000
Reading	WRAW	228.9	1,310	100
Scranton	WGBI	340.7	880	250
	WQAN	340.7	880	250
State College	WPSC	243.8	1,230	500
Washington	WNBO	249.9	1,200	15
Wilkes-Barre	WBAX	249.9	1,200	100
	WBRE	228.9	1,310	100
Willow Grove	WALK	199.9	1,500	50

Suggestions

RADIO DIGEST welcomes suggestions from its readers at all times for improvements in presenting the log and index to broadcast stations.

Address your letter to Program Editor, RADIO DIGEST, 510 North Dearborn St., Chicago, Ill.

Rhode Island

Cranston	WDWF	247.8	1,210	100
	WLSI	247.8	1,210	100
Newport	WMBA	199.9	1,500	100
Pawtucket	WPAW	247.8	1,210	100
Providence	WEAN	545.1	550	250
	WJAR	336.9	890	250

South Carolina

Charleston	WBBY	240.9	1,200	75

South Dakota

Brookings	KFDY	545.5	550	500
	KGCR	247.8	1,210	100
Dell Rapids	KGDA	218.8	1,370	15
Oldham	KGDY	249.9	1,200	15
Pierre	KGFX	516.9	580	200
Rapid City	WCAT	249.9	1,200	100
Sioux Falls	KSOO	270.1	1,110	1,000
Vermilion	KUSD	336.9	890	500
Yankton	WNAX	526	570	1,000

Tennessee

Chattanooga	WDOD	234.2	1,280	500
Knoxville	WFBC	249.9	1,200	50
	WNBJ	228.9	1,310	50
	WNOX	535.4	560	1,000
Lawrenceburg	WOAN	499.7	600	500
Memphis	WGBC	209.7	1,430	500
	WHBQ	218.8	1,370	100
	WMC	384.4	780	500
	WNBR	209.7	1,430	500
Nashville	WBAW	201.2	1,490	5,000
	WLAC	201.2	1,490	5,000
	WSM	461.3	650	5,000
Springfield	WSIX	247.8	1,210	100
Union City	WOBT	228.9	1,310	15
Whitehaven	WREC	499.7	600	500

Texas

	Call	Meters	Kc.	Watts
Abilene	KFYO	211.1	1,420	100
Amarillo	KGRS	212.6	1,410	1,000
	WDAG	212.6	1,410	1,000
Austin	KUT	267.7	1,120	500
Beaumont	KFDM	535.4	560	500
Brownsville	KWWG	238	1,260	500
Brownwood	KGKB	199.9	1,500	100
College Station	WTAW	267.7	1,120	500
Dallas	KRLD	288.3	1,040	10,000
	WFAA	288.3	1,040	500
	WRR	234.2	1,280	500
Dublin	KFPL	228.9	1,310	15
El Paso	WDAH	228.9	1,310	100
Fort Worth	KFJZ	218.8	1,370	100
	KTAT	241.8	1,240	1,000
	WBAP	374.8	800	10,000
Galveston	KFLX	247.8	1,210	100
	KFUL	232.4	1,290	500
Greenville	KFPM	228.9	1,310	15
Harlingen	KRGV	238	1,260	100
Houston	KPRC	325.9	920	1,000
	KTUE	211.1	1,420	5
Richmond	KGHX	199.9	1,500	50
San Angelo	KGFI	228.9	1,310	15
	KGKL	218.8	1,370	100
San Antonio	KGCI	218.8	1,370	100
	KGRC	218.8	1,370	100
	KTAP	211.1	1,420	100
	KTSA	232.4	1,290	1,000
	WOAI	252	1,190	5,000
Waco	WJAD	241.8	1,240	1,000
Wichita Falls	KGKO	526	570	250

Utah

Ogden	KFUR	218.8	1,370	50
Salt Lake City	KDYL	232.4	1,290	1,000
	KSL	265.3	1,130	5,000

Vermont

Burlington	WCAX	249.9	1,200	100
Springfield	WNBX	249.9	1,200	10

Virginia

Mount Vernon Hills	WJSV	205.4	1,460	10,000
Newport News	WGH	228.9	1,310	100
Norfolk	WBBW	249.9	1,220	100
	WPOR	384.4	780	500
	WTAR	384.4	780	500
	WLBG	249.9	1,200	100
Richmond	WBBL	218.8	1,370	100
	WMBG	247.8	1,210	100
	WRVA	270.1	1,110	5,000
	WTAZ	247.8	1,210	150
Roanoke	WDBJ	322.4	930	500
	WRBX	322.4	930	250

Washington

Aberdeen	KXRO	211.1	1,420	75
Bellingham	KVOS	249.9	1,200	100
Everett	KFBL	218.8	1,370	50
Lacey	KGY	249.9	1,200	10
Longview	KUJ	199.9	1,500	10
Pullman	KWSC	215.7	1,390	500
Seattle	KFQW	211.1	1,420	100
	KJR	309.1	970	5,000
	KKP	211.1	1,420	15
	KOL	236.1	1,270	1,000
	KOMO	325.9	920	1,000
	KPCB	247.8	1,210	100
	KPQ	247.8	1,210	100
	KRSC	267.7	1,120	50
	KTW	236.1	1,260	1,000
	KVL	218.8	1,370	100
	KXA	526	570	500
Spokane	KFIO	243.8	1,230	100
	KEPY	215.7	1,390	500
	KGA	204	1,470	5,000
	KHQ	508.2	590	1,000
Tacoma	KMO	223.7	1,340	500
	KVI	223.7	1,340	1,000

West Virginia

Charleston	WOBU	516.9	580	250
Fairmont	WMMN	336.9	890	500
Huntington	WSAZ	516.9	580	250
Weirton	WQBZ	211.1	1,420	60
Wheeling	WWVA	258.5	1,160	5,000

Wisconsin

Beloit	WEBW	499.7	600	350
Eau Claire	WTAQ	225.4	1,330	1,000
Fond du Lac	KFIZ	211.1	1,420	100
Kenosha	WCLO	249.9	1,200	100
La Crosse	WKBH	217.3	1,380	1,000
Madison	WHA	526	570	750
	WIBA	247.8	1,210	100
Manitowoc	WOMT	247.8	1,210	100
Milwaukee	WHAD	267.7	1,120	250
	WISN	267.7	1,120	250
	WTMJ	483.6	620	1,000
Poynette	WIBU	228.9	1,310	100
Racine	WRJN	218.8	1,370	100
Sisiht	WBAR	270.1	1,110	500
Sheboygan	WHBL	212.6	1,410	500
Stevens Point	WLBL	333.1	900	2,000
Superior	WEBC	234.2	1,280	1,000
West De Pere	WHBY	249.9	1,200	100

Wyoming

Laramie	KWYO	499.7	600	500

Alaska

Anchorage	KFQD	243.8	1,230	100
Juneau	KFIU	228.9	1,310	10
Ketchikan	KGBU	333.1	900	500

Hawaii

Honolulu	KGHB	227.1	1,320	250
	KGU	319	940	500

Philippines

Manila	KZIB	260	1,153	20

Porto Rico

San Juan	WKAQ	336.9	890	500

Foreign Wave Lengths Table

Europe

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
158	1,899	600	Beziers, France	
187.5	1,600	250	Sundsvall, Sweden	
196	1,530	250	Karlskrona, Sweden	
198	1,515	1,500	Biarritz, France	
200	1,500		Fecamp, France	
201.3	1,490	250	Jonkoping, Sweden	
202.7	1,480	250	Kristinehamn, Sweden	
204.1	1,470	250	Gavle, Sweden	
216.3	1,387	250	Halmstad, Sweden	
217.4	1,380	250	Luxembourg	
220.4	1,361	250	Karlstad, Sweden	
222.2	1,350	300	Strasbourg, France	
229.1	1,309	250	Umea, Sweden	
229.4	1,308	150	Halsingborg, Sweden	
230.5	1,301	250	Boras, Sweden	
236.2	1,270	250	Orebro, Sweden	
		500	Stettin, Germany	
238	1,260	1,500	Bordeaux, France	
238.1	1,260	250	Kiruna, Sweden	
239.5	1,253	1,000	Nimes, France	
240	1,250	400	Viborg, Finland	
241.9	1,240	4,000	Nurnberg, Germany	
243.7	1,231		Trondhjem, Norway	
246	1,219	500	Nice-Juan les Pins, France	
		2,000	Toulouse, France	PTT
249.7	1,201	1,500	Munster, Germany	
		250	Eskilstuna, Sweden	
250	1,200	200	Uleaborg, Finland	
252.1	1,190	250	Saffle, Sweden	
		130	Bradford, Great Britain	2LS
252.3	1,189	700	Cassel, Germany	
253	1,185	125	Montpellier, France	
253.8	1,182	500	Linz, Austria	
254.2	1,180	250	Kalmar, Sweden	
		1,500	Rennes, France	
		700	Kiel, Germany	
260.9	1,150	800	Malmo, Sweden	
263.2	1,140	2,000	Kosice, Czechoslovakia	
266.9	1,124	500	Lille, France	PTT
272.7	1,100	500	Klagenfurt, Austria	
		250	Hudiksvall, Sweden	
		700	Danzig	
		700	Bremen, Germany	
		130	Sheffield, Great Britain	6FL
		100	Oviedo, Spain	
273	1,098	1,000	Limoges, France	
275.2	1,090		Ghent, Belgium	
		250	Norrkoping, Sweden	
		130	Nottingham, England	5NG
			Jacobstad, Finland	
275.7	1,088	700	Dresden, Germany	
277	1,083	1,500	Barcelona, Spain	EAJ13
277.8	1,080	1,500	Kaiserslautern, Bavaria	
		130	Leeds, Great Britain	2LS
		1,000	Cartagena, Spain	EAJ16
279	1,075	400	Trollhatten, Sweden	
283	1,060	4,000	Cologne, Germany	
288.5	1,040	350	Edinburgh, Great Britain	2EH
289.8	1,035	2,000	Bordeaux, France	
291.3	1,030	1,500	Lyons, France	
293.8	1,021	500	Innsbruck, Austria	
294.1	1,020	250	Uddevalla, Sweden	
		200	Liege, Belgium	
		130	Swansea, Great Britain	5SX
		130	Stoke, Great Britain	6ST
		130	Dundee, Great Britain	2DE
		130	Hull, Great Britain	6KH
297	1,010	100	Jyvaskyla, Finland	
297	1,010	250	Varberg, Sweden	
		130	Liverpool, Great Britain	6LV
		500	San Sebastian, Spain	EAJ8
297.3	1,009	700	Hanover, Germany	
299.4	1,002	2,000	Paris, France	Vitus
299.7	1,001	480	Agen, France	
300	1,000	500	Bratislava, Czechoslovakia	
303.6	988	4,000	Konigsberg, Germany	
304.2	936	1,000	Bjorneborg, Finland	
306.1	980	1,000	Belfast, Great Britain	2BE
309.3	970	125	Zagreb, Yugoslavia	
312.5	960	1,000	Newcastle, Great Britain	5NO
316.7	947	2,000	Falun, Sweden	
317.4	945	1,500	Marseilles, France	PTT
319.1	940	1,000	Dublin, Great Britain	2RN
323.2	928	4,000	Breslau, Germany	
324.3	925	1,000	Almeria, Spain	EAJ18
326.1	920	1,000	Bournemouth, Great Britain	6BM
330.4	908	4,000	Gleiwitz, Germany	
333.3	900	500	Reykjavik, Iceland	
334.4	897	1,500	Naples, Rome	1NA
337.4	889	750	Copenhagen, Denmark	
340.1	882	500	Paris, France	
		700	Huizen, Holland	
343.2	874	1,500	Posen, Poland	
344.8	870	1,500	Barcelona, Spain	EAJ1
348.9	860	5,000	Prague, Czechoslovakia	
353	850	1,000	Cardiff, Great Britain	5WA
355.8	843	500	Graz, Austria	
361.4	830	2,000	London, England	2LO
366.8	818	4,000	Leipzig, Germany	
370.4	810	500	Bergen, Norway	
370	811	500	Paris, France	
375	800	1,500	Madrid, Spain	EAJ7
375.4	799	1,000	Helsingfors, Finland	
375	800	1,500	Madrid, Spain	EAJ7
375.4	799	1,000	Helsingfors, Finland	
379.7	790	4,000	Stuttgart, Germany	
384.6	780	1,200	Manchester, Great Britain	2ZY
389.1	771	3,000	Toulouse, France	
396.3	757	4,000	Hamburg, Germany	
400	750	300	Tammerfors, Finland	
		130	Plymouth, Great Britain	5PY
		1,000	Cork, Great Britain	6CK
		1,500	Madrid, Spain	EAJ2
		500	Cadiz, Spain	EAJ3
		200	Bolzano, Italy	
		700	Aix-la-Chapelle, Germany	
402.6	745	1,500	Mont de Marsan, France	
		500	Salamanca, Spain	EAJ22
405.4	740	1,000	Glasgow, Great Britain	5SC
408	735	2,200	Tallinn, Reval, Estonia	
410.5	731	1,500	Berne, Switzerland	
412	728	200	Notodden, Norway	
414.9	723	1,000	Grenoble, France	
416.6	720	800	Goteborg, Sweden	
422.5	710	10,000	Kattowitz, Poland	
426.7	703	600	Wilno, Poland	
429	699	4,000	Frankfurt-on-Main, Germany	
434.1	691	2,000	Seville, Spain	EAJ5
435.4	689	1,000	Frederiksstad, Norway	
441.1	680	2,500	Brunn, Czechoslovakia	
445.7	673	800	Paris, Spain	FPTT
446	672	250	Malmberget, Sweden	
447.7	670	300	Rome, Italy	1RO
448	669	100	Rjukan, Norway	
450	666	4,000	Moscow, U. S. S. R.	RA2
455.1	659	1,500	Stockholm, Sweden	
460	652	2,000	Belgrade, Yugo-Slavia	
461.5	650	1,500	Oslo, Norway	
470.9	637	1,500	Langenberg, Germany	
476.9	629	500	Lyons, France	
477	629	4,000	Kharkov, U. S. S. R.	
483.9	620	4,000	Berlin, Germany	
491.8	610	24,000	Daventry, Great Britain	5GB
500	600	1,500	Porsgrund, Norway	
		250	Linkoping, Sweden	
		250	Uppsala, Sweden	
		1,500	Aberdeen, Great Britain	2BD
			Tromso, Norway	
508.5	590	1,000	Brussels	
511	587		Aalesund, Norway	
517.2	580	20,000	Vienna, Austria	
529	567	2,000	Riga, Latvia	
536.6	559	4,000	Munich, Germany	
545.5	550	800	Sundsvall, Sweden	
547.4	548	700	Milan, Italy	
555.5	540	20,000	Budapest, Hungary	
566	530	1,000	Hamar, Norway	
		100	St. Michel, Finland	
		50	Bloemendaal, Holland	
		700	Augsburg, Germany	
567	529	1,500	Cracow, Poland	
574.7	522	700	Freiburg, Germany	
576.9	520	500	Vienna, Austria	
588.2	510	630	Zurich, Switzerland	
680	441	600	Lausanne, Switzerland	HB2
720	416	1,000	Ostersund, Sweden	
760	395	250	Geneva, Switzerland	
775	387	1,200	Kiev, U. S. S. R.	
840	357	1,800	Nijni Novgorod, U. S. S. R.	
870	345	4,000	Tiflis, U. S. S. R.	
1,000	300	10,000	Leningrad, U. S. S. R.	
		250	Basle, Switzerland	
1,071	279	4,000	Rostov-Don, U. S. S. R.	
1,100	273		Be Bilt, Netherlands	
1,111.1	270	800	Warsaw, Poland	
1,117	269	4,000	Novosibersk, U. S. S. R.	RA
1,150	261	1,000	Ryvang, Denmark	
1,153.8	260	750	Kalundborg, Denmark	
1,180	254	20,000	Stamboul, Turkey	
1,190	252	2,000	Boden, Sweden	
1,250	240	20,000	Konigswusterhausen	
1,380	217	20,000	Motala, Sweden	
1,450	207	40,000	Moscow, U. S. S. R.	
1,522.8	197	20,000	Lahti, Finland	
1,604.8	187	25,000	Daventry, Great Britain	5XX
1,700	177	15,000	Kharkov Narkompotschtel,	Russia
1,765	170	12,000	Paris, France	CFR
1,818	165	20,000	Angora, Turkey	
1,829	164		Norddeich, Germany	
1,870	160	700	Kosice, Czechoslovakia	
1,875	160	700	Huizen	
1,950	154	250	Scheveningen, Haven, Netherl'ds	
2,000	150	700	Kovno, Lithuania	
2,525	119		Berlin, Germany	
2,650	113	50,000	Paris, France	FL

North Africa

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
305	984	2,530	Radio Casa-Blanca, Morocco	
353	850	2,000	Algiers	PTT
416	721	10,000	Rabat, Morocco	
1,850	162	2,000	Tunis	TNV

South Africa

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
368	815	1,500	Cape Town	
406.5	738	1,500	Durban	
443.5	676	500	Johannesburg	JB

Australia-Tasmania

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
249.9	1,200	1,000	Prospect, S. Australia	5KA
255	1,176	500	Melbourne, Victoria	3DB
267.7	1,120	500	Sydney, N. S. Wales	2UW
275.1	1,090	250	Bathurst, N. S. Wales	2MK
280.2	1,070	1,500	Sydney, N. S. Wales	2KY
288.3	1,040	100	Newcastle, N. S. Wales	2HD
293.9	1,020	250	Sydney, N. S. Wales	2UE
293.9	1,020	100	Toowoomba, Queensland	4GR
313	958	500	Parkside, S. Australia	5DN
315.6	950	100	Sydney, N. S. Wales	2BE
		3,000	Sydney, N. S. Wales	2GB
319	940	100	Melbourne, Victoria	3UZ
358	850	5,000	Sydney, N. S. Wales	2BL
370.2	810	5,000	Melbourne, Victoria	3LO
384.4	770	5,000	Brisbane, Queensland	4QG
394.5	760	5,000	Adelaide, S. Australia	5CL
442	678	5,000	Sydney, N. S. Wales	2FC
481	620	3,000	Melbourne, Victoria	3AR
516.9	580	3,000	Hobart, Tasmania	7ZL
1,250	239	5,000	Perth, Western Australia	6WF

Argentina

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
252	1,190	1,000	Buenos Aires	LOO
260.7	1,150	500	Buenos Aires	LOQ
285.7	1,050	5,000	Buenos Aires	LOS
302.8	990	1,000	Buenos Aires	LOW
315.8	949	1,000	Buenos Aires	LOY
329.5	910	1,000	Buenos Aires	LOZ
344.8	870	1,000	Buenos Aires	LOR
365.5	820	1,000	Buenos Aires	LOV
379.5	790	500	Buenos Aires	LOX
395.5	750	1,000	Buenos Aires	LOT
425	705	1,000	Buenos Aires	LOP

Brazil

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
399.8	750	1,000	Rio de Janeiro	SQIA
320	937	500	Rio de Janeiro	SQIB
350	856	1,000	Sao Paulo	SQIG

Ceylon

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
800	375	1,750	Colombo	

Chile

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
239.9	1,250	100	Temuco	CMAK
285.5	1,050	100	Santiago	CMAE
308	973	100	Santiago	CMAD
340	881	100	Tacna	CMAI
360	832	1,000	Santiago	CMAC
480	624	1,000	Santiago	CMAB

China

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
338	885	500	Shanghai	KRC

Chosen

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
344.6	870	1,000	Keipo	JODK

Haiti

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
361.2	830	1,000	Port au Prince	HHK

India

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
350	857	350	Rangoon, Burma	2HZ
357.1	840	3,000	Bombay	7BY
370.4	810	3,000	Calcutta	7CA

Japan

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
345	867	10,000	Tokyo	JOAK
353	849	10,000	Hiroshima	JOFK
380	789	10,000	Kumamoto	JOCK
400	750	10,000	Osaka	JOBK

New Zealand

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
306	960	500	Christchurch	3YA
333	901	500	Auckland	1YA
420	714	5,000	Wellington	2YA
463	647	250	Dunedin	4YA

Peru

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
360	831	1,500	Lima	OAX

Venezuela

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
375	800	1,000	Caracas	AYRE

Stations on Cleared Waves

Call Letters	Location	Wave Length	Fqcy. in Kiloc.
WAIU	Columbus, Ohio	468.5	640
KFI	Los Angeles, Calif.	468.5	640
WSM	Nashville, Tenn.	461.3	650
WEAF	New York, N. Y.	454.3	660
WAAW	Omaha, Nebr.	454.3	660
WMAQ	Chicago, Ill.	447.5	670
WPTF	Raleigh, N. C.	440.9	680
KPO	San Francisco, Calif.	440.9	680
WLW	Cincinnati, Ohio	428.3	700
KFVD	Culver City, Calif.	428.3	700
WOR	Newark, N. J.	422.3	710
WGN-WLIB	Chicago, Ill.	416.4	720
WSB	Atlanta, Ga.	405.2	740
KMMJ	Clay Center, Nebr.	405.2	740
WJR-WCX	Detroit, Mich.	399.8	750
WJZ	New York, N. Y.	394.5	760
WEW	St. Louis, Mo.	394.5	760
KFAB	Lincoln, Nebr.	389.4	770
WBBM-WJBT	Chicago, Ill.	389.4	770
WGY	Schenectady, N. Y.	379.5	790
KGO	Oakland, Calif.	379.5	790
WSAI	Cincinnati, Ohio	374.8	800
WBAP	Ft. Worth, Texas	374.8	800
KTHS	Hot Springs, Ark.	374.8	800
WPCH	New York, N. Y.	370.2	810
WCCO	Minneapolis, Minn.	370.2	810
WHAS	Louisville, Ky.	365.6	820
KOA	Denver, Colo.	361.2	830
KWKH	Shreveport, La.	352.7	850
WWL	New Orleans, La.	352.7	850
KFQZ	Hollywood, Calif.	352.7	850
WABC-WBOQ	New York, N. Y.	348.6	860
WLS	Chicago, Ill.	344.6	870
WENR-WBCN	Chicago, Ill.	344.6	870
WCFL	Chicago, Ill.	309.1	970
KJR	Seattle, Wash.	309.1	970
KDKA	Pittsburgh, Pa.	305.9	980
WBZ-WBZA	Boston, Mass.	302.8	990
WHO	Des Moines, Iowa	299.8	1,000
WOC	Davenport, Iowa	299.8	1,000
KGFH	Glendale, Calif.	299.8	1,000
KYW-KFKX	Chicago, Ill.	293.9	1,020
WFBM	Indianapolis, Ind.	285.5	1,050
KNX	Hollywood, Calif.	285.5	1,050
WBT	Charlotte, N. C.	277.6	1,080
WCBD	Zion, Ill.	277.6	1,080
WMBI	Chicago, Ill.	277.6	1,080
KMOX-KFQA	St. Louis, Mo.	275.1	1,090
WPG	Atlantic City, N. J.	272.6	1,100
WLWL	New York, N. Y.	272.6	1,100
KJBS	San Francisco, Calif.	272.6	1,100
WRVA	Richmond, Va.	270.1	1,110
KSOO	Sioux Falls, S. Dak.	270.1	1,110
WOV	New York, N. Y.	265.3	1,130
KFKB	Milford, Kans.	265.3	1,130
KSL	Salt Lake City, Utah	275.3	1,130
WAPI	Birmingham, Ala.	263	1,140
KVOO	Tulsa, Okla.	263	1,140
WHAM	Rochester, N. Y.	260.7	1,150
KGDM	Stockton, Calif.	260.7	1,150
WWVA	Wheeling, W. Va.	258.5	1,160
WOWO	Ft. Wayne, Ind.	258.5	1,160
WCAU	Philadelphia, Pa.	256.3	1,170
KTNT	Muscatine, Iowa	253.3	1,170
WICC	Easton, Conn.	252	1,190
WOAI	San Antonio, Texas	252	1,190
WJSV	Mt. Vernon Hills, Va.	205.4	1,460
KSTP	St. Paul, Minn.	205.4	1,460



William S. Hedges is one of the oldest Radio editors in the United States and is head of the NAB.

WILLIAM S. HEDGES, Radio editor of the Chicago Daily News, was elected president of the National Association of Broadcasters recently. The annual meeting of the association was held in Washington, the work of the last year being reviewed and plans for the future were formulated.

Hedges has been active in Radio circles and is the author of the industry plan for compliance with the provisions of the amended Radio law. At one time he was chairman of the joint committee representing the NAB, the Radio Manufacturers Association and the Federated Radio Trades Association, which was responsible for the presentation of the industry plan before the Federal Radio Commission last spring.

He has represented WMAQ, the Chicago Daily News station, in the broadcasters' association ever since the formation of that organization six years ago.

Mike Aids Jolson

(Continued from page 78)

discovery that after a perfect wax had been cut to find a microphone, too long exposed to the damp night air, had sputtered and the whole thing had to be done over again.

Not only that, but the friends and acquaintances who tried to persuade Jolson not to go on with the story; that vitaphone was still unproven and that his appearance in an early picture might ruin his popularity on the stage where his fame and success had been built up.

IT was a nervous time around the studio. Once a scene was being recorded (perhaps you remember it in the picture) where Jolson comes to the tabernacle to sing "Kol Nidre" in place of his father, who lay ill at home. For atmosphere in this scene the greatest care was taken to see that every detail was correct. The extras in the synagogue scene were all orthodox Jews, many with traditional beards and carrying their own prayer shawls, not deigning to use those from the property room.

Jolson sang "Kol Nidre" again and again. Finally a wax was cut that was satisfactory and the scene struck. As the extras were leaving many were seen to wipe away tears that had been brought to their eyes by the mammy singer's interpretation of this song of their race. From a dark corner where he had been watching the action, Jack Warner stepped into the light and shook Jolson's hand.

"I think it's going to be a good picture, Al," he said.

It was more than a good picture. When first shown in New York the "Jazz Singer" definitely sounded the knell of the old-time silent picture. It enthralled its hearers. Here was a new Jolson, an actor, as well as a singer.

Exhibitors who had scoffed at the thought of pictures that talked began a mad scramble to get the necessary equipment to show "The Jazz Singer" and other pictures of Jolson that Warner Bros. promised to deliver. It broke records everywhere, a sensation where shown whether in the talking or silent version. Jolson, instead of being at the height of his popularity, was just being discovered. The picture went to London, where crowds of unheard of size attended the showings. The amount of money the picture has grossed will not be known until it is finally put on the shelf, still far in the future. However, it can be said without contradiction that few, if any, pictures ever produced have exceeded its record so far.

RADIO and the talking picture were developed. The National Broadcasting Company wanted to show the people of the United States the possibilities of this medium of entertainment. The extension of their networks to the far West was planned, as well as to the South, but telephone facilities were not sufficient to take care of the more exacting demands of broadcasting. The Bell Telephone Company set to work to build lines where needed so that a test at least could be made to determine the feasibility of the project. The cost of such a test was tremendous. In addition, the NBC wanted the attention of every person within range of a Radio receiver so that the possibilities of this system of program extension could be brought home sharply.

Do you remember the Dodge Brothers Hour? Twenty minutes in New York with Paul Whiteman, Will Rogers from Hollywood, Al and Dorothy Stone in Chicago and Al Jolson in New Orleans, with just two minutes of the time in Detroit. A long time ago, you say. Just a little over one year. Today, nearly thirty programs transverse the continent weekly and the total is due to go up.

"Radio taught me one thing," said Al Jolson after the Dodge Brothers' program in which he admittedly made a mistake in one of his gags. "That is, the public as a whole wants clean entertainment and a joke that is a riot in New York may be just the opposite for millions of others. I've been sending that girl flowers ever since trying to make up for it."

In April, 1927, Jolson returned from Europe to act as master of ceremonies for the opening of Warner Bros. theater in Hollywood, where Warner's Radio station KFWB is now located, fulfilling a promise he had made to Sam Warner that he would be present for the opening. It was the first test also of KFWB's equipment for broadcasting from a stage, now admittedly the best that has been developed for such broadcasts. Not only did Jolson broadcast that night but has done so regularly since, his only appearance in the East, however, being on the initial program for Vitaphone on the Columbia Broadcasting System. He probably will appear again on this program sometime in March, presumably from the West Coast this time.

UPON his return for the theater opening Warner Bros. presented their star with a sleek, black Rolls-Royce limousine to express their feeling for the part he had played in making Vitaphone known, and at the same time Jolson prepared for the second talking picture he was to make.

"The Jazz Singer" upset the picture industry. Its success started the talkies on their way and Hollywood was talkie mad when Jolson started on the production of "The Singing Fool," the title selected for his second picture. This was to be directed by Lloyd Bacon, son of the great stage actor, Frank Bacon, star of "Lightnin'."

Again Jolson was faced with a crisis. His critics, such as they were, intimated that "The Jazz Singer" and Jolson as a screen actor might prove to be a one-time shot, and that perhaps he had better return to the stage where his success was certain. Jolson and Bacon determined to top "The Jazz Singer" with "The Singing Fool."

Although Hollywood is over-run with child actors, who together with fond mamas and papas storm the casting offices daily, but few finds among children for screen work are ever found. One such was Frankie Lee, the little crippled boy in "The Miracle Man" of ten years ago and, of course, Jackie Coogan. The story of "The Singing Fool" required the services of a child about three years of age with a wistful, pathetic expression that could be used to advantage in several scenes with Jolson.

Following the customary procedure the director requisitioned the casting office for the boy and that office, in turn, working through the great Hollywood clearing house for extras, the Central Casting Bureau, put out a call for child actors.

As was expected, the office was swamped with applicants, each anxious to place his or her child in Jolson's new picture. To Joe Marks, casting director at Warner Bros., fell the task of sifting out of the hundreds of children a few to show to Director Bacon and Al Jolson so that they might decide who would fit the part best.

The selection took days, but no child appeared who seemed to fit into the part. One morning, however, as a new batch of applicants were milling around the casting office waiting for it to open, Marks happened to glance out of the window. On the outskirts of the crowd he saw a woman holding a child in her arms, a pale-looking little fellow with bobbed hair and dressed in a sailor suit.

"What made you dash out into that crowd and pick on that particular youngster?" someone later asked him after Davey Lee's part in the picture was assured. "Well, I don't know," Marks replied. "It just seemed to me that was the kid that Jolson would like to have."

Casting director Marks, with the mother trailing behind, walked over to the set where Jolson was making up for the day's work.

"Al," Marks called to him. "I think I've got the boy for you." And he set Davey on the stage floor. Jolson picked him up and sat him on his knee.

"What is your name?" he asked the child.

"My muvver calls me Sonny Boy," Davey replied. "What is yours?"

"Sonny Boy!" "Why—er—my name is Uncle Al."

"I like you, Uncle Al," and Jolson nodded to the casting director.

After the day's shooting was over Jolson had a long talk over long distance phone with New York, and in the days that followed many more long conversations followed. During that month Jolson's telephone bill at the studio was more than a thousand dollars; practically all of which was for calls to New York, where Bud De Sylva, Jolson's friend and famous song writer, listened as Jolson hummed snatches of a tune over the wire and told him of "Sonny Boy" David Lee. The result was the song "Sonny Boy," one of the biggest hits of the year.

"The Singing Fool" more than justified the efforts that Bacon and Jolson put into it. It opened at the Winter Garden in New York, the same showhouse where Jolson made his name as the world's greatest entertainer, which had been leased by Warner Bros. to present their Vitaphone talking pictures. No theatrical attraction in history ever opened to a more distinguished first night audience and none has ever had the advance sale that "The Singing Fool" had during the first two months of its run at the historic showhouse of the Schubert productions.

Again figures are not available on what "The Singing Fool" will make as a box office attraction. Due to the greater number of houses wired for talking pictures, it undoubtedly will gross more than "The Jazz Singer," and there is every indication that it may make an all-time record for a picture, eclipsing the records set by the great spectacle films.

By the time this appears in print Jolson will be working on his third Vitaphone picture. Like the two predecessors it has a marvelous box office title, "Mammy." No one knows what the story is, but your guess is as good as the next fellow's, and by mid-summer you will be able to go to your favorite theater and see and hear the master of mammy singers in "Mammy." It ought to be another hit.

It is not correct to say that Jolson put the talking picture over. Undoubtedly it would have gone over with or without him. It is probably true, however, that Jolson and "The Jazz Singer" put the talking picture in its present fine position a great deal sooner than would have been possible without him.

In his next picture, instead of working on two small soundproof stages, Jolson has at his disposal, if necessary, the most modern plant in the history of motion pictures, a plant that has been rebuilt almost entirely in the past year. It includes seven great sound stages, centralized recording equipment of the latest type, a staff of the best musicians in the country and so on down the line to a pressing plant where the discs themselves that give forth Jolson's voice are made. Should that not be sufficient, Jolson and his company could drive out a mile or so over Cahuenga Pass and into the San Fernando Valley where an equivalent equipment on First National Pictures lot is available.

Those two plants represent not only an investment of many millions of dollars in equipment for the making of singing-talking films but the best brains of the world in their respective lines.

It is an assured fact that "Mammy" will be a better picture technically than any of its forerunners.

Those of you who sit up late at night to get distant stations may occasionally tune in on Warner Bros. station KFWB, the Radio station of the motion picture industry, Hollywood, Calif. Occasionally on its 950-kilocycle wave you may hear the voice of Al Jolson, singing from the stage of the theater in whose building KFWB is located, or from KFWB's studios.

In addition, plans are under way to send some transcontinental broadcasts from Hollywood to the East, one or more of which will feature Jolson with his songs and that unforgettable personality that registers whether it be from the stage, on the discs or over the air. Perhaps we may induce him to introduce his wife, the former Ruby Keeler, over the air and hear the clever taps of her shoes as she goes through a routine for listeners scattered the length and breadth of the continent.

And that finishes the story of Al Jolson, leaving the writer free for a moment to look up the length of rain-spanked Hollywood Boulevard before returning to the more prosaic work of checking up on the thousand details for tomorrow's broadcast, to assure listeners of nothing less than a smoothly run program. Oh, yes. One little item for the technical minded reader. The sound films you see and hear are made with exactly the same kind of microphones and amplifiers used by the better broadcasting station. Signing off until next issue.

Paris-American Radio

(Continued from page 28)

that of the Parisian newspaper, Le Petit Parisien, situated in the heart of the business district of the French capital. An interesting note is that the manager of the paper is Madame Paul Dupuy, widow of the late senator, and an American by birth.

THE studio of Le Petit Parisien, one of the best equipped in France, is situated on the roof. It consists of one large room, divided by heavy draperies, with a broad outside terrace giving a view of the city. French studios are usually cold affairs, lacking the hospitable social atmosphere of an American station, but on election night Le Petit Parisien resembled a brilliant social gathering, in which the artists, all in evening dress, and many of them direct from performances in other centers, sat about and applauded each other after the "mike" had been turned off.

Broadcasting from the Petit Parisien was further made simple by the fact that the program manager and announcer, M. John Douglas Pollack, is a Frenchman who boasts Scotch blood well back in his veins, and who speaks both languages as a native. He has, furthermore, studied at McGill University in Canada, and has toured the United States from coast to coast. For some time he was at the General Electric works in Schenectady, as well as with the Westinghouse, and for all these reasons, many people think him an American. Mr. Pollack recently represented the French stations at the International Radio Union in Geneva. He regularly announces musical numbers from the Petit Parisien station in both French and English.

Mr. Pollack was at the microphone as usual on the occasion of the election night broadcasting, and with him was the fourteen-piece studio orchestra, under the direction of M. Francis Casadesus. This orchestra has won a reputation for its accompaniment of opera and opera-comique stars who sing on the Petit Parisien programs, as well as for its instrumental numbers, and so could not have been better chosen for this particular night.



John T. Schilling is the smiling, congenial announcer and director of WHB, well known Kansas City station. John T. broadcasts an infectious smile, and possesses the happy and carefree personality that persuades the listener to turn an attentive dial.

ANOTHER very important French co-operation made this American broadcast a success. The Companie Radio L. L., which manufactures very fine superheterodynes, installed fifty of these sets in various hotels, restaurants, clubs, etc., about Paris, sending an operator with each to insure perfect functioning, and about each set clustered a group of exiles who felt less bitterly than they had expected their distance from home.

The largest of the groups was to be found in the Hotel Bohy, in the very shadow of the offices of the Chicago Tribune. Here three sets had been installed in order to take care of the members of the American Club of Paris, and of members of the American Legion Paris Post. This was the first occasion on which these two large men's bodies had met in such a fashion, and among them on election night might be counted Norman Armour, counsellor of the American Embassy; Brigadier General Harts, military attache at the Embassy; Percy Peixotto, president of the American Club; Captain Lhopital, aide-de-camp of Marshal Foch; Major General William Johnson; Judge Ira Wadhams; Jo Davidson, the sculptor, and a host of other well-known personalities in the American Colony of Paris.

At the same time, in addition to these stag parties at the Hotel Bohy, mixed groups were meeting elsewhere about town. In the beautiful lounge of the Claridge Hotel on the Avenue des Champs-Elysees was installed a receiving set; also at the Grand Hotel, the Lutetia, the Commodore, the Royal Haussmann, and several others. Night clubs and bars, such as Johnny's Bar, College Inn, the Perroquet, Luigi's, Zelleys, Butler's Pantry, and a dozen other places popular all year around with citizens from the United States, served special American dinners while the guests awaited the commencement of the broadcasting.

And all over the continent, mind you, wherever a handful of Americans might be found together, eager ears strained

(Continued on page 108)

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Paris-American Radio

(Continued from page 106)

toward the loud speakers, as the American newspaper began its unique broadcasting event.

THE lot of reading the returns fell to J. Douglas Cook, dramatic critic on the Tribune. Mr. Cook has been in France for four years, coming from San Francisco, and as he is studying for opera in Paris now, he found himself in quite an unaccustomed role before the microphone. Recent concerts at the Hotel Plaza Athenae and the chic Restaurant Langer had, however, prepared him for his unseen audience, who though he could not see them, he could rest assured were giving him whole-hearted attention.

The first bulletin which Mr. Cook read was timed 6:10 New York. It was then 11:50 in Paris. From that time on, until the early, or rather fairly late, hours of the morning, the tenor stayed at his post, giving a bulletin on an average of every ten minutes. The cable company sent the messages over a direct line to the Petit Parisien, where they were typed out by the Tribune stenographer—and at the Tribune office, where a loud speaker had been installed. The reports were likewise taken down from Mr. Cook's announcements.

Meanwhile, promptly at 11, the American entertainment program had begun, and this continued until the station signed off at about 4 o'clock in the morning. The first stars were the popular Morgan Trio. These three young sisters—the harpist, Virginia, is only 17—have been touring the continent for four years. Until recently they gave only private performances, but they have been so cordially received that this past year they gave a public concert tour in Egypt and on the Riviera, where they played at the house of the Duke of Connaught and before Princess Mary. Even before coming to Europe, however, Miss Frances Morgan, the violiniste, Miss Marguerite Morgan, the pianiste, and their young sister were known to the American public, for they had given private concerts in the United States. Broadcasting was not new to them, as studios in Boston and in London had diffused their work. They began with a fantasy of American airs which they had arranged themselves, and playing individually and as a trio they gave a long program.

One of the early performers was Samuel Dushkin, who is probably too well known to need an introduction, as he has frequently been violin soloist in symphony concerts broadcast in the United States. Mr. Dushkin had completed a concert tour of England, Ireland and Scotland, and was on his way to Germany, Italy and Spain. Next season is to bring him back to the United States. On the election night program Mr. Dushkin rendered exquisitely Blair Fairchild's "Legend of Violin and Orchestra" with the Petit Parisien orchestra, which could hardly await the turning off of the microphone to applaud him.

A SEMI-AMERICAN, if one may call her so, the Norwegian singer, Madame Eide Norena, who was attached to the Chicago opera for the past two years, and who is now engaged at the National Opera of Paris, sang a number of operatic selections, and in addition Ole Bull's Shepherdess' Song, and other American airs. For some of these she was accompanied by Herbert Carrick, the brilliant American pianist who has toured America for five years as accompanist and soloist with Reinald Werrenrath. Mr. Carrick has since made his London concert debut on December 6, at Wigmore Hall, with Mme. Sarah Fischer, the Canadian singer now engaged at the Opera-Comique in Paris, and will shortly make his debut in the French capital. Mr. Carrick is one of the old friends of the American Radio public, for he was the first pianist to play on the Atwater Kent hour, accompanying Mr. Werrenrath.

Two excellent men singers on the American Night program are to be included. One, Otkar Dobes, long a resident of Paris, was basso on the American Quartet of Paris which was recently disbanded because some of the members returned to the United States. He is now solist at the American Church on the Rue de Berri. Dobes is that delightful information man of the American Express whom Bruce Reynolds calls "Dobes who knows it all." When Will Rogers was in Paris he might be found at the Dobes' desk at almost any hour. Dobes had previously broadcast in Paris, and on this particular night his program included the Kutemoff Blues. On the Road to Mandalay, and The Flea Song from Faust. M. Andre Bernard, a young Frenchman who has sung at the New Orleans Opera, and who is also a student of singing in Paris, closed the classical program with a delightful tenor group.

Interspersed with this amazing group of artists were constant selections played by the Petit Parisien orchestra—Dixie, The Stars and Stripes Forever, MacDowell's Woodland Sketches, Dvorak's New World Symphony, etc.

It is not hard to imagine the joy of the exiled listeners-in as this American program progressed. Announcements were in English, the songs they knew and loved; returns were given to them promptly by a reputable American newspaper, and those who have lived long abroad felt indebted to the Chicago Tribune which rendered this splendid service.

After 2 o'clock, the classical numbers were replaced by livelier features, which would have kept one from falling asleep even if the returns themselves were not sufficient to drive away drowsiness. The boys from Harry's New York bar, where one of the receiving sets was entertaining a capacity crowd, came over to the studio wtih their jazz, and the French air was filled with American Blues for another two hours.

Credit for the planning of the American Election Night program must be given to the staff of the European Edition of the Chicago Tribune. Although this was the first time the Radio had been used by an American newspaper abroad to herald a great event, the European Edition of the Chicago Tribune was well acquainted with the organization of such a stunt since eight years earlier it had rented the Marigny theatre on the Champs-Elysees where an "open house" was held for Americans and bulletins were flashed on the screen.

Dressing to Your Personality

(Continued from page 81)

the costume. When the frock is printed the accessories may match the dominant color. A navy blue frock, for example, patterned in beige and lighter blue might have a navy hat and shoes and beige hose and suede gloves which exactly match. If you are partial to colored shoes you should select them a shade darker than the coat or frock. Your costume should never consist of two neutral colors like grey and tan. If grey is your basic color, shades of lavender or blue offer a charming contrast while tan can always be smartly combined with brown and orange.



Joseph Gallichio, Director WMAQ Orchestra.

The woman who is planning her wardrobe for the new season, finds that prints are particularly strong and the reason is not hard to find, for prints combine vivid and neutral colors in such a way that the whole forms a delightful harmony. There are prints for all women and for all occasions. Brilliant splashes of color in bold designs for sportswear—small figures on dark ground for street wear—odd geometrics or stylized flowers for afternoon, and the most delicate of pastel floral patterns for evening.

There is a type of print, for instance, that is particularly attractive for the older woman whose curves are beginning to annoy her. This fabric consists of odd-shaped figures of various sizes scattered over a neutral ground in an irregular manner.

Incidentally, the older woman, as a rule, does not know herself. She concentrates, usually, on the contours of her figure, forgetting two things which are at least equally important. The most noticeable point of neglect is the throat. A collar which is arranged to be high at the back and rather close in front is flattering and hides the unavoidable age neck lines in a much better fashion than a high tight collar would. A light scarf for afternoon or evening wear is a graceful way of concealing the neck and giving a softening line to the face. Winter coats are kind to the older woman since their large fur collars come right up to the point of the chin, but spring coats can be just as becoming with modish scarves worn in a number of carefully casual ways.

The older woman frequently does not realize that she cannot wear the type of shoes the younger and slender woman wears. If her ankles are inclined to be thick or her body at all ungainly she should certainly not wear high heels. Shoes that are too small draw attention to the ankles and give an unsteady balance which tends to throw the body out of line, and high heels make for a stiff uncertain gait which is very awkward.

A moderate shaped heel on shoes that are snug but not tight will help the general lines of the figure and not make the feet conspicuous. The hemline of the skirt has a bearing on this question, too. It should be neither even nor extravagantly dipping but just irregular enough to be becoming and modish.

Vacation Plans

YOU can see easily that this family is in the throes of a momentous controversy. But it's one in which all concerned are going to win out.

We can tell you confidentially that sister is strong for spending the annual vacation in Yellowstone National Park with the bears, antelope, chipmunks, woodchucks, pelicans, the geysers, wonderful colored pools and terraces and the thousand and one things that make Yellowstone unique in all the world. The boys are having a hard time deciding between a Wyoming Dude Ranch and the switchback mountain trails of Glacier National Park—but there's a strong note of "horseback" in their calculations. Mother leans toward a summer lodge in Rocky Mountain National Park—a haven of rest in the clean, upbuilding air of Colorado's mile-high mountain world.



Wherever your summer vacation plans take you . . . if it's West . . . *The Burlington* can serve you well.

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Russell Evart, WOC "Grahm Cracker."

Jenkins Television

(Continued from page 51)

wash in a drying wind; and diminutive Jacqueline does athletic dances with her clever partner, Master Fremont.

"Perfect?" No, and the receiver looks no more like the ultimate structure will than the old "one-lung" horseless carriage of twenty-five years ago looked like the eight-cylinder limousine of today.

But the ten thousand pioneering amateurs we are nightly entertaining with our picture broadcasts are the Radio picture engineers of tomorrow, for they are building up a technical experience which will be of inestimable value in the art later on.

After the day's work is done these youngsters rush home, bolt a hurried dinner, and then race away to the Radio shack to tune in on our pantomime broadcasts. Exactly the same thrill which came to them with their first crystal set and headphone, now comes again when they pick their first motion pictures out of the air; pictures radiated into invisible space, from miles and miles away, and put together by their homemade receiver.

MANY of these amateurs have attained such quality of picture that they have moved their apparatus into the living room, where the whole family circle may join in the fun.

Incidentally, it is rather a surprise to those who see these silhouette movies for the first time to find them so entertaining; but the explanation is that in movies the story is told in the action, and half-tone quality is not necessary to an enjoyment of them. The public is not usually critical of first efforts, in any new thing; the novelty alone entertains for awhile.

From many letters we get, apparently the greatest anxiety of our audience, or should I say, *optience*, is that we will eventually get tired and stop broadcasting. To those of them who are listening to me tonight may I say that I have no intention of stopping our broadcast of pantomime pictures, for home entertainment. On the contrary, we are putting up a powerful station a few miles outside of Washington to make their picture reception easier and the pictures better, and each broadcast from now on will contain at least one picture story.

The half-tones in regular movie film, and in broadcasting from living subjects and scenes, require a broader band. This was recognized by the federal Radio commission, and bands one hundred kilocycles wide have been assigned for such work. The new, more powerful broadcast station we are building outside of Washington is for this width of band, and we shall broadcast for fireside entertainment pictures selected from those shown in theatres.

Our present transmission on 6,420 k.c. was undertaken principally to learn the possibilities and the limitations of this new entertainment; to build up a Radiomovies technique, and to insure later the availability of Radiovisors giving larger and brighter pictures, pictures which can conveniently be watched by the whole family and friends of the family circle.

Already Radiomovies are giving pleasure to thousands of Radio amateurs and short wave Radio fans. Ultimately this pantomime story-teller will come to our fireside with appropriate sounds and speech, as a fascinating teacher and entertainer, without language, literacy, or age limitation—an itinerant visitor to the old homestead with photoplays, the opera, and a direct vision of world activities.

Fan Mail Startles Coe Glade

(Continued from page 55)

Glade put into the part of the cruel, madcap Gypsy girl and the new shadings of interpretation that she carried through triumphantly despite her first appearance in the role with an opera company of the high standards of the Chicago Civic group. Still others noted that her performance added fire to the remainder of the cast, and became a large influence in one of the most excellent performances of the favorite work of the season.

Miss Glade's voice, in her first Radio appearance, proved to be admirably adapted to broadcasting. It is a general rule in Radio studios, that contraltos or mezzo-sopranos and baritones broadcast more effectively than sopranos or tenors, but there is an additional quality in Miss Glade's voice that carries warmth and emotion through the microphone in an unusually intimate manner, as was shown by studio tests and the letters of approval and congratulation.

Although this was her first season with the Chicago Civic Opera company, Miss Glade has made a special study of Carmen during former engagements with the San Carlo Opera company, and this, with the roles of Amneris in "Aida" and Siebel in "Faust" were among those which led to her engagement by a major organization. She demonstrated her preparation and her own ideas as to the role in her first appearance, partly in her deft execution of the incidental Spanish dances and partly in the innovations she introduced into the expression of the extremes of Carmen's temperament.

One of Miss Glade's departures from the stereotyped Carmen was the absence of a Spanish comb in her hair during the first act.

"Carmen was in her working clothes at that time," she explained, "whereas in later acts she was dressed up to charm the grand suitors she acquired. I do not believe in wearing something supposed to be typically one thing or another just to carry an impression of a character or a nationality. That is cartooning. Most people believe that Spanish girls wear high combs on all occasions just as they believe, from cartoons of vaudeville characters that all Germans have fat stomachs and smoke long pipes; that all Englishmen have drooping moustaches and monocles and that all Frenchmen have pointed moustaches and goatees and wear funny, high silk hats. The real portrayal of a character, I hope, lies in correctness of costume as well as in correct singing and acting."

Miss Glade admires the part of Carmen and the entire opera immensely. "It is so human and so simple," she declared. "It is a portrayal of just the sort of emotions that one observes in daily dramas in every city and in every walk of life and therefore touches every member of an audience in every country. Carmen is truly a universal opera.

"As for the part itself, I love roles of wicked women and I am glad I am a contralto because contraltos always have the wicked parts and they are much more interesting than those of innocent girls. They are more intriguing and require more study and consequently enlist deeper attention from the audiences. Carmen is the most unmoral woman character in opera. I cannot think of any more wicked woman in opera than Carmen unless it be Delilah in Samson and Delilah, whose machinations were cruel merely for cruelty's sake."

He Entertains 40,000,000 Fans

(Continued from page 54)

things early in a career, and continuing along the same line as knowledge broadens," the executive has declared.

MR. AYLESWORTH has been likened to the "spirit of Radio," partly because of his extreme youth for such a big position, but still more for his quickness of decision and keen insight into the depths of any problem that may be presented.

He once commented on the fact that he, who started in the old business, law, is now in the newest business, Radio. And all without any conscious effort on his part. It all came about through his devotion to the job at hand, he will tell you—if he can be persuaded to talk about himself at all.

Usually he prefers to talk of other things—most any other thing—in a crisp and interesting manner. He has the knack of holding his hearers, and those with whom he comes in contact affirm that his persuasive voice is potent in winning people to his side.

His popularity is boundless among the personnel of the National Broadcasting company, and there is not a member of the entire organization who hesitates to enter his office when he has a suggestion to offer or a request to make. And Mr. Aylesworth's ear is usually available for any such hearing. Although among the busiest of the big executives, he manages to retain a personal contact with members of the company and with practically all his associates, both personal life and the business world.

"Deac" Aylesworth is known as a "good mixer." His unfailing good humor and willingness to enter into the spirit of any group makes him a popular favorite at any social function he may attend. He is regarded as a home lover and spends much time about the family fireside with his wife and two children, Barton, 18, and Dorothy, 10.

These children are his particular pride and joy, and he devotes a great deal of attention to them. Both inherit from their father pleasing singing voices and the ability to play the piano rather well. The children are the normal, healthy youngsters of 1929, and Mr. Aylesworth doesn't care "if they both grow up to be Radio announcers."

Film on Teeth—*Don't let it rob you of a fascinating smile*



The Film

that is found by dental research to discolor teeth and foster serious tooth and gum disorders

How to remove film—the question millions are asking. Now a special film-removing dentifrice is urged by dentists. Please accept a free 10-day supply

"ISN'T there something I can do?" wrote a young woman recently. "I am so sensitive about my 'yellow' cloudy teeth. I brush them for hours only to meet with failure."

Today, three months later, she writes, "My teeth are as sparkling white and lovely as those I used to envy. . . . How awfully near I came to never knowing it. Everyone should accept the free test you offer."

Millions do not know

A tragic story with a happy ending. . . . There are thousands like this charming girl whose winning personalities are shadowed by unattractive teeth.

Now science has discovered, 9 times in 10, the cause of "discolored" teeth is a dingy film that coats them. It is your greatest enemy to loveliness. It is a dangerous enemy to health, too, for film is held responsible for decay, pyorrhea, bleeding gums and other troubles. Your dentist knows how true this is.

You must fight film

Feel for film with your tongue—a slippery, sticky coating. Food and smoking stain that film. Germs by the millions breed in it... germs of many different kinds.

Film hardens into tartar. And germs with tartar are the chief cause of pyorrhea. Film is also the basis of decay.

The special way to remove it

Ordinary brushing ways are not successful. You must employ the scientific method that first curdles film. Light brushing then can easily remove it in safety to enamel. Old ways may be discarded.

As children's teeth appear you marvel at their whiteness. Yours may once again regain that color. May take on a brilliance that is actually amazing. Lustreless, dull teeth are known to be unnatural.

Test FREE for 10 days

Perhaps unattractive teeth have cost you too much in society and business. You must not delay another day in testing this method.

Get a full-size tube wherever dentifrices are sold, or send coupon below to nearest address for free 10-day tube to try.

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Pepsodent

The Special Film-Removing Dentifrice



"HANDSOME is as handsome does" would aptly apply to Miss Ada Day, beauty adviser over WBBM. Miss Day recently invited a temperamental vaudeville star to give a little beauty talk to the listeners. The actress literally took complete command of the studio. She ordered everybody out and directed that the gallery curtains be drawn so visitors could not see her. She gave curt commands to the studio director, ordered Miss Day to pick up the papers thrown on the floor and if there had been a studio cat she doubtless would have enjoyed a good kick at it. Miss Day smiled through it all—and when it was all over enjoyed a real laugh.

Miss Ada Day, who keeps a smiling face at all times, as Beauty Lecturer at WBBM, Chicago.

Saving the Left-Overs

(Continued from page 82)

Add 1 small onion chopped finely.
Add gravy to hold meat together.
Butter individual molds.
Line molds with cooked rice, pressing the rice firmly against the sides of the mold.
Fill center of molds with beef.
Cover with rice.
Steam 45 minutes.
If desired, the molds may be set in a pan of hot water and placed in a moderate oven for 30 minutes.
Turn out on serving platter.
Cover with hot tomato sauce.

Carrot and pea salad is a colorful dish and is also a tasty one.

Carrot and Pea Salad

Dissolve 1 package orange flavored gelatin in 2 cups boiling water.
Let cool until thick like a syrup.
Cut 1 pimento in strips.
Grate 3 medium size carrots.
Drain leftover peas of their liquor.
Coat inside of mold with gelatin.
Arrange pimento strip from center of mold to edge.
Line mold with the grated carrot, pressing well against sides.
Add peas.
Fill mold with gelatin.
Let become solid.
Serve on crisp lettuce leaves with mayonnaise.

Stale sponge cake may be crumbled and served with a custard poured over it, topped with a spoonful of whipped cream, and decorated with a bit of jelly, or it may be utilized as in the following recipe.

Stale Sponge Cake With Lemon Sauce

Steam stale sponge cake in upper part of double boiler.
Serve with a lemon sauce made as follows:
Mix ½ cup sugar,
⅛ teaspoon salt,
1½ tablespoons cornstarch.
Add 1 cup boiling water slowly.
Stir constantly.
Let boil 5 minutes.
Remove from stove.
Add 3 tablespoons lemon juice,
2 tablespoons butter,
1 well beaten egg yolk.

Jazz vs. Old-Time Melodies

(Continued from page 37)

to accept the opinion of those who regard the foremost proponents of jazz as merely tone mechanicians. Jazz, they contend, is not legitimate musical expression, but rather foolish clowning and an attempt to burlesque the serious and fixed forms of music.

Herbert Hoover, when secretary of commerce several years ago, stated that the Radio business could not subsist if restricted to a jazz diet, and a recent attempt to analyze the hold that jazz has in the hearts and minds of the people revealed the fact that it occupies second position.

Classical music and the so-called better forms of musical expression have first choice among Radio audiences, while the old-time airs follow in third place. An effort to determine at one time the songs that held first place in the affections of thirty prominent men disclosed the fact that the following numbers, not one of which can be considered as having been tainted with jazz, were in high favor: The End of a Perfect Day, The Glow Worm, Dixie, Traumerei, Handel's Largo, My Wild Irish Rose, Sidewalks of New York, On the Road to Mandalay, Mother Machree, Carry Me Back to Old Virginia, Swanee River, La Paloma, and selections from the operas Aida, Tales of Hoffmann and Lucia de Lammermoor.

All of which presents the question: "What do people like, and what sort of melodies are popular?"

Here most popular song writers shake their heads, and admit the futility in answering the question.

IRVING BERLIN, who years ago wrote a song, Dorando, the theme of which was based on the athletic prowess of a marathon racer, followed it with a succession of hits, and today he is regarded as the most successful writer of popular songs in the United States.

Stories of Berlin's early days as a songster in the Bowery of New York when he sang for amusement have been related time and again. He taught himself to play on the piano, and now even as in those old days he is a painstaking craftsman when a new song is in the offing.

That Berlin strives for originality in writing his songs is apparent; his tunes are shaped for the great, common average in human life, and they are written in such a manner that most any person with a voice can sing them. In most of Irving Berlin's songs one can always depend on heart interest, and a theme that appeals to the masses.

Around in 1911 or 1912, Irving Berlin wrote Alexander's Ragtime Band, and the song swept the country, percolating down through the dance halls, to the mechanical pianos and hand organs. Orchestras played and replayed it; it was in the air, and everybody sang and hummed the tune.

Other songs of Berlin had a tremendous sale, one being Everybody's Doing It, another, When That Midnight Choo Choo Leaves for Alabam', and In My Harem. During the war Berlin wrote Oh, How I Hate to Get Up in the Morning, a comic song; Yip! Yip! Yaphank! and I've Got My Captain Working for Me Now.

These songs, in many respects, compare favorably with others written at the time of the World War. That Berlin caught the military spirit of the day is apparent, and the fact that he was an officer at Camp Upton, and first of all a rookie in the ranks, gave him the color and background necessary to write these numbers.

What'll I Do, All by Myself, Say It With Music and Sunny Days have been composed by Berlin since those early days when he turned out his first numbers, and musical comedies and light operas have featured his songs.

Music and lyrics are a means of expression for Berlin; he doesn't split hairs over the fine points of either when he writes a song, assuming that he is writing for all people. The ice man, newsboy, henpecked husband, colored strutter, oriental dancer, jazz boy and the men and women who make up the great human herd are not only the audience and clients of Berlin in featuring his songs, but they are the subjects that he injects into his songs.

Having come to this country from Russia when a youngster and started life as a newsboy, later graduating into the ranks of the singing waiters, Berlin has seen something of life. The commonplace has played an important part in his existence, and this fact accounts for the simplicity of his song themes, and the tremendous following he has in the song writing world.

What Berlin may lack in knowledge of musical technic and song construction, which together with his handicap of knowing very little about harmony, is more than offset by his understanding of the human family and his ability to analyze its likes and dislikes in the matter of heart stirring melodies.

GUS EDWARDS who made a small fortune from his song, School Days, once told the writer that the simple and commonplace themes were the best for songs, because they were understandable and appealed to the greatest number of people. (Continued on page 114)



...Yet 4 Weeks Later He Swept Them Off Their Feet!

IN a daze he slumped to his seat. Failure . . . when a good impression before these men meant so much. Over the coffee next morning, his wife noticed his gloomy, preoccupied air.

"What's the trouble dear?"

"Oh . . . nothing. I just fumbled my big chance last night, that's all!"

"John! You don't mean that your big idea didn't go over!"

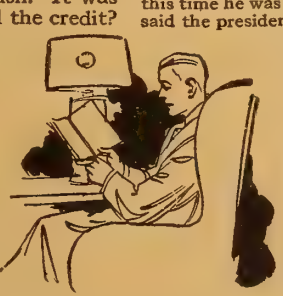
"I don't think so. But, Great Scott, I didn't know they were going to let me do the explaining. I outlined it to Bell—he's the public speaker of our company! I thought he was going to do the talking!"



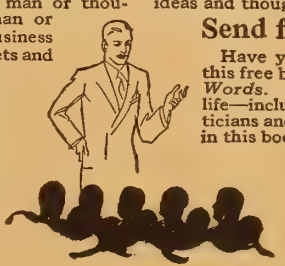
"But, dear, that was so foolish. It was your idea—why let Bell take all the credit? They'll never recognize your ability if you sit back all the time. You really ought to learn how to speak in public!"

"Well, I'm too old to go to school now. And, besides, I haven't got the time!"

"Say, I've got the answer to that. Where's that magazine? . . . Here—read this. Here's an internationally known institute that offers a home study course in effective speaking. They offer a free book entitled *How to Work Wonders With Words,* which tells how any man can develop his natural speaking ability. Why not send for it?"



He did. And a few minutes' reading of this amazing book changed the entire course of John Harkness' business career. It showed him how a simple and easy method, in 20 minutes a day would train him to dominate one man or thousands—convince one man or many—how to talk at business meetings, lodges, banquets and social affairs. It banished all the mystery and magic of effective speaking and revealed the natural Laws of Conversation that distinguish the powerful speaker from the man who never knows what to say.



Four weeks sped by quickly. His associates were mystified by the change in his attitude. He began for the first time to voice his opinions at business conferences. Fortunately, the opportunity to resubmit his plan occurred a few weeks later. But this time he was ready. "Go ahead with the plan," said the president, when Harkness had finished his talk. "I get your idea much more clearly now. And I'm creating a new place for you—there's room at the top in our organization for men who know how to talk!"

And his newly developed talent has created other advantages for him. He is a sought-after speaker for civic banquets and lodge affairs. Social leaders compete for his attendance at dinners because he is such an interesting talker. And he lays all the credit for his success to his wife's suggestion—and to the facts contained in this free book—*How to Work Wonders With Words.*

* * *

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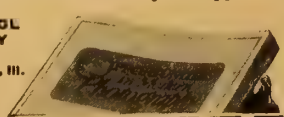
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All Flags Fly at WGH

(Continued from page 63)

master the studio piano, Malvern Lee Powell is heard over the microphone of WGH on every program. Wide and varied experience in musical circles provides much help in the announcement of musical programs in a manner to elicit the desired display of esprit de corps between announcer and performer. Mr. Powell is a member of the Rhythm Raggers orchestra, and presides at the studio piano whenever it is necessary to provide the material for that unanticipated break.

Miss Jacqueline Marston, while a member of the staff as studio pianist, carries also additional burdens. She is widely known for her accomplished manner of execution not only as a pianist but as the organist of the large Estes organ which weekly furnishes inspiring music to the congregation of the Phoebus (Va.) Methodist Episcopal church.

Of course the world knows that Newport News is the summer capital of the Eastern social whirl, and during the season it is not uncommon for the WGH studio to receive visitors whose names are listed among the elite of the nation. The listener at these times may sometimes wonder as to the true identity of some mysterious entertainer whose voice or instrument comes over the air after an introduction somewhat vague or the mention of a name that obviously is a pseudonym.

WGH through its broadcasts lives up to an atmosphere of modest distinction. There is no blast and blare but a dignity and assurance that dominates and makes one feel he is in good company while listening to WGH programs. Perhaps the closest touch to the gay and giddy comes with the Rhythm Raggers orchestra, mentioned above.

For those unacquainted with WGH there are plenty of ardent fans who will vouch that it is a good station to place on your log once you've got it pegged on the dial.

Jazz vs. Old-Time Melodies

(Continued from page 112)

And, Arnold Johnson, pianist extraordinary and a jazz band director of the first rank has contended for many years that good songs are the product of inspiration as well as a generous amount of perspiration.

Johnson wrote Sweetheart, All for You, Oh, and The Lovelight in Your Eyes and has been a Pacific coast Radio feature during recent months.

Arnold Johnson, while young in years, is one of the oldest and best known directors of syncopated bands. He and his jazz unit usually are en route with a musical comedy, and if ever a complete and comprehensive history of jazz music is written, Johnson will be recognized as the man who fired Paul Whiteman from his band because the latter could not fake, and the result was the beginning of original arrangements on the part of Whiteman and Grofe with the subsequent presentation of popular numbers according to his (Whiteman's) own ideas.

Gus Kahn and Egbert Van Alstyne both regard the lyrics as the real business at hand in writing a song. Kahn, of course, is a lyric writer, first, last and always, and even when a boy in Chicago while employed at Picks juggling crockery and silverware, he was drafting lyrics and humming melodies to fit the lyrics.

Van Alstyne, on the other hand, is a melody writer; for years he teamed up with Harry Williams, and in a little more than a decade this pair turned out some of the best known song successes of Tin Pan Alley.

Van Alstyne's first and greatest song success was In the Shade of the Old Apple Tree, and although this number has sold to the number of two million copies it is still selling, and perhaps has only one real rival, that being the old standby, After the Ball, written years ago by Charles K. Harris.

Van Alstyne and Williams wrote Cheyenne, San Antonio, Navajo, I'm Afraid to Go Home in the Dark, Won't You Come Over to My House, Who are You With Tonight, and It Looks Like a Big Night Tonight in addition to a string of others.

VAN ALSTYNE collaborated with Kahn in writing Memories, and he had a hand in writing When I Was a Dreamer, Pretty Baby, Your Eyes Have Told Me So, with both Kahn and Walter Blaufuss sharing the honors of their production.

When not playing golf and hurrying to football games, Kahn is drafting a set of lyrics. Within the last six months he wrote the lyrics for Eddie Cantor's Whoopee and the musical comedy, Nobody's Girl, and who lives today with music in his soul—at least that of a popular vein—who is not familiar with Yes, Sir, That's My Baby, Your Eyes Have Told Me So, My Buddy, Charlie's My Boy, Carolina In the Morning, My Isle of Golden Dreams, Chloe and Beloved, all of which have lyrics from the pen of Gus Kahn.

To speak of jazz and compare syncopated music with the rhythms of yesterday, one should refer to Creole Belles, the ragtime hit of 1901, and the composer of this number, J. Bodewalt Lampe, who was active at WMBB, Trianon, Chicago, for several years.

The financial return on this number to Jerome H. Remick, may never be known, but Lampe once told the writer he received about $1,000 for Creole Belles. Such a figure would probably be regarded as a pittance when compared with the return that came to this number after the copyright had been transferred to the Detroit publisher.

Creole Belles was the greatest of cake walk tunes, and although it was not exploited until some little time after it was written, it seemed to strike a responsive chord, and in a short time cake walk writers were as plentiful as composers of blues are today.

Harry Von Tilzer, a contemporary of Lampe, has always been an advocate of songs that were clean from every angle. Von Tilzer has to his credit a number of songs; he has been a prolific writer, and has been in the business for more than a quarter of a century.

Turning back over old-time popular song programs such familiar titles are recorded as I'd Leave My Happy Home for You, When the Harvest Days are Over Jesse Dear, Wait Till the Sun Shines Nellie, Down on the Farm and many others, and Von Tilzer, has played a hand—and a good one at that—in the production of these and similar numbers.

IT IS the human interest in these songs that have put them over, and most of them have been recorded and revamped for present day needs during the last decade. It takes time for a song to take hold, but once it gains favor and pulls at the heart strings, both the song and its sponsors are on the high roads to fame and fortune.

Some years ago an Iowa dance or-

(Continued on page 116)

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I Will Train You at Home to fill a Big-Pay Job!





It's a shame for you to earn $15 or $20 or $30 a week, when in the same six days as an Electrical Expert you could make $70 to $200—and do it easier—not work half so hard. Why then remain in the small-pay game, in a line of work that offers no chance, no big promotion, no big income? Fit yourself for a real job in the great electrical industry. I'll show you how.

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ROBERT JACQUOT, 2005 W. Colorado Ave., Colorado Springs, Colo.



$20 a Day for Schreck

"Use my name as a reference and depend on me as a booster. The biggest thing I ever did was answer your advertisement. I am averaging better than $500 a month from my own business now. I used to make $18.00 a week."

A. SCHRECK, Phoenix, Arizona



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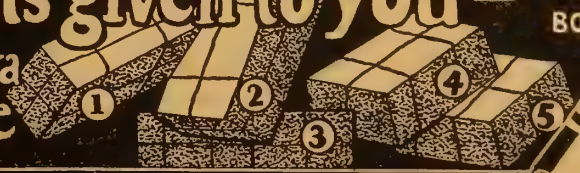
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Rural Types Popular

(Continued from page 26)

the village dressmaker and a gossip de luxe. To the right sits Judge Whipple, the politician, who is waking up from one of his periodic naps.

Two characters are absent, one being Fred Tibbetts, the barber, whose middle name is loquacity, and the Italian gardener both of whom have been added to the cast since this picture was made.

Brown started out in life to become an architect, but soon discovered that lure of the stage and, later, the mike surpassed any ambitions he had in the field of skyscraper construction or cathedral building.

Brown and his Real Folks are NBC stars, just the same as Gus and Louie, two characters who figure in a new comedy village broadcast from Schradertown, another NBC feature.

The quaint and yet trenchant humor of the small town, together with bits of human interest dialogue, are the stock in trade of Gus and Louie. They join a brass band, hire out as farm hands, put in a course of sprouts in the village garage and perform other odd jobs that demand big hands, big feet and plenty of good intentions.

All right, boys, tune up the fiddle with the pitch pipe; wipe the chaff off your mouth harp and let's go!

Outside of the burlesque it should be remembered that some of the most successful individual stations in the country are the so-called farm stations. In play or in reality there is an enviable sincerity about the character who abides in the country, according to this accepted type. The farmer lives close to Mother Nature. All the subtleties and false fronts with which the city man comes in hourly contact throughout the day are spared the man who walks free and unmolested on his own broad acres. Matt Thompkins is bringing an old character into new light. The rural programs are going over big.

Jazz vs. Old-Time Melodies

(Continued from page 114)

chestra playing a one-night engagement in Moberly, Mo., picked up a haunting melody that seemed to grow better with each successive rendition. It was a soft, dreamy and plaintive tune; one that lingered in the mind and heart, and tantalized the feet of dance fans.

The Hawkeye band played and replayed the number; in time it was published, and the Missouri Waltz by Frederick Knight Logan, had a following that has been unsurpassed during the last score of years.

The new songs turned out hot from the factories of Tin Pan Alley have their day, but few of the number ever come back to popular favor, and those that do are in a minority. Jazz tunes are snapped out to the public, but only at intervals does a number catch the public fancy and retain its hold.

Radio has brought to the mike many of the old time tunes; the phonograph and mechanical roll have perpetuated many of them for posterity, but Radio with countless musical organizations at its command has done as much, if not more, than any other agency to bring back and popularize the old time melodies.

Jazz tunes are of a day, possibly a week and sometimes a month, but the old tunes are for generations, and they will continue in high favor in the generations to come.

Who Else Wants to
Win Success in Advertising?

It's Easy to Learn

Many Earn
$4,000 to $15,000 Yearly!

If you are tired of dull, routine work, with little chance for advancement—if you want to break into a big field teeming with opportunities for interesting work, good pay and rapid promotion—then get into Advertising now, by this new easy method. Why place a limit on your weekly pay check? Cash in on your ambition, ability and ideas. Advertising may be your opportunity. Find out how you can now qualify, at home, during your spare time—in a few short months, for a good position just as hundreds of others are doing.

Free Book Tells the Whole Story

Our new free book, *How to Win Success in Advertising*, is crammed full of valuable information you want to know about Advertising and its many opportunities. For 31 years the Page-Davis School has been training men and women in Advertising. Many of our graduates now hold responsible positions paying handsome salaries. This interesting free book tells how they won success—and how you can do it. Our practical method gets definite results quickly. We guide you in developing your ideas—moulding them into compelling, forceful, action-getting Advertising. No text books used whatsoever—all practical advertising work.

Send for this book today. Everything sent free and prepaid. Many a man and woman has found this the beginning of a successful career. It may mean the turning point for you. Write at once.



Send for this FREE

SEND ME YOUR BOOK

PAGE-DAVIS SCHOOL OF ADVERTISING
Dept. 2862 3601 Michigan Ave., Chicago

Please send me your free booklet, *How to Win Success in Advertising*. Also send me full particulars regarding your home study Course in Modern Advertising. I am not obligated.

Name.....

Street.....

City..... State.....



Send Coupon Below for FREE Radio Idea Book

5 Easy Ways *to Make $3.00 an hour in Your Spare Time in* RADIO

Each of these plans, developed by the Radio Association of America, is a big money-maker. Set owners everywhere want to get rid of static, to have their sets operate from the electric light socket, the tone improved, and the volume increased, and transformed into single-dial controls. Phonograph owners want their machines electrified and radiofied. If you learn to render these services, you can easily make $3.00 an hour for your spare time, to say nothing of the money you can make installing, servicing, repairing, building radio sets, and selling supplies.

Over $600,000,000 is being spent yearly for sets, supplies, service. You can get your share of this business and, at the same time, fit yourself for the big-pay opportunities in Radio by joining the Association.

Join the Radio Association of America

A membership in the Association offers you the easiest way into Radio. It will enable you to earn $3.00 an hour upwards in your spare time—train you to install, repair and build all kinds of sets—start you in business without capital or finance an invention—train you for the $3,000 to $10,000 big-pay radio positions—help secure a better position at bigger pay for you. *A membership need not cost you a cent!*

The Association will give you a comprehensive, practical, and theoretical training and the benefit of its Employment Service. You earn while you learn. Our cooperative plan will make it possible for you to establish a radio store. You have the privilege of buying radio supplies at wholesale from the very first.

Earned Over $500.00 In His Spare Time

Frank J. Deutsch, Penn.: "I have made over $500 out of Radio in my spare time. Yours is a great plan for ambitious men."

A Radio Engineer In One Year

Claude DeGraves, Canada: "I knew nothing about Radio when I joined the Association a year ago. I am now a member of the engineering staff of the DeForest Company and my income is 225% greater than at the time I joined."

Doubles Income In 6 Months

W. E. Thon, Chicago: "You have an excellent plan. Six months after I enrolled I secured the managership of large Radio store and doubled my income."

ACT NOW—If You Wish the No-Cost Membership Plan

To a limited number of ambitious men, we will give Special Memberships that may not—need not—cost you a cent. To secure one, write today. We will send you details and also our book filled with dollars-and-cents radio ideas. It will open your eyes to the money-making possibilities of Radio.

Radio Association of America
4513 Ravenswood Ave., Dept. RD-1, Chicago, Ill.

Radio Association of America
Dept. RD-1, 4513 Ravenswood Ave., Chicago, Ill.

Gentlemen: Please send me by return mail full details of your Special Membership Plan, and also copy of your Radio Idea Book.

*Name*_____

*Address*_____

*City*_____ *State*_____

ELECTRICAL ENGINEERING
BOOKS SENT FREE

New Edition Containing 100 Pages on

A-C RADIO!

8 FLEXIBLE MAROON VOLUMES
4300 pages, 3200 illustrations, deluxe gold stamped binding. Index in each book, general index in Vol. 8. Covers every subject in Electricity—Light, Power, Transmission, Generators, Motors, Switchboards, Radio, Telephone House Wiring Railways, etc.

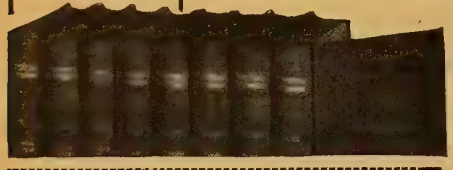
We're glad to send a set to your home to examine and use as your own for 15 days—to show you that here is the most up-to-date and complete work on Electricity ever published. Written by CROCKER of Columbia U.—MILLIKAN of Calif. "Tech."—HARRISON of General Electric and 26 other noted Electrical Engineers. Starts off with elementary Electricity in simple, non-technical language for the beginner and includes every Engineering branch for use of experts on the job.

Complete Electrical Reading Course

Electricity, the biggest industry in the world, continues to grow the most rapidly. And it offers better jobs, bigger salaries and a brighter future than any other field. *Every dollar, every hour invested in learning Electricity will come back to you a thousand-fold.* Learn in spare time with these books at *one-fifth* the cost of trade courses. Outline for organized study, quiz-questions and a year's free consulting membership in the American Technical Society *included without extra cost*, if you mail coupon immediately.

Look it up!
Thousands of these sets are used as REFERENCE books by men employed in electrical, building construction and allied lines. The JIFFY INDEX puts the answers to 20,000 questions right at your finger tips.

AMERICAN TECHNICAL SOCIETY
Dept. E-2324
Drexel Ave. & 58th St., Chicago



American Technical Society
Dept. E-2324, Drexel Ave. & 58th St., Chicago

Please send for 15 days' free trial 8-volume set of Electrical Engineering just off the press, subject to return if I wish to. (I pay the few cents express charges on receipt of books, you pay express if returned.) If I decide to keep them, I will pay $2.00 after 15 days trial, then $3.00 a month until $34.80, special advertising price, is paid, after which books become my property. Year's Consulting Membership to be included free.

Name.....

Address.....

Employed by.....

Employer's Address.....



Barawik's New Wholesale Radio Catalog

Barawik's New Wholesale Radio Catalog for agents is now ready. Eight million radio sets and two billion in sales make radio one of the greatest and most profitable businesses today. Get into this new, rich field. Take orders for radio sets, speakers, cabinets, supplies—auto tires, accessories, electrical and sporting goods, Holiday merchandise, etc. A legitimate business. You please the buyer with every sale. Everybody is a prospect—farmer, laborer, business man. You buy from us at wholesale and get retailer's full profit. Deal with long-established, big, reliable house. Samples furnished wholesale. Write today for Radio Guide—free to agents.
BARAWIK CO. 141-A CANAL STA., CHICAGO, U.S.A.

Radio Digest

Goes in the Home of the Radio Listener who *knows* what he wants it for, knows he can get what he wants, and is willing to pay the price—*a kind of person* that should interest the advertiser.

WAPI on the Air for Alabama

(Continued from page 45)

ham to become assistant manager and announcer for the station there.

The Alabama Polytechnic Institute, though owners (sole) of WAPI, desired to make the station of service to the entire state, hence its officials offered the facilities of the station to all the leading educational institutions in the state to broadcast meritorious programs of entertainment.

Judging by fan mail received since the formal opening of WAPI as Alabama's only super power station, it has already taken its place among the premier stations of the country. The operating staff of the station during the first two months of broadcasting was increased to almost double the number employed at the beginning.

Cupid had to play his part in the activities of WAPI prior to its opening Dec. 31st. J. M. Wilder, who was a graduate of the Alabama Polytechnic Institute and was chosen as resident engineer for the new station at Birmingham, fell a victim to the charms of a young lady of Auburn, and they were married Nov. 22. At the time Walter N. Campbell accepted the position with WAPI, he was engaged to be married to a young lady of Nashville. Unwilling to go alone to Birmingham, Mr. Campbell finally succeeded in persuading his fiancee to go with him. They were married Dec. 12 and left the next day on a short honeymoon, returning to Birmingham to make their home.

FEW station managers have made a place for themselves so quickly in the cultural life of a community as Walter N. Campbell of WAPI. In addition to his dignified announcing, his early morning inspirational talks are filled with a spirit of happiness and a belief in mankind. Mr. Campbell is in demand for talks at various civic clubs of the city.

Jesse L. Drennen, Jr., is the 13-year-old son of Mr. and Mrs. Jesse L. Drennen of Birmingham. Recently he made his debut over Station WAPI. Mr. Drennen has never studied voice, but is a product of the Birmingham Public Schools, where music is a part of the curriculum. Young Drennen has taken leading roles in several operettas and at Lakeview School where he is a pupil, singing John Alden in the Thanksgiving play of 1928, On Plymouth Rock, and he has taken a leading role in The Old District School, another musical offering at the school. He has sung in various Birmingham churches.

Sara Hunt Vann is the organist and choir director of the First Presbyterian Church. Mrs. Vann plays the Rushton Memorial Carrillon at the First Presbyterian church and is the only woman carrilloneur in the south and one of the two in the world.

Mrs Vann is a well known Theatre Organist, having been in the employ of the Marcus Loew Company for a period covering five years. She is hostess at WAPI.

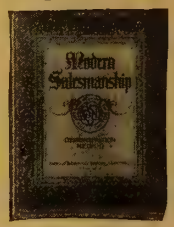
Walter N. Campbell, manager of WAPI, Birmingham's new station, was formerly connected with WLAC of Nashville.

William Nappi, is the owner and director of William Nappi and His Orchestra which broadcasts over WAPI of Birmingham.

With Mr. Campbell at the helm this energetic Birmingham station has every prospect for a broad and virile influence throughout the Central South. It pierces through some of the toughest Radio fields in the metropolitan centers of the north.



I Said "Goodbye" to It All After Reading This Amazing Book -Raised My Pay 700%



When a man who has been struggling along at low-pay suddenly steps out and commences to earn real money—$5,000 to $10,000 a year—he usually gives his friends quite a shock. But such things happen much more frequently than most people realize. Not only one, but HUNDREDS have altered the whole course of their lives after reading the amazing book illustrated at the right.

Where Shall We Send Your Copy Free?

As an example of what this book has done, the career of R. B. Hansen of Akron, Ohio, is just a typical case. Not long ago he was a foreman in a factory at a salary of $160 a month. One day this remarkable volume, "Modern Salesmanship," fell into his hands. Today Mr. Hansen has reaped the rewards that this little volume placed within his reach. His salary runs well into the 5-figure class—actually exceeding $10,000 a year!

Another man, Wm. Shore of Neenach, California, was a cowboy when he sent for "Modern Salesmanship." Now he is a salesman making as high as $525 in a single week. O. D. Oliver of Norman, Oklahoma, read it and jumped from $200 a month to over $10,000 a year!

There was nothing "different" about any of these men when they started. Like many others, they subscribed to the foolish belief that successful salesmen are born with some "magic gift." But "Modern Salesmanship" showed them that nothing could be farther from the truth! Salesmanship has certain fundamental rules and laws—laws that you can master as easily as you learned the alphabet.

City and traveling sales positions are open all over the country. For years, thousands of leading firms have called on the N. S. T. A. to supply them with salesmen. Employment service is free to both employers and members.

SEE FOR YOURSELF why this *FREE BOOK* has been the deciding factor in the careers of so many men who are now making $10,000 a year. No obligation. Just fill out and clip the blank below. Mail it now!

National Salesmen's Training Association
N. S. T. A. Bldg. Dept. S-711 Chicago, Ill.

National Salesmen's Training Assn.,
Dept. S-711, N. S. T. A. Bldg., Chicago, Ill.

Without cost or obligation, you may send me the free book, "Modern Salesmanship."

Name.....

Address.....

City.....State.....

Age.....Occupation.....

KVOO From Cowboy Land

(Continued from page 44)

Among them are the Eveready Hour, Seiberling Singers, Stetson Parade, Ipana Troubadors, Clicquot Club Eskimos, RCA Demonstration Hour, Cities Service Cavaliers and the Atwater Kent Hour, as well as several others. More chain programs are broadcast by KVOO than by any station south of Kansas City.

There are three announcers. J. Francis Laux has been with the station about thirteen months and has rapidly risen to prominence among Radio voices of the southwest.

Barney Breen is another stage star who decided on a Radio career. He is best known as Uncle Barney of the KVOO ABC Safety Club. This organization claims a roll of over seven thousand youngsters in thirty-two states. He also announces studio programs and entertains.

Harry K. Richardson, the third announcer, has been connected with Radio stations throughout the southwest for eight years. Before coming to KVOO he served as Radio editor of The Daily Oklahoman at Oklahoma City. In addition to announcing, he directs publicity for The Voice of Oklahoma.

Ann Tieche is program director. Hers is the job of seeing that KVOO presents first class entertainment. No artists are ever permitted to face the mike without first submitting to exhaustive auditions to determine whether they possess the necessary personality for a Radio appearance.

The musicians KVOO maintains on its salaried staff are too numerous to mention. Two dance orchestras and a twenty-four piece symphony are used almost daily, as well as more than thirty soloists.

The technical division is composed of five engineers under the direction of Ted Lowe.

In addition there is a department for the production of continuity directed by Jimmie Clark.

All in all, the KVOO staff from manager to telephone operator contains 116 members. Needless to say, it is the largest broadcast group of any single station in the southwest and one of the largest in the United States.

And what's more, it's on a paying basis, too. A great majority of the time the station is on the air is devoted to commercial programs.

Special attention is paid to the agricultural schedule every week day at 6:30 p. m., when there is a thirty minute broadcast from the KVOO remote control studio, located on the campus of Oklahoma Agricultural and Mechanical College at Stillwater.

Studio programs are proportioned in accordance with the Radio audience's wishes. All fan mail is checked carefull so that if any certain type of entertainment should gain in popularity, or vice versa, steps can be taken accordingly. A fixed scale has been prepared by which the KVOO program schedule is governed.

Not a day has passed without KVOO being on the air since its installation more than four years ago.

Its been growing since the day it was founded and is still growing. That's the whole story in a nutshell. And with the new 5,000 watt transmitter, The Voice of Oklahoma, will talk out loud in spots where formerly it was only a whisper.

They still may call Oklahoma the Cowboy State but there is nothing wild or woolly about KVOO with its highly artistic programs.

GROW—YES GROW

Eyelashes and Eyebrows like this in 30 days



By Lucille Young

America's most widely known Beauty Expert for fifteen years. Beauty Adviser to over a million women.

Now Eyelashes and Eyebrows can be made to grow. My new discovery MUST accomplish this, or its cost will be refunded in full. Over 10,000 women have made the test. I have the most marvelous testimonials. Read a few here. I have attested before a notary public, under oath, that they are genuine and voluntary.

The most marvelous discovery has been made—a way to make eyelashes and eyebrows **actually grow.** Now if you want long, curling, silken lashes, you can have them—and beautiful, wonderful eyebrows.

I know that women will be wild to put my new discovery to test. I want them to—at my risk. While everything else has failed, my search of years has at last disclosed the secret.

So now I say to women that no matter how scant the eyelashes and eyebrows, I will increase their length and thickness in 30 days—or not accept a single penny. There are no strings attached to my guarantee! No "ifs," "ands," or "maybes!" New growth or no pay. **And you are the sole judge.**

Proved Beyond the Shadow of a Doubt

Not just a few, but over ten thousand women have proved that my wonderful discovery works. I have from these women some of the most startling testimonials ever written. I print a few of them on this page. And I have sworn to their genuineness before a **notary public.** Please note the first testimonial—an amazing statement that my discovery actually produced hair on the forehead, for a "dip," as well as growing eyelashes and eyebrows.

What My Discovery Means to BEAUTY

To fringe the eyes with long, curling, natural lashes—to make the eyebrows intense, strong, silken lines! Think of it. All the mysterious, alluring charm of veiled eyes, the witchery and beauty only one woman in a hundred now possesses in full. But now you, everyone, can have this beauty—impart to loveliness this greatest of all single charms.

Results Noticeable in a Week

In one week—sometimes in a day or two—you notice the effect. You merely follow simple directions. The eyelashes become more beautiful—like a silken fringe. The darling little upward curl shows itself. The eyebrows become sleek and tractable—with a noticeable appearance of growth and thickness. You will have the thrill of a lifetime—know that all you have to do is carry out use of my discovery the allotted time.

An Entirely New, Scientific Principle

For years, I have sought my discovery—tried thousands upon thousands of ways. But they were the ways others have tried. I, like others, failed utterly. Then I made a discovery, found that the roots of the eyelashes and eyebrows were marvelously responsive to a certain rare ingredient—found that this ingredient must be applied in an entirely **new way.** There is a secret about my discovery—but no mystery. It accomplishes its remarkable results just as nature does for those women who possess beautiful eyelashes and eyebrows. I **know** I have now given women the wish of their hearts—made the most astounding beauty discovery yet recorded

You Can Have Proof at My Sole Risk

Remember . . . in 30 days I guarantee results that will not only delight, but amaze. If your eyelashes and eyebrows do not actually grow, if you are not wholly and entirely satisfied, you will not be out one penny. The introductory price of my discovery is $1.95. Later the price will be regularly $5.00.

Send No Money With Order

Send no money . . . simply mail coupon. When package arrives, pay postman only $1.95 plus a few cents postage. Use my wonderful discovery for full 30 days. Then if not delighted, return it and I will refund your money without comment. Mail coupon today to

Lucille Young

Lucille Young Building, Chicago, Ill.

Screen Stars, Actresses, Society Women, and Professional Beauties please note. You are vitally interested in this discovery.

If you prefer, send $1.95 with this coupon and I will pay the postage.

Read These Amazing Testimonial Letters

Dear Miss Young: I have just used your Eyelash and Eyebrow Beautifier and have received good results. Furthermore, while I was applying it to my eyes, I thought I'd put it on my forehead at the side, to make a dip. I continued to do so and was astonished one day when I saw that there actually was hair on my forehead. I will have a natural dip on my forehead.

Luretta Prinze,
1952 Cudaback Ave.,
Niagara Falls, N. Y.

* * *

Dear Lucille Young: I am more than pleased with your Eyebrow and Eyelash Beautifier. My eyelashes are growing thick, long, and luxurious.

Miss Flora J. Corriveau,
9 Pinette Ave., Biddeford, Me.

* * *

Dear Miss Young: I certainly am delighted with the Eyebrow and Eyelash Beautifier. I notice the greatest difference and so many people I come in contact with remark how silky and long my eyelashes appear to be.

Mlle. Heffelfinger.
240 W. "B" St., Carlisle, Pa.

* * *

Lucille Young: I have been using your Eyelash and Eyebrow Beautifier Method. It is surely wonderful.

Pearl Provo,
2954 Taylor St., N. E.,
Minneapolis, Minn.

* * *

Dear Friend: A million or more thanks to you Miss Young. I am greatly pleased. My eyebrows and lashes are beautiful now. I will praise you to all my friends and I do not need to speak that praise—my appearance tells the tale.

Naomi Otstot, 5437 Westminster Ave., W. Phila., Pa.

* * *

My Dear Friend: Your eyelash and eyebrow beautifier is simply marvelous. The longer I use it the better the results.

Frances Raviart, R. D. No. 2,
Box 179, Jeanette, Penn.



Lucille Young, 8933 Lucille Young Bldg. Chicago, Ill.
Send me your new discovery for growing eyelashes and eyebrows. On arrival I will pay postman only $1.95, plus a few cents postage. If not delighted, I will return it within 30 days and you will at once refund my money without question.

Name_____

St. Address_____

City_____ State_____

There's money for you in RADIO



Wonderful opportunity for ambitious men to win success in this fast-growing profession

THE Radio industry is expanding so rapidly that trained men are at a premium. There is a constant, urgent demand for operators — factory superintendents — engineers — service men — designers — salesmen.

There is no better way for you to succeed in this fascinating business than to study the Radio Course of the International Correspondence Schools. This course is new and complete. It was written by practical authorities in this field. It is endorsed by leading radio experts and radio manufacturers.

Mr. R. E. Thompson, president of the R. E. Thompson Manufacturing Company (makers of the famous Thompson Neutrodyne Radio Set), says:

"I was once a student of the International Correspondence Schools myself and I am familiar with your methods and texts. I recommend them to any young man who is sincerely seeking to improve himself in position and salary."

Quincy J. Workman, of Scranton, Penna., writes that he has "nearly doubled his salary" since he took up the I. C. S. Radio Course. He is now manager of the Radio Department in a large store.

This same course enabled John M. Paynter, of the U. S. Lighthouse Service, Charleston, S. C., to get a position as Radio Operator and Ship's Electrician. Scores of other men in radio factories, laboratories and stores report similar progress.

You, too, can get in on the ground floor if you act quickly. But don't delay too long. Mark and mail the coupon today and let us tell you all about the I. C. S. Radio Course and what it can do for you.

Mail the Coupon for Free Booklet

International Correspondence Schools
Box 8275-S, Scranton, Penna.

Without cost or obligation, please send me all the facts about the new I. C. S. course in

RADIO

Name.....

Street Address.....

City.....State.....

FREE 1929 WHOLESALE RADIO CATALOG



Dealers — Set-Builders — Write today for this 1929 Wholesale Catalog containing hundreds of money-saving "specials." Over 2,000 items. Complete lines of Radio Sets, Cabinets, Tubes, A and B Eliminators, Speakers, Parts at prices that mean BIG SAVINGS.

COMPLETE TELEVISION SECTION
Latest television equipment, A. C. Sets, Short Wave Receivers, Dynamic Speakers, also listed.

BENSON-ALLEN INC.
Dept. 38 456 So. State St. Chicago

64 PAGES OF BARGAINS

SCORES OF MONEY SAVING BARGAINS



WONDERFUL DISCOVERY. Sunken letters guide your hand. Correct your penmanship in one week. Big improvement in one hour. Positive proof sent free. Write, C. J. Ozment, 17, St. Louis, Mo.

Chic Cosmetics Accent Eyes

(Continued from page 80)

the rich shades of blue, violet, lavender and orchid.

However, the smart woman of today goes farther than this in her care of the eyes. She knows that her brows are too light or too straggly, or that her lashes fail to give depth to her eyes. She notices the straggly hairs growing along her brows and over her nose. She understands the line of her brows and knows that these two lines of hair above her eyes do a great deal to make her face lovely or otherwise.

In the makeup of the eye, the first step is to pluck the brows in the proper shape. This you must do watching your face carefully. It may be that you need a prominent line. Whether this is thick or a slender delicate one depends upon your ensemble of features. How long the eyebrow is also depends upon the general shape. A round face calls for a long thin line. Only the petite woman can wear the short brow.

A good darkener is next used on the brows, black for the black haired woman and brown for the blonde and red haired. If your hairs are uneven and ragged, the darkener will train them to stay in place, especially if you use the liquid variety. Always put more on toward the nose and less toward the corners of the eyes. Please make a difference between your daytime and evening makeup. Under artificial lights a more theatrical effect is possible.

The lashes may be curled without any possibility of pain or danger, so simple are the lash curlers of today. And is there anything that makes the eye more languorous and lovely than curling the lashes? After they are curled, it is a simple matter to darken them. You do not need to worry about hurting the eyes with these products. Every manufacturer these days strives to make his beauty article pure and absolutely harmless.

Brilliancy may be added to the eyes with shadow. This is put on the upper lid, blue eyeshadow for blue eyes and brown for brown. Many women make the mistake of dusting light powder on the upper lid. This takes away from the eyes and is not pretty. If you are not using eyeshadow, leave the upper lid alone.

Mme. Circe will have an article in the Radio Digest every issue. If you have any beauty problems you would like to ask her advice about, write to Mme. Circe, care of the Radio Digest, 510 N. Dearborn Street, Chicago.

America Hears WHAS

(Continued from page 66)

tion a large number of individual soloist and instrumentalists are features of the night bills.

The WHAS Variety Hour, a potpourri of vocal and instrumental numbers, is a new feature that is attracting considerable interest. Among the performers regularly appearing on this program are Ray Bahr and his music; Joe Anderson's orchestra; Harvey and Joe and the Wialana Hawaiian duo, two duos featuring the straight and steel guitars; Mildred Schneiderhan, pianist; Malda Mae Van Horn, reader, and a number of others.

A co-operative arrangement with several of the leading daily newspapers of the state has resulted in bringing before the microphones of WHAS a number of the prominent musicians from other Kentucky cities.

WHAS talent is more and more in demand for entertainment in Louisville and other Kentucky cities.

LOFTIS BROS. & CO.
108 N. State St., Chicago Dept. H-461
Valuable Catalog Free
Send now for big 132-Page Book

Diamonds (CASH OR CREDIT)

Quality Gifts for All Occasions

The Quality Gift is the most prized of all. Every article we sell is of the finest grade. You always get the best value from Loftis. The Diamond Rings shown here are all exquisite creations in solid 18-k White Gold, set with sparkling blue white Diamonds of fiery radiance. Any ring sent for your free examination on request.

No. 12 $150 $3.75 A Week
No. 27 $75.00 $1.75 A Week
No. 849 $97.50 $2.50 A Wk.
No. 862 $37.50 $1.00 A Week

Credit Terms: Pay one-tenth down; balance in weekly, semi-monthly, or monthly terms at your convenience. All goods delivered on first payment.

RAILROAD WATCHES
Guaranteed to Pass Inspection

HAMILTON NO. 992. 21 Jewels, Adjusted to 5 Positions. Gold filled 25-Year Quality Case . $55

ELGIN'S LATEST RAYMOND. 21 Jewels, 8 Adjustments. Runs 40 hours one winding. Gold filled 20-Year Quality Case $55

ILLINOIS "BUNN SPECIAL." 21 Jewels, Adjusted to 6 Positions. Gold filled 25-Year Quality Case. 60 hours, 1 winding $50

17-Jewel Elgin Watch
Knife and Chain Set
14-k white g.f. 25 yr. quality case; 12 size; gilt dial; knife and chain to match
$37.50
$1.00 a Week

Satisfaction Guaranteed or Money Back

Wrist Watch No. 866
14-k white gold. High grade 15-Jewel movement. Fancy corners; $15.00. $1.50 down and $1.50 a mo.

Cushion Strap Watch, nickel, 6 Jewels—high grade leather strap. Special $9.95

WEDDING RINGS
No. 824—The "Elite" $7.50 solid 18-k white gold . . .
Set with 3 Diamonds, $22.50; 5 Diamonds, $32.50; 7 Diamonds, $42.50; 9 Diamonds, $52.50; 12 Diamonds, $67.50. All platinum, $25. With 3 Diamonds, $50; 5 Diamonds, $70; 7 Diamonds, $80; 9 Diamonds, $100; circled by Diamonds, $200

Life's Secrets!



Amazing new book, "Safe Counsel," just out, tells you the things you want to know straight from the shoulder. Gives advice to newly married. Explains anatomy of reproductive organs, impotence, laws of Sex-Life, mistakes to avoid, diseases, pregnancy, etc. Contains 9 startling sections: 1—Science o' Eugenics, 2—Love, 3—Marriage, 4—Child-birth, 5—Family Life, 6—Sexual Science, 7—Diseases and Disorders, 8—Health and Hygiene, 9—Story of Life. In all, 104 chapters, 77 illustrations, 512 pages. Examine at our risk. Mailed in a plain wrapper.

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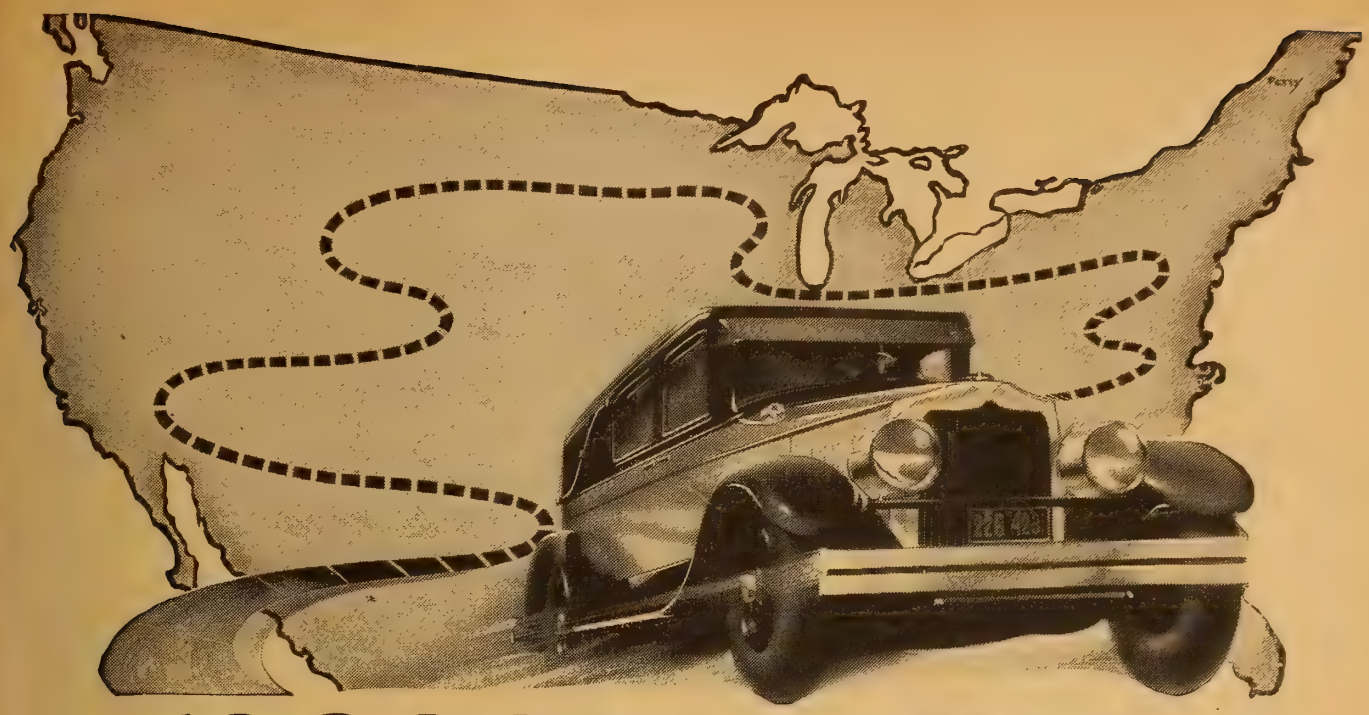
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32x4	3.00	1.80	29x4.40	2.70	1.50
33x4	3.45	1.85	30x5.25	4.00	2.50
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No Pep in Paris Radio

(Continued from page 29)

the listener-in. The government stations, called P.T.T. (Postes, Telegraph, Telephones), have low power broadcasting apparatus. These can only be heard in the city in which they are operated. The possessors of large sets fare a little better, but the others and the listeners-in with crystal sets are absolutely helpless. The service covering sport news is particularly bad, and this is a country where there is a large number of people intensely following up all athletic and boxing events. Because of the government's monopoly of telephones and telegraphs, all news of sporting events can only be sent via government broadcasting stations. Detailed news of sports or fights are never given, as the government as broadcaster never sends a reporter to the event, relying on newspaper reports, thus simply giving points and names of winners. The lack of money has far reaching effects in curtailing the length of the programs.

The most powerful broadcasting station in Paris is called the Radio-Paris. It is only on the air about seven hours a day. Its programs end at 10:30 in the evening. The main reason given for this early finishing is that the most of the listeners-in are in the provinces, where people go to bed by 11 o'clock. The Eiffel Tower functions only three and a half hours a day and the government station (P.T.T.) about eight hours a day.

FOR THE whole of France there are only fifteen broadcasting stations, eight of which can only be heard perfectly in their own cities and environs. There are six stations in Paris. One only of these, the Radio-Paris, is powerful enough to be heard with small sets in the provinces.

Another marked difference in the temperaments of the French and American people is particularly noticeable in the response to the concerts. There are no what would be called "Radio-fans" in France. The French listeners-in do not write letters, wire or telephone their approval to the stations or express their admiration of entertainers as is common in America. Only a scant dozen letters a month are received by the biggest station in France. Thus the broadcasters in France, unlike America, have no guiding encouragement with which to aid them in making up future programs. They cannot definitely cater to their public as in America.

From what information is to hand, there seems no doubt that light operas and classical music are now more in favor than jazz. The French people are a leisurely race. They take off two hours in the middle of the day for lunch, when all business is practically suspended from the hour of 12 until 2. During these two hours a great many people listen in and eat their heavy lunches to the tunes of Wagner, Schumann and others of the masters.

One very unique thing is connection with the Radio in France was begun recently. The station Radio-Paris has been broadcasting a very vivid reconstitution of some of the eventful days of the Revolution. The best French actors of today have been taking the parts of such famous men of the past as Danton, Robespierre, Marat, etc. This station's programs recently have contained classical plays from Moliere, Racine and Corneille.

There are no complaints in France against the "loud-speaker" pest. In Paris the chief of police ruled out all the loud-speakers on the streets for

publicity or other purposes. Even wireless shops are not allowed the loud advertising of their waves outside of their premises. The owners of loudspeakers confine their activities to the hours of the day and early evening, as the French law forbids anyone to play a musical instrument or to make any disturbing noise after ten o'clock in the evening in apartment houses.

The most interesting point in connection with the growth of Radio popularity in France is that the greatest number of owners are found among the working people. Following this, the simplest of sets and cabinets are most commonly sold. The very elaborate consoles made to match period furniture are seldom seen in the shops, and the ordinary oblong box made of hardwood is the prime favorite.

It is a fact to date that the majority of Radio fans, using the word in its widest sense, make their own sets. Crystal sets are made, but for use only in large cities where powerful stations only can be heard clearly. The Radio industry is doing a very successful business. There are an abundance of small shops selling Radio accessories. In Paris you will find sometimes two small shops in one small street.

THE SETS most frequently used are the four-lamp sets; the one-lamp radio frequency; the one-lamp detector; the two-lamp radio frequency; among the expensive sets, which are still very much cheaper than in America, the superheterodynes and others of the same type are the most commonly sold.

The annual Radio Salon just closed its doors at the end of the first week in November after a very successful exhibition. The interest of the French people is undoubted, for every day the vast area of the Grand Palais, where the show was held, was filled with interested visitors. In addition to this exhibition there is held annually a Household Goods Exhibition, which includes a large Radio department. So it is evident that Radio has become popular with a great many householders in France.

Radio entertainers do not receive anything like the publicity they do in America. In the case of great stars from the Nationale theaters, their performing for the Radio is not looked upon with favor by them. They will not allow their pictures to be published with an announcement that they have been Radio entertaining. This is indicative of the difference between the two races of people. With few Radio fans sending in letters, the entertainers naturally do not know their popularity to the extent that it is known in America.

There is no doubt that as soon as the government takes a definite stand regarding the status of Radio in the land, there will be a marked change. If pressure is brought successfully to bear to make the government abandon its announced intention of monopolizing the Radio broadcasting in France, radiophony will advance rapidly. The people now engaged in supplying the entertainments will then extend the time of their performances and improve the quality. More money will be invested in the industry when interested parties know their investments are safe from loss. Then the stations will be able to compete in excellence with America and Germany, where Radio has made great strides.

A great deal of interest has been manifested in the announcement that American programs may be transmitted by short-wave to France and rebroadcast here. Concerts would be especially appreciated. It might lead to a more general appreciation of Radio possibilities.

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Signed, Charles Moreau,
Albany, N. Y.

North Bay, Ont., Canada.
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OUTDOOR ENTERPRISE CO., Box 67 Holmes Park, Missouri

LITTLE ADS in
Radio Digest
Bring BIG RETURNS

Just Glancing Through

(Continued from page 2)

ning to end which you will find featured in this Radio Digest.

* * *

SO many letters have come to Radio Digest expressing admiration for Jessica Dragonette, so many times it has happened that her name has come up in conversations concerning the Radio programs it seemed as though Miss Dragonette must have sung her way very extensively into the hearts of the Radio audience. So she was asked to write something about herself for the Radio Digest readers. Her letter is a delightful response that seems to be addressed to each individual reader—just as her song seems to come directly to each individual listener. Read it and you will love this little lady more than ever.

* * *

WE received a rather peculiar letter signed simply, "Staff, WINR." One paragraph reads as follows: "We received your Winter edition of Radio Digest but it hardly is of any interest to either our listeners or our staff. Usually the friend audience of a Radio station like to see something of their favorite announcer or favorite artist, or at least a little writeup about the station, and not finding this certainly does not please most people who buy your magazine or any other publication to find something that is interesting to them." We are sorry that WINR, 100 watts, has been neglected. We list it in the log, but it seems we have not given this station one of our eighty or so feature pages. Perhaps we should have done this. And then, we might ask, what percentage of our readers throughout the United States and Canada would be greatly interested in the staff of WINR? We do not wish to slight anyone but we must remember to please the greatest number of our readers first. However, we do write about and show pictures from a great many of the smaller independent stations, as a perusal of each number of Radio Digest will show.

Wanderlusters Find Romance

(Continued from page 62)

Klemm, program supervisor, and S. Broughton Tall, in charge of the Literary and Musical Research Department, arranged the first of these ether strolls and from the very beginning the spirit of joyousness and freedom that characterized these journeys caught and held the fancy of the Radio public so that today the WBAL Wanderlusters number thousands of Radio fans in almost every state in the Union as well as in many parts of Canada, where WBAL is one of the "regulars" dialed.

Each week there is a different "steering committee," meaning the soloists who assist in piloting the wanderlusters through the ether spaces. However, the following members of the staff are those upon whom the Radio wanderers have come to depend for the musical entertainment provided along the way: Roberta Glanville and Henriette Kern, sopranos; Maud Albert, contralto; John Wilbourn and Edward Jendrek, tenor; Walter N. Linthicum, baritone; Sol Sax, pianist; Samuel Maurice Stern, 'cellist, and Michael Weiner, violinist. The official "guide" of these adventures, however, is Gustav Klemm, program supervisor, under whose able direction these feature programs are presented.

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SLICK, velvety shaves forever and no more razor blades to buy! That's what you can expect from KRISS-KROSS, the amazing blade *rejuvenator!* Makes new blades out of old a surprising way—week after week, month after month. Gives them a sharpness they seldom possess even when *brand new!* No wonder experts pronounce it one of the greatest inventions ever patented!

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Right now, to introduce KRISS-KROSS stropper which is *never* sold in stores, I am giving with it FREE a unique new kind of razor. Really 3 razors in one! Gives *sliding* instead of *pulling* stroke. Reduces beard resistance 45%. Send for details of special offer to-day. No obligation. Just mail the coupon now.

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by Howard Clark

"I'm sitting on top of the world! My bank account is growing fatter every day . . . my home is all paid for . . . I've just ordered a new car . . . and my wife and I can at last enjoy life in real style. It sure feels great to be earning big money. And to think how it all came about!"

• • •



IT happened on a rainy Monday night. I was reading a magazine while Mary was clearing away the supper dishes. Suddenly a funny cartoon caught my eye . . . and I laughed out loud.

"Jim, you make me sick!" she cried. "How can you laugh while I'm nearly dying of weariness!"

"But Mary dear—"

"Don't dear me, you idiot!"

I was alarmed. "Great heavens, what's wrong?"

"Wrong?" she screamed, "here I drudge all day, do my own housework, wash all the clothes, take care of the baby, and worry about your meals. I never get a moment of freedom . . . and haven't a decent thing to wear even to church . . . yet you never seem to care!"

I was ashamed!

A feeling of shame swept over me. So that was why she seemed so "moody" the last few days! Like a good sport she had suffered in silence until she couldn't keep it in any longer. Poor kid!

For hours after Mary had gone to bed that night I kept staring into space. What a mess I had made of our lives . . . What a slave I had made of her.

Listlessly I kept thumbing the pages of the magazine . . . thinking . . . thinking. Was there no way out of it?

Then suddenly . . . as if by some kind act of Providence . . . . I stopped before a story. It told of a fellow who had made quite a fortune in an uncrowded profession. Fascinated, I read on. It told of the brilliant opportunities in the radio industry . . . of the big incomes fellows like myself were earning . . . and of the ease with which expert radio training could be acquired. But what impressed me most was the fact that success was practically assured by means of a new home-study laboratory method sponsored by one of America's great corporations.

With a gigantic enterprise like this behind a school I needed no greater guarantee . . . . so without a second's further hesitation I tore the coupon and mailed it.

A lucky event that changed my life

It sure was my lucky day, when the first lessons came in. I never dreamed that learning radio was so easy. I didn't know the first thing about it when I started. Yet before many months were over I was able to solve many of the problems which command big pay.

Each subject was explained in simple word and picture form. It carried me along like a novel. From magnetism and electricity the lessons took me step by step through trouble-finding and repairing—through ship and shore and broadcasting apparatus operation and construction—through photoradiograms, television and beam transmission.

I didn't have to give up my regular job. I stayed right at home and learned during my spare time. I actually learned by doing. With the lessons I received a complete, expensive storehouse of apparatus with which I was able to build radio circuits and sets of almost every description. Yet it cost me absolutely nothing extra.

As a result of this practical, technical working out of big radio problems with a fine home-laboratory, I was able to earn good money even before I had completed my course! And it wasn't long before I was able to quit my regular work entirely . . . and branch out for myself in big paying radio jobs.

Today, I have more work than I can take care of. And I often make more money in a day than I used to earn in a week.

Read this thrilling Free Book

Howard Clark's story is typical of the success which scores of other men have achieved . . . through the "big-league" training given by the home-study course of the Radio Institute of America ... the only school in America sponsored by the Radio Corporation of America.

Radio needs you. Manufacturers, dealers, broadcasting stations, ships . . . all need trained radio experts. The pay is big. The opportunities are limitless . . . The work is thrilling! Find out all about it. The Institute has prepared an interesting, illustrated booklet telling you all you want to know about this vast industry and about the remarkable home-study course that can fit you for a brilliant radio career. Just mail the coupon below . . . the booklet is absolutely free. Radio Institute of America, 326 Broadway, New York.



Mail this coupon

Radio Institute of America
Dept. RD-2, 326 Broadway, New York

Gentlemen: Please send me your big FREE 50-page book which tells about the great opportunities in Radio and about your famous laboratory-method of radio instruction at home.

Name.....

Address.....



On the Air Every Friday Night

Take a Trip With the "WRIGLEY SPEARMAN" to the Magic Isle

The "WRIGLEY REVIEW" will be boadcast from WJZ, New York City, and the National Broadcasting Company, through the following local broadcasting stations:

WJAX	Jacksonville, Fla.	KDKA	Pittsburgh, Pa.
WSB	Atlanta, Ga.	WMC	Memphis, Tenn.
KYW	Chicago, Ill.	WSM	Nashville, Tenn.
WHAS	Louisville, Ky.	WRVA	Richmond, Va.
WBAL	Baltimore, Md.	KSL	Salt Lake City, Utah
WBZA	Boston, Mass.	KOA	Denver, Colo.
WBZ	Springfield, Mass.	KFI	Los Angeles, Calif.
WJR	Detroit, Mich.	KGO or KPO	San Francisco, Calif.
KSTP	Minneapolis, Minn. St. Paul, Minn.	KGW	Portland, Ore.
WREN	Kansas City, Mo.	KOMO or KFOA	Seattle, Wash.
KWK	St. Louis, Mo.	KHQ	Spokane, Wash.
WHAM	Rochester, N. Y.	KPRC	Houston, Texas.
WBT	Charlotte, N. C.	WOAI	San Antonio, Texas.
WLW	Cincinnati, Ohio.		
WJZ	New York City		
KVOO	Tulsa, Okla.		
WFAA	Dallas, Texas.		

Time of Broadcasting—Every Friday Night

9 p. m. to 10 p. m. Eastern Time
8 p. m. to 9 p. m. Central Time
6 p. m. to 7 p. m. Pacific Time

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Rates are twenty cents a word for each insertion. Five per cent discount for four insertions. Name and address are counted. Two initials count one word. Cash must accompany order. Minimum of ten words. Objectionable and misleading advertisements not accepted.

Employment

Men

Salesmen Wanted

Screw-holding screwdriver! Amazing, brand new patented invention! Retails $1.50. Factories, garages, electricians, auto, radio owners buy on sight! Exclusive state territory. Genuine opportunity earn big money. Free trial offer. Jiffy, 1028 Winthrop Bldg., Boston.

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$8.00 BUYS DEED part oil 20 acres. Oil field opening. Free structural map. Act quick! Joe Milam, Dept. K-4, Oklahoma City, Okla.

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Radio

Rejuvenate old Batteries. Rebuild for $2.98. Get our cut prices on battery molds, groups, boxes, etc. Wonderful money-making plan. Lightning Battery Co., St. Paul, Minn.

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RADIO STATION stamps bought, sold and exchanged. Chas. A. Phildius, 510 East 120th St., New York, N. Y.





They Could Hardly Believe Their Own Ears — when I Switched to *Ground Wave Reception*

"IT'S no use trying to listen in tonight," said Bill as I took his hat. "Jane and I tried to get reception during dinner, but all we got was static. It's usually this way—just the night they broadcast Paul Whiteman's band or some other good program it's spoiled by howls and fading. Why own a Radio at all?" he ended up disgustedly.

"Perhaps my set will do a little better," I suggested. I had a surprise in store for him!

He looked doubtful as I turned on the set switch. I had left my old aerial antenna attached on purpose and soon the room was filled with an ear-splitting excuse for music. Manipulation of the dials only served to make it worse, or to choke down reception until it was hardly audible. Occasionally it faded out altogether and I could picture the roof aerial swaying helplessly in the strong wind. Then the jumble and howls would start up again until my wife finally shouted above the din, "Turn that thing off—it's terrible!"

Satisfied, I laughed, and disconnecting the old aerial and ground wires I then attached the lead-in wires of my new under-ground antenna, which I had installed just before dinner. "Now, listen!" I commanded.

The Thrilling Test

As though by magic, the sweet high notes of violins, the stirring sobbing of saxophones, the clear pure notes of a clarinet brought Bill to his feet! Jane looked dumfounded. Even my wife, who had not paid much attention to my preliminary tests, was amazed. "What did you do to it?" she demanded. "I think he bewitched it," Jane accused. The music went on, clear and strong, with only a long moan or slight jumble now and then to remind us of the storm raging outside. The static was so greatly reduced that we hardly noticed it. The important thing was—we were getting one of the year's best programs with scarcely any trouble on a wild, stormy night.

"You see," I explained later to Bill, "I buried my new underground aerial about two feet below the ground, where wind and storms can't affect it so easily. It has certainly been proved tonight that Radio waves are just as strong in the ground as they are in the air. They call this thing 'Subwave-Aerial,' and it's insulated some way to keep out interference and noise, just like these expensive modern receivers are. It's combined with a scientific ground, so I'm sure now that I have the correct ground connection. And all this isn't costing me any more than my old aerial antenna that I've nearly broken my neck repairing after wind storms like this. And last, but not least," I finished triumphantly, "I'll never need to touch it again. It's guaranteed for 25 years."

Hardly necessary to say that Bill went home with the name and address of the Subwave-Aerial manufacturers in his pocket.

Test It Yourself—Free!

The above story illustrates the results for which the designers of Subwave-Aerial struggled for months. At last, enthusiastic reports such as this from Radio experts reproduced here proved that they had succeeded. Now you have a chance to prove the merits of this great new Radio development for yourself. Try, if possible, to pick a night when static is bad and make the thrilling test. It's fun! And if you are not more than pleased with Subwave-Aerial, the test won't cost you a cent. We feel safe in saying, however, that once you've heard the amazing difference in reception and realize the wonderful convenience of this modern combined antenna and ground, you'll wonder how you ever put up with the old-fashioned, dangerous, inefficient methods. Be sure to send at once for all the interesting details on the development of Subwave-Aerial. It's the newest, most thrilling thing in the romantic world of Radio! Use the coupon below. Fill it in and mail it NOW!



UNDERGROUND AERIAL PRODUCTS,
Suite 618, St. Clair Bldg., Dept. 823-B. W.,
St. Clair and Erie Streets, Chicago, Ill.

SUBWAVE-AERIAL Gets DX
Installed 50 Feet From 60,000-Volt Power Line

Underground Aerial Products,
Suite 618, St. Clair Bldg.,
St. Clair and Erie Sts., Chicago, Ill.

Gentlemen: Regarding a test with your underground aerial, "Subwave-Aerial." On January 27, 1929, Mr. Frank Smith and I drove out near the Sanitary District power plant in a Ford sedan. We stopped about 50 feet distant from the plant's 60,000-volt transmission line and dug a small hole, into which we dropped the Subwave-Aerial. We left the two sets we brought with us in the sedan, attaching the lead-in wires of the Subwave-Aerial first to one, then the other. One set was a 5-tube Freshman—the other a single-dial Atwater Kent, Model 35. We used the Ford battery.

At 15 minutes to six we got WCCO, St. Paul, Minn. It came in loud and clear at 27 on the dial. There was not the slightest interference from the 60,000-volt power transmision line only 50 feet away. At 20 minutes after six we got Toronto, first on one set and then the other. We plainly heard the program, which was being sponsored by a Spartan Radio dealer.

It was impossible to get reception at all with an overhead aerial under the same conditions.

Yours truly,
F. BENNETT SMITH
HARRY R. JACKSON

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St. Clair and Erie Streets, Chicago, Ill.

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City ..... State .....

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HOW TO GET INTO THE RADIO BUSINESS~

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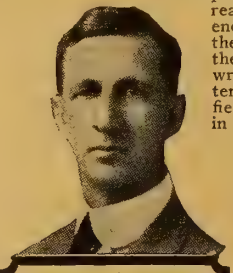


Many Earn $50 to $250 a Week in Work That is Almost Romance

If you're earning a penny less than $50 a week, clip coupon now for FREE BOOK! New 64-page book pictures and tells all about the Radio business, hundreds of opportunities—in work that is almost romance! YOU can learn quickly and easily at home, through my tested, proved methods to take advantage of these great opportunities! Why go along at $25, $35, or $45 a week when you can pleasantly and in a short time learn how to hold the big-pay job?

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Don't envy the other fellow who's pulling down the big cash! My proven home-study training methods make it possible for you, too, to get ready for better jobs, to earn enough money so you can enjoy the good things of life. One of the most valuable books ever writen on Radio tells how—interesting facts about this great field, and how I can prepare you in your spare time at home, to step into a big-pay Radio job. GET THIS BOOK. SEND COUPON TODAY.



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National Radio Institute
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Washington, D. C.

I Give You 6 Big Outfits of Radio Parts

With them you can build 100 different circuits—learn the "how" and "why" of practically every type of Radio set made. This kind of training fits you to step into the good jobs—sends you out an experienced Radio expert. When you complete, my Employment Department will help you get a real big Radio job like Graduate Edward Stanko, now chief operator of Station WGR, or Frank M. Jones, 922 Guadalupe St., San Angelo, Texas, builder and operator of Station KGFI and manager of the best equipped Radio shop in the southwest, or help you start a Radio business of your own like Richard Butler, 1419 N. 17th St., Philadelphia, Pa., who made around $500 a month compared with a small salaried, no future job as a motorman when he enrolled.

My Radio Training is the Famous "Course That Pays for Itself"

Spare time earnings are easy in Radio almost from the time you enroll. G. W. Page, 1807 21st Ave. S., Nashville, Tenn., made $935 in his spare time while taking this course. Al Johnson, 1409 Shelby St., Sandusky, Ohio, $1,000 in four months, and he didn't know the difference between a condenser and a transformer when he enrolled. I'll give you a legal contract, backed by N. R. I. pioneer and largest home-study Radio school in the world, to refund every penny of your money if you are not satisfied, upon completing, with the lessons and instructions received. Find out what Radio offers you—get the facts. Mail coupon—RIGHT NOW.

I Have Trained Hundreds of Men at Home for Big Radio Jobs. My Book Proves I Can Do the Same for You.

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J. E. Smith,
President,
National Radio Institute
Dept. 9MR
Washington, D. C.

Dear Mr. Smith: Without obligating me in any way, send me your big FREE BOOK, "Rich Rewards in Radio," and all information about your practical, home-study Radio Course.

Name .....Age.....

Address .....

Town .....State.....

ACT NOW~COUPON BRINGS MY FREE BOOK

The Stars All Beautify

No Half Measures

SCREEN stars study beauty. They cannot stand out in a photo play without it. It is not merely a matter of *make-up*. The skin needs a *make-up* first. They start with a skin that is clear, soft, clean and glowing. The rest is but added touches.

Boncilla is Hollywood's most popular beauty aid. It has been for many years. Boncilla has helped to make many a great reputation, both with male and female stars. The wonderful skins which the camera depicts are no accident. They are natural skins brought to the fullness of their beauty by Boncilla.



IRENE RICH
Making ready for her part with Boncilla Clasmic Pack

How Irene Rich Gets That Radiant Glow

Before entering the studio, Irene Rich applies Boncilla clasmic pack. This draws out from the skin all impurities. All the dirt and grime, dead skin and hardened oil. All the remains of old make-up. It also brings the blood to the skin.

When she washes off the dried Boncilla, all the skin refuse comes with it. The skin is clean to the depths. A rosy glow appears. Then she applies Boncilla Cold Cream, and removes it. Then Boncilla Vanishing Cream as a powder base. Then the exquisite Boncilla Powder of the proper shade.

You Can Charm—Tonight

Tonight, perhaps, you appear on *your* stage, and you wish to look your best. A party, a theatre or a home evening which you wish to glorify.

Thirty minutes with Boncilla will bring you rich rewards. The new beauty will amaze you, and delight your friends. They will see a different woman.

Apply Boncilla to the face and neck. Rest while it dries. You will feel it draw from the skin all that clogs or mars it. It removes the causes of blackheads and blemishes. No dead skin, no hardened oil, no dirt or grime escapes it.

You will feel a warmth, for the blood comes to the surface to nourish and revive the skin. Then these results appear:

A radiant glow,
An animated look,
A clean, clear skin,
A soft, smooth skin.

Older women see other results. Often, in those 30 minutes, they seem to drop ten years.

Lines are eradicated,
Wrinkles are combated,
Enlarged pores reduced,
Sagging muscles are firmed.

The only way is Boncilla clasmic pack. There is nothing else like it. Nobody knows another way to bring comparable results so quickly. This is so certain that leading beauty experts the world over count Boncilla their chief beauty aid. In London, Paris, Berlin and Vienna they import it for the purpose.

Try Boncilla in justice to yourself. You will never omit it when you see the change it brings. All toilet counters supply it at 50c and $1. Or the coupon will bring you a week's supply with the three aids which go with it. Clip it now.



IRENE RICH *and* WARNER BAXTER
In the new Pathé production, "Craig's Wife," recently released

Cheeks Like Roses

Boncilla

CLASMIC PACK

134 RD4-29

ONE WEEK TEST

BONCILLA—Indianapolis, Ind.

Mail me a one week treatment of Boncilla with the three helps which go with it—four samples. I enclose a dime.

Name.....

Address.....

If you live in Canada, mail coupon with 10c to Canadian Boncilla Laboratories, Ltd., 77 Peter Street, Toronto.



EDWIN J. MANLEY

Head coach University of Illinois Swimming Teams, winners of many Western Conference water polo, water basketball and swimming championships. Member of 1912 National A. A. U. championship swimming and water polo team. Author of "Swimming."

"Just the thing for a Swimmer"

says Edwin J. Manley
Coach of Championship Illinois Tank Teams

"Baby Ruth candy makes a big hit with athletes in training. When eaten with or after a meal it is just the thing for a swimmer. My boys eat Baby Ruth."

Edwin J. Manley

Coach Manley knows! There is nothing better than Baby Ruth to build up the reserve energy you need for a spurt at the finish. That is because Baby Ruth is a balanced ration of the very best of nourishing, energy-creating foods—pure chocolate, plump, wholesome nuts and like good things—combined in a delicious candy of dollar-a-pound quality. Baby Ruth makes training a pleasure. Whatever your favorite sport, Baby Ruth will help you play it better. Take Coach Manley's advice. *Treat yourself today.*



CURTISS CANDY COMPANY, CHICAGO
OTTO SCHNERING, President

Also makers of Baby Ruth Gum—REAL MINT—You Can't Chew Out Its Flavor

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THE CUNEO PRESS, INC., CHICAGO

The Gigolo Mystery By Arthur B. Reeve
New Craig Kennedy Detective Adventure

Radio Digest

October I... d1

Thirty Five Cents



Paul Whiteman

Norman Brokenshire

The Balloon Jumpers —A Short Story by Hugh Fullerton

New Log and Wave Lengths of All Stations Complete in this Issue



LET THE MORNING INTO YOUR KITCHEN

Mello-Gloss in cool, soft tones . . . for the walls of the colorful, modern kitchen

COLOR has invaded the kitchen . . . On pots and pans, on furniture and floors . . . a gorgeous wave.

You have welcomed this vogue of color. Your kitchen has become a brighter, pleasanter, more cheerful place to work in. But what about the walls? Are they not, perhaps, the one discordant note in an otherwise charming interior?

Then turn to Mello-Gloss . . . the finishing touch for the colorful, modern kitchen.

Mello-Gloss is a washable paint made in a wealth of soft, charming shades. It dries quickly to a smooth, semi-gloss finish which does not readily catch or hold dirt. It can be cleaned easily and quickly with soap and water or with Lowe Brothers Cleaner.

Mello-Gloss is but one of the outstanding paint products prepared by Lowe Brothers. It is made primarily to do one specific thing . . . to give beautiful and lasting color to walls and ceilings . . . and it does that one thing superlatively well.



FREE BOOKLET "Color Harmony in the Home" at any Lowe Brothers dealer. Profusely illustrated in colors with valuable information on home decoration. Or mailed direct for 10 cents in stamps.

All Lowe Brothers paint products are made to meet specific requirements and there is a product for each decorative and protective need.

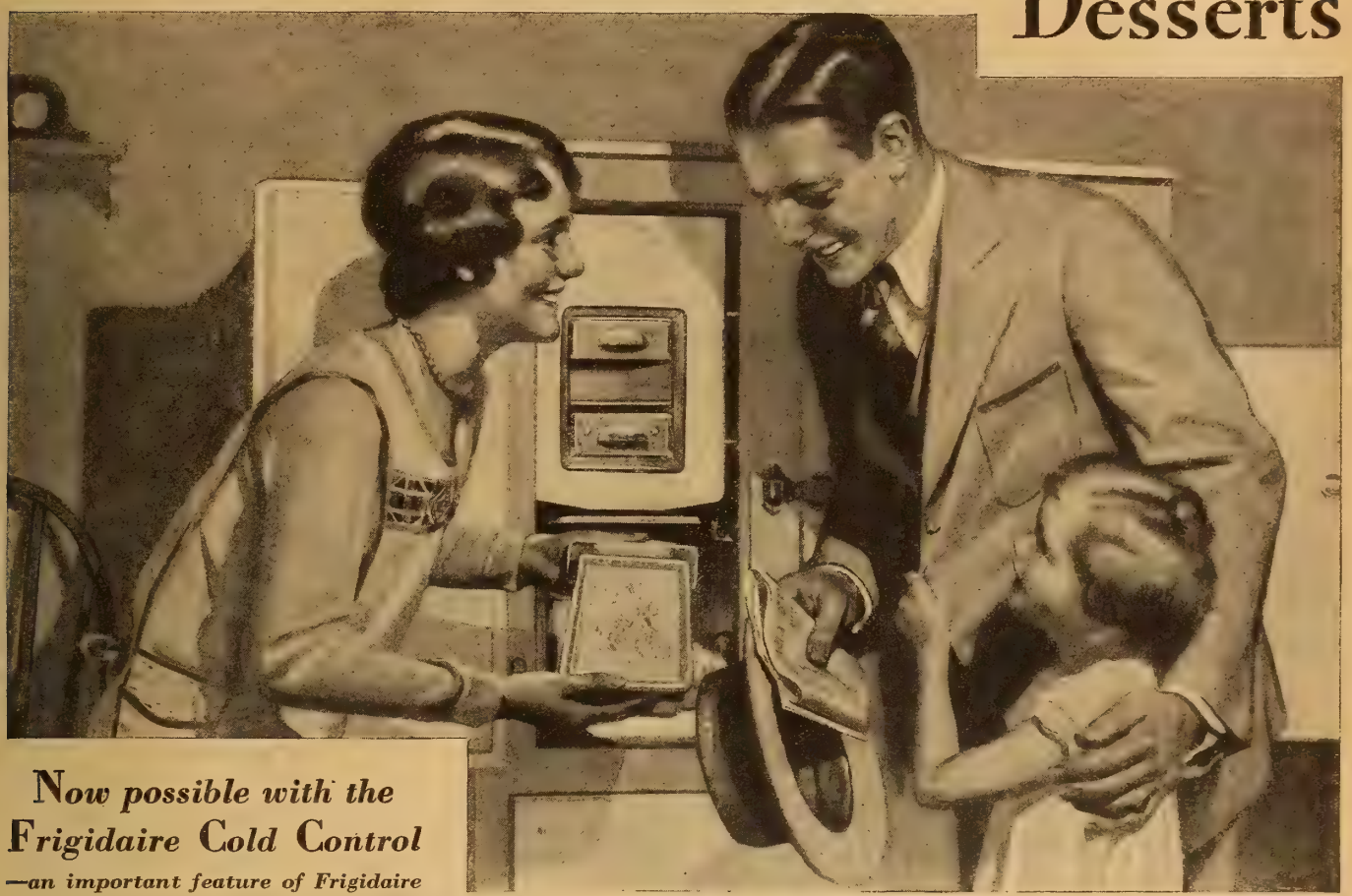
When you are planning the painting or decoration of your home, and now is the time to plan it, go to the Lowe Brothers dealer in your community. He will be glad to give you the Lowe Brothers Color Cards and help you select the products and the colors you should use for each particular surface. The Lowe Brothers Company, *Factories:* Dayton, O., Toronto, Canada. Branches in Principal Cities.



Lowe Brothers

PAINTS & VARNISHES

Quicker freezing of Ice and Desserts



Now possible with the Frigidaire Cold Control

—an important feature of Frigidaire

THE Frigidaires now offered by dealers everywhere are recognized as a distinct achievement in automatic refrigeration.

Here is real beauty . . . symmetry of design . . . clean surfaces that stay clean. Here are cabinets, finished in gleaming porcelain enamel or white Duco, and with all mechanical parts completely enclosed. Here is an automatic refrigerator that is so quiet that you don't hear it start, or stop, or run. Here are elevated food shelves that make stooping unnecessary, and extra power to guarantee that food will be kept safely cold on the hottest days. And here is the Cold Control that provides six freezing speeds at the turn of a dial . . . faster freezing of ice, and perfect results in the making of salads and desserts.



The Cold Control . . . as simple as setting a watch.

Only Frigidaire offers this combination of important features of beauty and power and convenience. They have made Frigidaire the choice of more buyers than all other makes of electric refrigerators combined. Low prices, convenient terms and exceptionally low operating cost put Frigidaire within the reach of every home.

See it today at display rooms everywhere or write for complete catalog and the new recipe book.

.....

Frigidaire Corporation,
Subsidiary of General Motors Corporation,
Dept. Q-50, Dayton, Ohio.

Please send me a free copy of the Frigidaire catalog and the recipe book of frozen delicacies.

Name .....

Address .....

If you live in Canada, address Frigidaire Corporation, 1604 Sterling Towers, Toronto



FRIGIDAIRE

The QUIET *Automatic Refrigerator*

OCT 16 1929

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E. C. RAYNER, Publisher

Radio Digest
Illustrated

Harold P. Brown, Editor

October, 1929

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ALFRIEDA HAGEN, voted most beautiful maiden with talent at University of Minnesota, has joined the KSTP staff, where she is featured in Radio plays and musical specialties.



CELIA BRANZ, Russian beauty and Columbia Broadcast artist for the Fada Salon, was formerly a star in the Gilbert and Sullivan revivals with Roxy and the Philadelphia Opera company.



FLORENCE MOORE was among those famous Broadway stars described so entertainingly by Doty Hobart in his article "Giving Broadway the Air."



MADELEINE MARSHALL, guest pianist at the NBC Baldwin, has had a distinguished career and is a never-failing favorite.

Eastern Representatives: Ingraham & Walker, 33 W 42nd St., New York, N. Y. Telephone Penn. 2210

Western Representatives: A. T. Sears & Son, 122 S. Michigan Ave., Chicago, Ill. Telephone Har. 8362.

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Gold Cup Award



WORLD'S Most Popular Broadcast Station Will be Selected by Poll of American and Canadian Listeners for Radio Digest Trophy.

WHICH is the World's Most Popular Broadcasting Station? In a mammoth voting contest, starting this issue, the readers of RADIO DIGEST are given the opportunity of deciding this question. By means of their ballot, the listeners will determine just what broadcasting station is the WORLD'S MOST POPULAR. To the station chosen by popular vote will be given the RADIO DIGEST GOLD CUP. The cup will be in the form of a microphone emblazoned with the name of the winning station, an enviable station adornment.

A Silver Cup of the same design will be presented to each of the runnerups in the various sections of the country in recognition of being voted the Far West's Most Popular Broadcasting Station; the West's Most Popular Station; the Middle West's Most Popular Station; the East's Most Popular Station; the South's Most Popular Station, and finally Canada's Most Popular Station. The broadcasting station receiving the highest number of votes in each district, after the Gold Cup grand prize winner, will each be given a Silver Cup and the title of most popular station for its section of the country.

The RADIO DIGEST in fathering this great undertaking to select the World's Most Popular Broadcasting Station is continuing its custom of awarding each year a Gold Cup, formerly to the most popular announcer, now to the most popular station —thus rewarding with recognition the outstanding broadcasting stations that have rendered the most striking programs and are the most popular with the public.

The contest will give every listener an opportunity to show his appreciation by clipping ballots in RADIO DIGEST and by votes given on paid-in advance subscription to this magazine.

BEAUTIFUL Engraved Silver Microphones Will Go to Winners in Each Geographical District and Dominion of Canada.

All that is necessary for you to do to place your favorite broadcasting station in nomination in World's Gold Cup Station Popularity Contest, is to clip the nomination ballot in this issue and mail it to the RADIO DIGEST. This places the broadcasting station of your choice in nomination and assures immediately the active support of thousands of other listening admirers of the station.

A VOTING ballot will be published in each issue of RADIO DIGEST, starting with this October number, and continuing until the March issue inclusive. They will be numbered consecutively from one to six. The ballots clipped from the DIGEST will count for more in votes if they are saved and turned in at the end of the contest. If they are turned in singly they will count for only one vote. A bonus of five votes is given for two consecutively numbered ballots sent in at one time; a bonus of fifteen votes for three consecutively numbered; a bonus of twenty-five votes for four consecutively numbered; thirty-five for five consecutively numbered, and fifty bonus votes will be given if the entire series of six consecutively numbered ballots are turned in at one time. Votes will also be given for paid in advance subscriptions for RADIO DIGEST sent in direct in accordance with the rules.

Now if you want to reward your favorite broadcasting station for the many pleasant hours it has given you, just fill in both coupon blanks below and mail them to the Popular Station Editor. (See Contest Rules page 118.)

NOMINATION BLANK—Radio Digest's WORLD'S MOST POPULAR STATION GOLD CUP CONTEST

POPULAR STATION Editor, Radio Digest,
510 N. Dearborn St., Chicago, Ill.

I Nominate.....

Station.....
(Call Letters)

in the World's Most Popular Station Gold Cup Contest.

Signed.....

Address.....

City..... State.....

Number 1

COUPON BALLOT—Radio Digest's WORLD'S MOST POPULAR STATION GOLD CUP CONTEST

POPULAR STATION Editor, Radio Digest,
510 North Dearborn Street, Chicago, Ill.
Please credit this ballot to:

Broadcasting Station.....
(Call Letters)

....
(City) (State)

Signed.....

Address.....

City..... State.....

This FREE BOOK answers important questions

this famous PLEDGE removes *risk* in buying a used car!



"How to Judge a Used Car"—written out of the experience of men who buy thousands of used cars for resale—shows you step by step how to pick a *good* used car at lower cost! Send the coupon now for your *free* copy.

This valuable free book explains how to judge a used car's actual condition, how to learn the year model, how to set a fair price on a car offered you by a friend, what speedometer figures show, how to avoid "orphans," what code prices mean—why you get five days' driving trial, 30-day guarantee on certified cars and plainly marked prices under the terms of the famous Studebaker Pledge.

Read this free book, "How to Judge a Used Car." It will bring all of this expert counsel to you without cost. Use the coupon below *now!*

Pledge to the Public on Used Car Sales

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Advance Tips

RADIO must have been invented to give Norman Brokenshire his chance in the world. When you read Mr. Irwin's fascinating story in this issue, telling of the many starts, stops and turns that led up to the discovery of the niche to which he naturally belonged, you will understand why Brokenshire believes Radio was intended for him. It's an adventure story—a tale of restless youth on the eternal quest for the thing fate intended him to do. You'll get a chuckle out of Norman as an infant when you see his baby picture in the back of the magazine.

* * *

Paul Whiteman has just about been biographed to death, but Jean Campbell, who flits about a great deal between Broadway, Tin Pan alley and the sequestered spheres of the Higher Art, declared she had a slant on Paul Whiteman from the viewpoints of various notables which had not yet come to the attention of the general public. Go ahead and let's see, she was challenged. She proved her point, and you will read in her story what Paul Whiteman is doing besides blue rhapsodies and jazz. This story, as it continues, will particularly interest those who are watching the trend of our folk lore and national characteristics in music. And the pictures Jean sent of Paul in humorous poses give us a corking page of funnies.

* * *

ARTHUR B. REEVE stands among the very first of American authors as the creator of detective mystery tales. His story of The Gigolo Mystery was written especially for Radio Digest readers. You who have enjoyed the scientific deductions of Craig Kennedy in books, magazines, and on the screen, will like this story of crime and intrigue that centers over the bays and byways of Long Island (where Mr. Reeve has a magnificent summer home) and the bright lights of New York. In the next installment in our November Radio Digest, you will hear more about the causes of the Green Death.

* * *

Doty Hobart, who writes about mike fright and how it affects the stars of Broadway, knows what he is talking about from his long experience as director in the CBS studios. Read what he has to say about various personages you have seen on the stage, and how they reacted before the microphone.

* * *

Xavier Cugat, famous Spanish artist, illustrates Mr. Hobart's story with some of his remarkable caricatures.

* * *

HUGH FULLERTON has never written a better story than The Balloon Jumpers in this issue of Radio Digest. It's one of that kind that gets funnier and funnier as you become better acquainted with characters, until at the conclusion it's a grand scream.

* * *

In the November issue you will have some other fine stories by well-known authors as well as some excellent station features and special articles by celebrated writers. And pictures! Pictures! PICTURES!

Across the Desk

BEGINNING with this issue Radio Digest will hereafter be published monthly. Readers may obtain it at any of the magazine newsstands on the first of the month or by mail a few days preceding its appearance on the stands. The newsstand price will be thirty-five cents. The mail subscription price will be four dollars yearly in the United States, possessions and Canada. Foreign postage will be one dollar additional. All present subscriptions will be filled issue for issue for the number subscribed.

Radio Digest is planned and produced first, last and all the time to satisfy the wants of the Radio listener. This statement bears no equivocation. In this new form you will find no technical articles, sketches or pictures of apparatus. No manufacturer is able to buy space in these editorial columns with a paid advertisement in the back of the book. But you will find a profusion of pictures of the Radio artists you have heard on the air. And you will learn something about others through articles by capable writers. You also will find all that necessary data pertaining to station locations, personnel, special programs and the day and hour when the most interesting features are to be heard.

IN ADDITION Radio Digest will furnish you each month fiction from the pens of the best magazine writers in America. Only stories of quality such as are found in the best magazines will be published. We know this new policy will be welcomed by our readers.

What do you like best about your new Radio Digest? What are your objections? We have had some very excellent criticisms—some that we have already acted upon in the production of this October number. One station publicity director very elaborately explained to us that most large broadcasting stations nowadays have "more than one director." One announcer on a chain station wrote suggesting that we create a department listing chain features and on what day of the week they could be heard, etc.

Radio Digest welcomes constructive advice from its readers. Majority opinion rules. But first there must be some general expression to find out what the majority opinion is. Do you like pictures? What kind of pictures? Every letter from a reader is considered with the keenest appreciation. Write what you think.

JUST as these lines are written we are advised of the sudden death of John B. Daniel. And as you read these lines he will have been in his grave for at least thirty days. The world sweeps on. The Chicago Civic Opera begins the season. It was John's habit, you may know, to hop on a train in New York and go to Chicago once a week just to afford you that golden eclat so characteristic of his announcing voice, and so necessary in the presentation of an opera to a listening but unseeing audience. His voice was the exquisite service of the opera—you remember, it was just a little while ago when he was with us here. He loved music. He would have enjoyed seeing and listening with the rest. But his duty was to serve you and we have seen him crowd himself into a crude little air tight booth in the basement under the stage and there glowingly tell you all that was happening and what was to come. He would come out, his face streaming with perspiration, but his lips smiling. The world spins on and on. For some a man thirty days dead is but a shadow far gone into the oblivion of infinity. But for you and for many there will come moments in the evening when you will give the dial a bit of a twist and down through the mysterious spaces of the Beyond you will hear again the golden voice of John B. Daniel, and the echo of a song—"you'll remember, you'll remember me."

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LOVELY Virginia Flohri was personally presented with this charming sketch of herself by the artist, Harrison Fisher. Miss Flohri is one of the bright stars of the KFI firmament.



NORMAN BROKENSHIRE, shown here in one of his more formal moments, is revealed by Mr. Irwin, on the opposite page, as a very human sort of person with the average individual's ups and downs before he arrived at his present prominence. A line or two of more recent history reminds you that he was chosen to report by Radio from an airplane the arrival and departure of the Graf Zeppelin. His narrative was sent to all newspapers by the United Press. And, would you believe it, he once was boy soprano soloist at Trinity church, Boston.

He Has Variety of Experience

NORMAN BROKENSHIRE Tries Everything From School Janitor to Welfare Worker Until He Finds Himself and His Future Before the Mike

By Godfrey Irwin

"WHAT are the chances of becoming a Radio announcer?"

"About one in a thousand."

This query, prompted by curiosity, answered brusquely by a preoccupied telephone operator and information clerk at "Broadcast Central," now well nigh forgotten by all save a few of the industry's pioneers, may be credited for starting one of Radio's original "Four Horsemen" on his career as an announcer. His present ranking in that same profession, and to hosts of listeners Norman Brokenshire is literally one in a thousand. This is due entirely to the native ability and personality of the man, plus a background as varied and interesting as are the roles "Broke" has filled before the microphone.

At thirty-one Brokenshire is still a boy at heart, an incurable romanticist, and, like the majority of boys, dislikes detail. His Radio pictures of news events are painted in bold, sweeping strokes, which, while they include every essential detail, suggest the minor points of the event and pass over entirely the unimportant distractions for which so many Radio reporters turn aside, and, in turning, smear their picture.

Philosophical and even tempered, his coolness and calm under annoying circumstances and in emergencies are lessons in self-control. Telephone lines may break down, scheduled hook-ups fail to materialize, power may be cut off, but no one would ever know it from this reporter's demeanor. Calmly testing his wires and microphone, doing his best to locate and remedy the fault of some other individual or of circumstance, he keeps his head, never raising his voice or complaining, and when the air is ready for him proceeds with the job in hand, usually with an added bit of information picked up by a roving eye while forced to watch the appointed time of broadcasting pass idly by.

BRAD BROWN stepped into the big WABC studio and raised his hand for silence. It was the hour for the Kansas Frolickers. The orchestra was alert. Operators were ready. Macy stood at the microphone—but no Brokenshire was in sight! Schedules are inexorable. Flick! WABC was on the air! For three minutes Brad Brown stood beside Macy and made the responses of "Brother Brokenshire." Then a hatless, coatless figure, perspiration streaming down a grease painted face, came dashing in. It was Broke arriving from his act in a Bronx theatre—one link in 21 hours of ceaseless action.

Identified with Station WABC and the Columbia Broadcasting System since early in 1929, this Radio personality's experience included work as lumberjack, fire warden, inspector in a shoe factory, truck driver, chauffeur, printer's devil, printer, draughtsman, soda-jerker, Y. M. C. A. secretary, welfare worker, lecturer and vaudeville artist, this last as an offshoot of Radio.

Norman Ernest Brokenshire was born in Murcheson, Ontario, on June 10, 1898, and was brought up in the small Canadian towns and villages to which his father, a Scotch Presbyterian missionary and school teacher, was assigned. "My first job," he recalls, "was as janitor of the little schoolhouse (red), at Port Britton, where father was teacher. It was a three-mile walk from home to school, and my job entailed all the duties generally falling to a janitor, keeping the one room, eighteen-pupil capacity schoolhouse clean and warm, and cutting wood for the old pot-bellied base burner stove, which needed more wood than any other stove I have ever seen. For this work I received all of $25 a year, which I thought helped the family immensely."

But the thoughts of youth are indeed "long, long thoughts," and it is not unreasonable to suppose that the boy who had the spunk to do something to help make his own way had already begun to think of life in a somewhat broader sense than his small and irresponsible companions.

THE future announcer's schooling (which did not include a course in janitoring) was continued in the United States, his father having taken the pastorate of the Wood Memorial Congregational church at Cambridge, Mass. Following his graduation from Harvard Grammar school, the boy entered Rindge Manual Training school. "My bent was always for things mechanical," he explains; although who would associate this artist in moods and expressions with anything as rigid as a try-square or as cold and matter of fact as a draw shave?

"Father moved to Maine," the young carpenter's story continues, "and we lived at Hallowell, the smallest city in the United States. There were 3,000 inhabitants in Hallowell, but it was administered by a full city government. Here, while attending high school, my love of the technical and a gradually growing bent for the artistic joined forces, and I opened a print shop in the woodshed behind the parsonage."

Norman's father furnished a small 7 by 11 press and forty fonts of type. Norman motorized the press and proceeded to teach himself the mysteries of printing. Starting in on work for his friends and for the school cards and stationery for various business houses, the boy gradually reached out for new business, put his earnings back into the shop, and at the end of two years found he had put two other small shops in Hallowell out of business. He had a complete job printing plant, and had taught himself so well he was turning out commercially acceptable three-color work, with enough business to keep him constantly on the go.

During his sophomore year in high school the war broke out, and the printer's oldest brother, Laurence, went to Canada and over seas with the first contingent. The home broke up soon after that, for Laurence was one of the first men to be gassed when the Germans met the British at Ypres, and Mrs. Brokenshire went to England to be near her son, whose sight was despaired of for several months. The senior Brokenshire went to France as an instructor in language and Y. M. C. A. worker, and Norman was alone.

FOR a while he continued with his school work and the shop, but at the close of his junior year in high school "decided to go to work," as he says. The change from printing to wood cutting proved a bit too much, and after a two-week try out in a lumber camp, the boy collapsed and had to be carried to his bunk, later returning to Hallowell to rest up.

Much of the restless energy which still characterizes him was making itself felt, and young Brokenshire found himself a job as inspector in a nearby shoe factory, which didn't seem exactly the job he wanted.

"Inspectors run their fingers inside the finished shoes to make sure there are no nails sticking up," he explains, "and as there most decidedly *were* nails sticking up, two fingers proved equal to only two weeks, which slight example in division left me minus a job again, and on my way to Boston.

"Still on the hunt for my life work, in Arlington I found a job with Wyman Brothers, market gardeners, but the truck I was hired to drive proved a little too strong for me, and just about the time it seemed gardening was to lose a promising recruit I was promoted to be chauffeur for one of the firm."

On finding his newly employed chauffeur lacked only one year of a full high school education, Mr. Wyman offered to help him and the chauffeur took up his residence with the employer, going to school with his children, studying while he worked.

"A truly Horatio Alger situation," says Norman, "and although Arlington High School set me back a year, their class standings being unusually high, I managed to complete two years in one and was very proud of my diploma when I graduated."

Restless as ever, Brokenshire went up to the White Mountains when school closed, and took charge of the garage at-

(Continued on page 78)

Professor Paul Whiteman,

Analytical Study of Man to a New Fount of Music

By Jean

"Under the circumstances it is not surprising that no folk music arose out of the United States of America until modern times. Nor is it surprising that such music lore should finally come to us through the personality of a so-called Jazz King.

MOTHER: *"Whose orchestra is on the Radio tonight?"*
DAD: *"Why, that fellow Paul Whiteman, the 'Jazz King.'"*
DAUGHTER: *"What a desecration! And I thought my good parents modern enough to know Paul Whiteman as the founder of America's new folk music and the maestro who has taught musical appreciation to the masses."*

AND peculiarly once again youth wins, for the sophisticated dancing daughter was right. In all truth, every time you tune in on Paul Whiteman you unwittingly take a really worth while music lesson.

Before cries of horror resound may we not give the Jazz King and his work the benefit of a bit of honest analysis. He has been accorded this consideration already by some of our most serious minded educators and singularly complimentary reports have come forth.

The opinions of an authority such as Sigmund Spaeth, Ph. D., the well known music critic and author, are worthy of attention:

"When Paul Whiteman leads his orchestra through a piece of so-called 'Jazz music' he is really taking part in a phenomenon which has no parallel in history.

"Whatever may be said for and against 'jazz' it is unquestionably the true folk-music of America. It is a folk-music, moreover, which has been developed spontaneously in the midst of as elaborate and complex a civilization as this world has ever known."

AS THE founder of this now recognized phenomenon let us see what Paul Whiteman has done for the future of American music.

With Dr. Spaeth let us realize at the outset that:

"The United States of America have never had a real folk-music of their own up to the present time. Such a thing was impossible by the very nature of things, for we sprang full fledged into life, without ever passing through that stage of peasantry which is so necessary for folk art of any kind, and particularly music.

"We have never had a true peasant class in this country, a type of society to take pleasure in communal singing and dancing, or the extemporaneous entertainment which has always been so popular abroad.

"Our rural population has lived on the whole a life of solitude with a consistent trend toward the quick building of cities, and peasantry, as such, has been practically unknown. We were supplied with a complete civilization from the start and merely had to use available material instead of our own.





PAUL WHITEMAN leads his orchestra in jazz that is true folk-music.

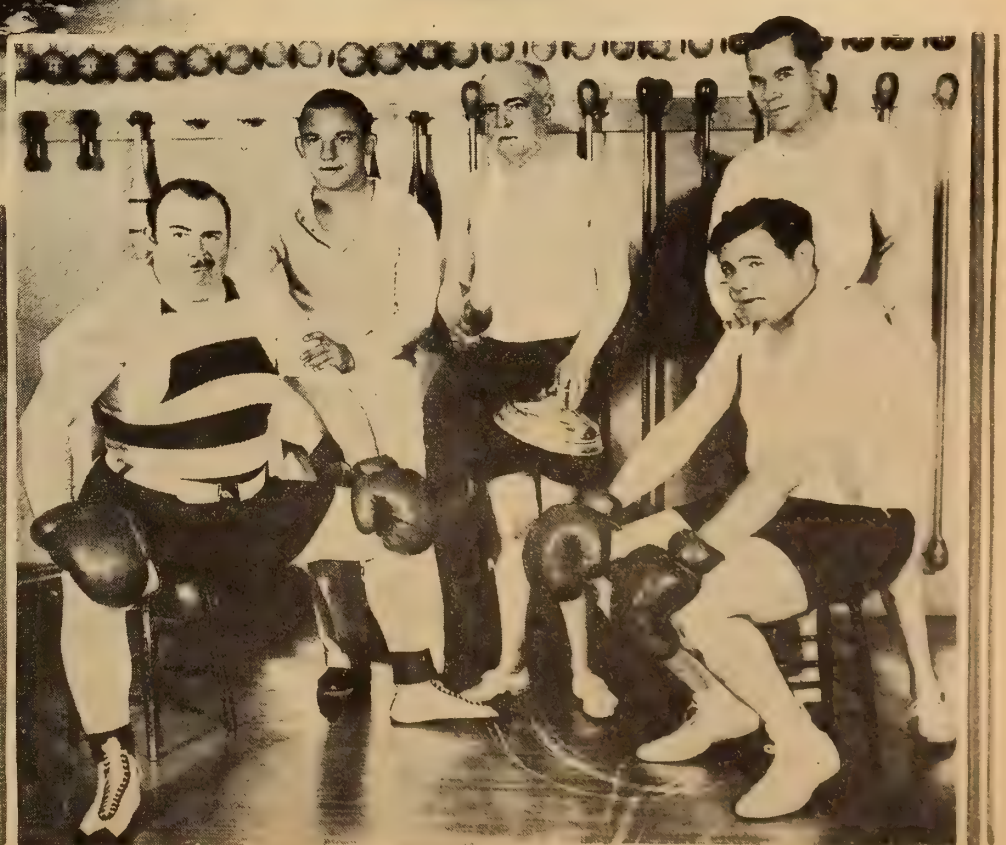
"Music Master to Masses"

Credited with Leading Way that is Typically American

Campbell



ON THE ranch jazz built, above, Paul Whiteman plans to spend his declining years. While the music master had much to do with organizing bands during the war he also did his bit in the kitchen, the picture at the left showing him as a bear at peeling spuds.



WHITEMAN takes a workout with "Babe" Ruth, John Philip Sousa and Benny Leonard acting as seconds.

"There will be immediate objections of course on the ground that we have had Indian music, Negro spiritual music and various other kinds of classic variety. But none of these can rightly be called a folk-music of our own, for all of them have been borrowed, and have nothing whatever in common with American civilization.

"The Indian music belongs to the race that happened to possess this country before our settlers took it away from them. Its traditions are absolutely foreign to the white man. It is as far removed from us today as is the music of the Russian peasants or the Javanese.

(Continued on page 108)

Beauty Cruises with Lonely Death

The GIGOLO MYSTERY

Craig Kennedy's Ingenuity Taxed Anew by Curious Circumstances that Ended Career of Lovely Lola Langhorne

WHO sealed the lips of the adventurous society girl of St. James, whose lifeless body was found on the sinking Gigolo off the North Shore of Long Island? Arthur B. Reeve, author of the famous Craig Kennedy detective mystery stories, brings together a most remarkable group of characters in this amazing tale of intrigue, of love and crime in subtle conflict. You will be thrilled and fascinated as the tale unfolds. It begins here.

CHAPTER I.

"CAN you make out what that is below us, Craig?" I shouted through the speaker to make myself heard above the staccato of the air motor. "Over toward Old Field Light!"

"Looks like a coast guard boat," he shouted back, seizing the scouting glasses, "trying to save a fifty-foot cruiser from sinking!"

Kennedy and I were flying down the North Shore of Long Island on a little jaunt in an air-boat, surveying the course for his projected Long Island Airways by which he planned to bring all Long Island, even as far as Montauk, within half an hour or less of New York by way of Kip's Bay.

"It's perfect weather for sailing on the water; there seems to be no good reason why the cruiser should be in such distress," he added, handing the glasses over to me. "There's something very wrong down there, Walter. We're so near our landing stage at Poquott anyhow that I think I'll drop down and see if we can lend a hand in any way."

I took the glasses, as Kennedy planed down, and studied the little drama below. Indeed they were working frantically. The coast guard boat had towed the sinking cruiser about as far in-shore as she dared without running aground herself and they were hustling out the little tender to complete the job of towing so that the cruiser might be beached before she sank completely in the Sound.



KENNEDY and I were not far behind him in scrambling aboard . . . we clung to the roof of the cabin and peered down through the windows.

OUR flying boat taxied over the now comparatively calm water of the Sound in front of Pine Beach just as by dint of heroic and prompt action the coast guard crew in the tender managed to run the nose of the fast-sinking cruiser, now practically a-wash, up as far as possible on the sand. I cast off the anchor from between the pontoons and our

By ARTHUR B. REEVE, Whose Craig Kennedy Detective Stories Thrill Readers and Movie Fans

craft rode the light swells, heading into the southwest offshore breeze as we faced the mysterious fair-weather tragedy.

"Hulloa-a-a! Ahoy—Kennedy!"

To my surprise Craig's name floated out from the tender as a figure in the stern waved his arms semaphore-fashion.

"Ahoy yourself! Hello—McNaught!" Craig's keen eye had recognized the figure and the voice instantly and he grabbed the megaphone to answer, then turned to me. "Walter, can you make them out? It's McNaught of the Prohibition Administrator's Office."

Conversation was difficult under the handicaps and we waited until the tender pulled up to the leeward of us, then



managed to clamber aboard her as McNaught's hearty hands assisted us in the transfer, none to easy except in the calmest water.

"What's the matter?" asked Craig as the tender now headed back to the beached cruiser which it had shoved as far up shore as it could. "It's just about the turn of the tide; the tide's running out now. It won't be long before you can see pretty much what was the trouble. Did you take the people off?"

"That's the strange part of it," returned McNaught. "We sighted the boat sinking, but there wasn't a signal of distress, not a sign as if anybody was aboard. Yet she was sinking, slowly, and the engine was running, aimlessly, without a pilot. By the time we got abreast of her it was too late to board her safely. We shouted and called. No answer. So when her motors stopped we nosed her in toward shore



. . . in fact, her whole lithe, beautiful body was green!

and just got her to the beach in time. I figure on the falling tide we'll soon be able to learn something about her."

"Is it some craft you were looking for?" I asked.

"I don't know. I think so."

"What's the matter? You seem to be in some doubt."

McNAUGHT bent over closer to Kennedy and me. "Well, you see we have information of a trawler that's been lightering in the stuff from a tanker out past the twelve-mile zone. Officially the 'Samoset'—that's the coast guard boat I'm on here—was to arrive in this region tomorrow. Secretly our orders were to get here a day ahead of time. That was to get ahead of any leaks there might be, tipping these people off. We haven't sighted any trawlers yet—and we did sight this craft just about where we expected the trawler. By Godfrey, where do you suppose all these people on the beach are coming from? There must be a hundred already. Let's go ashore. We might learn something."

It was true; from the big estates and the little bungalows all along Pine Beach the presence of a coast guard and a flying boat was attracting the curious.

As the tender nosed its way where we could leap ashore I could see the name in gilt letters on the cruiser: "Gigolo," beneath which was its home port, "Harbor Head, N. Y." She was a beautiful craft and must have represented a great many thousands of dollars, roomy, yet with superb lines, a combination of comfort and speed.

"What happened?" inquired one of the crowd. "That's young Eversley Barr's boat, which he had built last winter up the Hudson."

Neither McNaught nor Kennedy was dealing any information. "You people just keep back," ordered McNaught.

There was no keeping back their tongues, however. "Don't look like anything wrong with that hull," observed one shrewd amateur old salt. "Looks to me like someone opened the sea-cocks and was letting the water in."

The observation coincided pretty much with that of Kennedy, who had suggested to McNaught to send the tender back to the "Samoset" for a pump that ran on the tender's motor.

Between the pump and the falling tide it was not long before we might expect some further light on the mystery of the crewless "Gigolo." Unable to restrain himself longer, McNaught clambered over the still half-submerged side.

(Continued on page 103)

Find New Words

AMOS 'n' Andy Bring New Dictionary of Negrology to fore.

By A. M. Lawrence

RADIO has brought the American public an acquaintanceship with many new words. Naturally, you are thinking of the technical terms such as oscillators, microphones, antenna and television. The scientific words, however, may be found in any technical dictionary.

The new words which are not in Mr. Webster's collection, and probably never will be, but are familiar to millions of people who twirl their dials every night in search of entertainment, are those coined by two of the most famous characters on the air—Amos 'n' Andy.

What home today with a Radio receiver does not enjoy discussing the ups and downs of the Fresh Air Taxicab Company, Incorpulated? And after all, isn't "regusted" just as expressive, if not more so, than the orthodox dictionary word with another prefix? And isn't Andy explaining his feelings more aptly when he is "rebarrassed" than if he were saying "embarrassed?"

Now that Amos 'n' Andy have moved their Fresh Air Taxicab stand to the more metropolitan sidewalks and streets of Harlem, in keeping with their program of expansion into a national broadcast feature, Radio listeners may well expect to find that the Correll and Gosden lexicon of typical American negrology will include many new words, equally expressive of negro psychology, against the New York background.

IF EVER there was romance in Radio broadcasting, Charles J. Correll and Freeman F. Gosden have helped to make it. They came into Radio back in 1925, just when Radio came into its own. I doubt if they ever hoped to have Radio become the means of their livelihood. Perhaps it was then that they coined their most famous expression





ANDY

AMOS

"I'se regusted." But they have had time to change their minds about that.

Amos 'n' Andy have signed a long term contract to appear over the network of the National Broadcasting Company and on August 19th the pair began their first program, scheduled for fifty-two weeks, and sponsored by The Pepsodent Company of Chicago, manufacturers of a well-known and established dentrifice. The Pepsodent Company in sponsoring the Amos 'n' Andy programs over a network of seventeen stations nightly for a period of fifty-two weeks is reported to have provided a salary for Correll and Gosden that exceeds all records for Radio comedians. That is why it is such a far cry for them from the days of Radio hoofing to the rank of eminence which Amos 'n' Andy occupy today.

"It was just another way of having fun, doing the thing they liked best to do," says Bill Hay, the announcer for WMAQ, who has introduced Amos 'n' Andy for almost three years to the Radio audience, in reviewing the early hardships of the now famous comedians.

"Incidentally, it gave them an outlet for the harmony numbers they were developing in their spare time at home.

(Continued on page 102)

Cugat Sketches Views of

You Can Sometimes Star Up to the Micro- Hobart, But You Him Broadcast the Famous Caricaturist Looked as They

(See Page 40)



CHARLES HACKETT, above, was given preliminary rehearsal with an applause machine.



AL HERMAN, the black-face wise cracker, played a "dirty trick" on the director, but his broadcast was a success.

Broadcasting Broadwayans

Lead a Famous Stage phone, Says Mr. Can't Always Make Way He Should. Thinks They Do Here—



GEORGE ARLISS, right, responded perfectly.

DOTY HOBART, author of Giving Broadway the Air, introduced scores of stage celebrities to Radio audiences.

MISCHA ELMAN seems utterly unaware of the microphone and lives only in his violin during a broadcast.

True Story of Mary and Bob

POPULAR Columbia Pair Who Weave Thrilling Tales From Lives of Others Have Their Own Romance



"Oh Bob, they like us."—Mary.

MARY and Bob, the interesting young couple of the True Story Hour, who broadcast every Friday night over stations of the Columbia Broadcasting System, have developed the True Story Hour program by dint of utilizing their own experiences. Their true story is as absorbing and engaging as any one of those that they have found in their travels.

It was three years ago last July, at a dance at the Hotel Astor in New York, that Mary and Bob first met. Bob, a recent college graduate, had contemplated but a short visit to the city, but he suddenly decided that circumstances, in the shape of Mary, necessitated prolonging his stay indefinitely. He obtained an excellent position in a travel bureau on Fifth Avenue, and from that time on made New York his permanent home.

The following winter found Mary and Bob constantly together and when they were married in the spring, their many friends were not surprised. Happiness seemed at last to have come their way, when the bomb fell. The very satisfactory travel bureau went out of business and Bob, consequently, was out of a job.

THE afternoon that Bob was informed of this bad news he wandered up and down the streets, hating to return home and inform Mary of what had happened. Finding himself at length in Central Park, he sat down upon a vacant bench, and, for diversion, picked up a copy of True Story Magazine that someone had left on the seat beside him. Looking it over, he suddenly hit upon a great idea, and hurried home to tell his wife of his plans.

The next day the two went to see Bernarr McFadden. They told him of their great interest in all sorts of people high and low, and suggested that they travel around the country in search of experiences, that had happened to the people they might meet. Their proposition was favorably received, and in a week their first tour was started. In a year Mary and Bob covered almost every State, hearing many interesting tales that were later produced over the Radio. In many instances it was rather difficult to persuade their new-found acquaintances to tell them their experiences.

Parties have been arranged in their honor, and they have been entertained by musicians, gypsies, circus folk and many other different types of persons. Former murderers, thieves, home-breakers and other law breakers have told Mary and Bob the dramas that have played such important parts in their lives, and the families of some of these unfortunate people have written to them for sympathy and help.

MANY letters are received from interested listeners who find in Mary and Bob a reflection of their own lives. Some have even suspected that the young couple actually pried into the specific affairs of the writers and told the world stories that were imagined to be closely guarded secrets.

As a matter of fact, Mary and Bob present only such stories of life incidents as are told by the authors of the stories that appear in the True Story magazine. Always there seems to be an insidious curiosity as to the true story that brought Mary and Bob together. Here is the letter that brought forth his answer to that question:

"I wonder, Mary and Bob, who you really are yourselves? There seems to be a perpetual mystery even in your simple unadorned names of 'Mary and Bob'. Are you really the adventuring couple you seem to be as I sit before my Radio and hear your voices coming to me from some distant place? What is your own true story? Well, it doesn't matter, perhaps. I know that whatever you say and whatever you may be doing to entertain me you are yourselves the hero and heroine of a true story that would make me glad or make me sad as any story you ever have brought to me over the air.

"That is why I like you. We are all walking archives of true romances, true tragedies, true comedies that have shaped our lives. And we perpetually long for some responsive chord that will answer and harmonize with the emotions that toss and sway within our own secret selves. Locked in the breast of every human being is a true story. You have the key that unlocks the door and makes us see ourselves through the experience of others. More power to you, Mary and Bob."

THERE is an old man on the North Shore of Chicago, past seventy years of age, who tunes in on Mary and Bob every time they are on the air. Once exceedingly active and a man who has lived a very full life, advancing years have taken their toll of his activity and he no longer can see to read. The Radio is his principal source of entertainment, and of all the programs he hears the true stories broadcast by this couple are the ones he looks forward to most. Every word they say is a true story to him, and their telling often brings tears to his eyes.

This coming Thanksgiving will mark their second year's tour. They plan to return to New York for a few days, combining an anniversary and holiday celebration. Then the couple propose to start again on another year of travel, first taking in the sunny South where they can escape the cold blasts of winter. They will visit Virginia, North and South Carolina and several Florida resorts, afterwards wending their way toward Texas and thence up to Chicago and the Middle West always in search of truth that is stranger than fiction.

The true stories that they find as a result of their efforts will be introduced each week in dramatized form by means of the Columbia Broadcasting System, and their large Radio audience will be given an opportunity to profit by the real and dramatic experiences of other people.

MUSICIANS and All Hold their Sides and their Lips when this Comedy Pair Broadcasts on Fifth Avenue.

Know Their Stuff—THE

TWO TROUPERS

Are Real Show Girls

MARCELLA SHIELDS and Helene Handin are bringing something new to the listener with their backstage chatter. Show folks especially enjoy them for they are genuine and they speak the language. They take their place as one of the Radio headline novelties of 1929.



HELENE (left) and Marcella review script they have written for Radio Digest.

By MARCELLA and HELENE

MARCELLA—Say, Helene, here's a letter from the Radio Digest. The editor wants a picture of us as the Two Troupers to run with an article in the paper and he wants to know something about us, what shall we say? I don't know what to tell him.

HELENE—Don't tell me that you're at a loss for words, how come?

(Continued on page 101)



BEATRICE JOY brought real joy to her millions of admirers when she revealed the fact that she had a sweet and personable voice for the microphone after everybody had supposed she was only a beautiful screen star.



EMILY WOOLLEY doesn't impress one here as the glad rag doll type, but one of the best things she does on the air from the New York net is to sing Broadway Lights. She has one of those sweet soprano voices we all love.



NANCY CUSHMAN, two years old, and right here in the album with the rest of the stars—well, why not? Isn't her dad the boss of WGR, Buffalo? And when it comes to singing—just look at her! Angels are listening!



BERNICE—that's all—if she has any other name, it's her secret. Everybody who has heard her over WJR, Detroit, knows her as Bernice. And Bernice she remains. Bachelors, attention! Who'll offer the little lady another name?



MISS PATRICOLA—and this is another one-name lady. But with a name like Patricola, why ask for more? She is one of the bright lights of Broadway and you see her billed as the "Scintillating Melodist"—an NBC star.



NINA GORDANI, twinkling prima donna, whose lyric soprano voice starts rippling from 711 Fifth Avenue, New York, and never stops until it gets way out over the Pacific. She dotes on Spanish airs for the air.



FLORENCE MALONE is one of those Broadway aristocrats who discovered Radio and you may remember her in some of those heart stirring dramas over the net from the East—especially the character of Barbara Fritchie.



EVELYN HOEY, musical comedy star. Hoey is her last name—not her middle name. You hear her with the Orchestradians, and you will be pleased to know by this picture how nice she looks before the microphone.

McNamee's Dad Tells about

When Graham Was Star Southpaw City Championship Because

By E. D. JENCKS

A TALL, wiry southpaw baseball pitcher of about 15 years of age was leading his team to victory on a vacant sand-lot in St. Paul, Minnesota. The game would decide the city championship and already his team had a comfortable lead. It was a great day for the "Laurels Club."

But, alas, there were no paeans of victory for "Lefty." Duty in the costume of Art called and he answered as the shouts subsided and there came the voice of his mother. He had forgotten. It was the day for his music lesson. Surely the music teacher would postpone the lesson until tomorrow. But the pleadings of his team-mates and of the scant crowd of spectators were of no avail. So the game ended, and the southpaw, head down, walked toward home. He hated music more than ever now.

The Laurels' pitcher was none other than Graham McNamee, internationally famous NBC announcer, during his boyhood days at his home in St. Paul. The incident was recalled by his father, J. B. McNamee, when father and son held a family reunion at KSTP, the National Battery station, recently.

Early incidents in his life were related for Northwest Radio listeners by McNamee, Senior, while Graham sat beside him in the KSTP studios at St. Paul.

"It was like that frequently when Graham was a boy," the father told members of the KSTP staff.

"His early love of sports at first battled against the love of music, which he received from his mother, who had a beautiful lyric soprano voice. But a happy medium was reached," McNamee, Senior, continued, "and young Graham was able to participate in all his sports and at the same time continue with his study of voice and piano. In school he favored geography and mathematics.

IT ALWAYS is a Big Moment, and a solemn one, when the young fellow takes his father's hand and turns his face toward Life—and fares forth on his own to make it or break it alone. Sometimes the good winds blow, and sometimes the bad. One never can tell just what is to happen. Thus it was when Graham McNamee, equipped with a remarkable voice, well trained, waved farewell to his father in St. Paul and headed toward the East. It seemed for a while that only the bad winds blew. Then he was accepted as an announcer at WEAF. Straightway the fair winds wafted him to the pinnacles of fame.

"HE loved sports, baseball, football, hockey and boxing, and played all of them. Sports were in his blood. The Laurels baseball team lead by Graham, defeated all the amateur teams in that district. When Winter came, the same group of boys put on skates and played hockey. A boxing ring also was set up, and the boys took turns meeting one another in three-minute rounds, with a one-minute rest. They used the bell, a referee, timers and observed all the regulations they knew.

"Three members of that original Laurels team still live in St. Paul. Stan Donnelly, prominent St. Paul attorney, Eddie Fitzgerald, now managing hockey in the Twin Cities and Pat Sexton, real estate agent.

"Graham carried a paper route in the morning and the proceeds went for such wants as baseball bats, football, skates, and boxing gloves.

"Taking the other side of his life," his father continued, "he started to study music when he was 10 years old, after his mother noticed an unusual quality in his singing voice. Local teachers and occasional lessons by his mother gave him his first start in the musical field.

"It was the untiring care and intelligence of his mother that was responsible for the successful musical training of Graham."

Mr. McNamee told of the ease with which Graham picked up and originated new words and expressions when still a mere child.

"He seemed to be a natural adept in the use of language. He came home one day and said that 'all the boys say that I speak so many different words than they do.' He liked poetry and perhaps that taste had something to do with building up word power. His boy friends never held this against him."

Graham's father always knows when his son is going to broadcast. He has a special chair in the visitor's gallery at KSTP where he can always be found, when his Radio-famous son is on the air.

"When that boy announces baseball you can hear the crack of the bat and when he gives his descriptions of a big prize-fight, he is taken back to his old days in St. Paul when the Laurels staged their own boxing entertainment."

There is a gleam in the eyes of the father when he speaks of his son and members of the KSTP staff can easily see that the sporting blood in Graham McNamee is inherited from his father.

Mr. McNamee made a special trip to the KSTP studios at nine o'clock one morning to hear the voice of his son. Graham gave his father a fine receiving set, but the atmosphere of a broadcasting studio is the attraction which brings him to KSTP whenever it is convenient.

And there he sits leaning comfortably back in the mellow light before the vibrant articulating throat of the loudspeaker. A quiet man, gray, a bit reserved but with a merry twinkle in the gentle eyes. You feel a touch of distinction in his manner and yet he is entirely friendly. Then you note that he is listening most intently to the voice—a voice that you instantly recognize as that of Graham McNamee. Strangers, of course do not understand. They only see that he follows every tonal gesture of the man at the microphone so far, far away and yet so very, very near. It is the voice of his boy, the little fellow who played on the hills and the river banks of St. Paul just a little while ago.

The famous NBC announcer was pleased to see the opening of KSTP in his home-town in March of 1928 and has watched with great interest its steady development as one of the leading stations on the continent since that time. On his last visit to St. Paul, Graham took the occasion to greet all his old team mates of the Laurels Club over the air from the National Battery station and also to speak to his Northwest friends over the KSTP microphone.

"When I am sitting in the KSTP studios and hear Graham speaking, I seem to visualize more clearly the scene in the New York studios where he works.

His father took occasion to remark about an early criticism of his son which appeared in a New York paper, to the effect that Graham should not be allowed to report games because he knew nothing about sports.

"The critic thought of him, no doubt, as an artist and a singer, and was not aware that he was saturated in sports, from his early boyhood," explained Mr. McNamee.

A visit to the residence of Senior McNamee reveals the esteem in which he holds his son. He has stacks of magazines containing stories about Graham and has many of his pictures on the walls.

"We have always been great pals," his father said. "When I was in New York last Fall, Graham and I were always together. He showed me just about everything there is to see in that great city."

Mr. McNamee, Senior, was land attorney for the Northern Pacific Railway for sixteen years. Previously he was attorney in the office of the Secretary of the Interior, Washington, D. C., writing his legal opinions on Public Land questions.

Graham sang in St. Paul choirs before he left to continue his musical training in New York. There he sang in a number of Fifth Avenue choirs before he entered Radio. It was in 1923 that he drifted into the studios of WEAF and asked them for a tryout. He was immediately employed.

Famous Son's School Days

for St. Paul Laurels He Lost the Music Teacher Needed Him

Great as he has become as an announcer Graham McNamee has not forgotten his early training and the ambitions instilled by his devoted mother. His exceptionally Radio qualified voice is being heard more often and regular as one of the singers in the more classical programs of this national network.



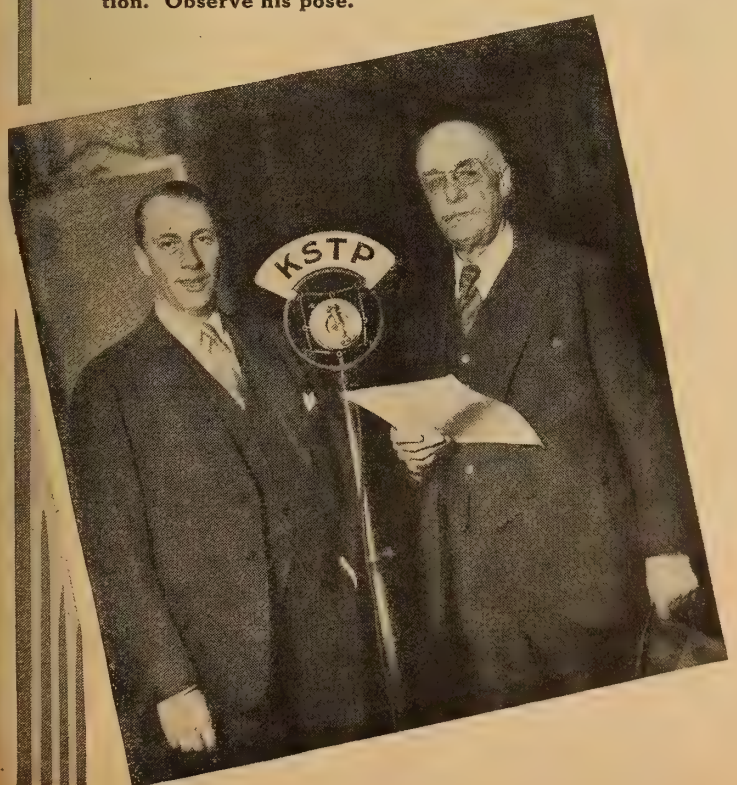


"Where's that bird?" Three-year-old Graham McNamee seems to have started out with some mysterious distrust. At right he is seven and has acquired some art appreciation. Observe his pose.



"The bird, ladies and gentlemen, is sitting right here on my finger—Oh, ho, ho! He's scratching his head—and I think he's going to sing for you."—Graham McNamee speaking.





Graham's a big boy 11 years old (in circle) and just finding out about the voice Nature has given him. At left you see him with his dad at KSTP. And that's dad in oval when he went to New York.



The Balloon Jumpers

By Hugh Fullerton

Natalie Wanted a "Go-Getter" for a lover, but she didn't count on being roped into love.

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NATALIE GEROUX stood on the seventh tee of the Skilliqueechie Country Club. Her face was flushed with anger and the bow of her lips had changed to a red line of repression. She refused to look toward Dick Kirkton, who was scraping a handful of damp sand from the tee box.

Natalie addressed her ball three times with the club head, made a quick backswing, jiggled the club a trifle at the top of the swing and slashed downward quickly and viciously. The ball, as if resentful, bounded high for twenty yards, twisted off at a tangent, rolled into the tangled rough fifty yards from the tee and strove to hide from its tormentor.



"I SAY, Miss Natalie, hold still a mo', cawn't you? I'll have you right down." And Calder-Wall fired both barrels of the shotgun. There was a squeal from the air and I charged upon the arrant marksman as he was dropping fresh cartridges into the gun and directing Natalie to hold still.

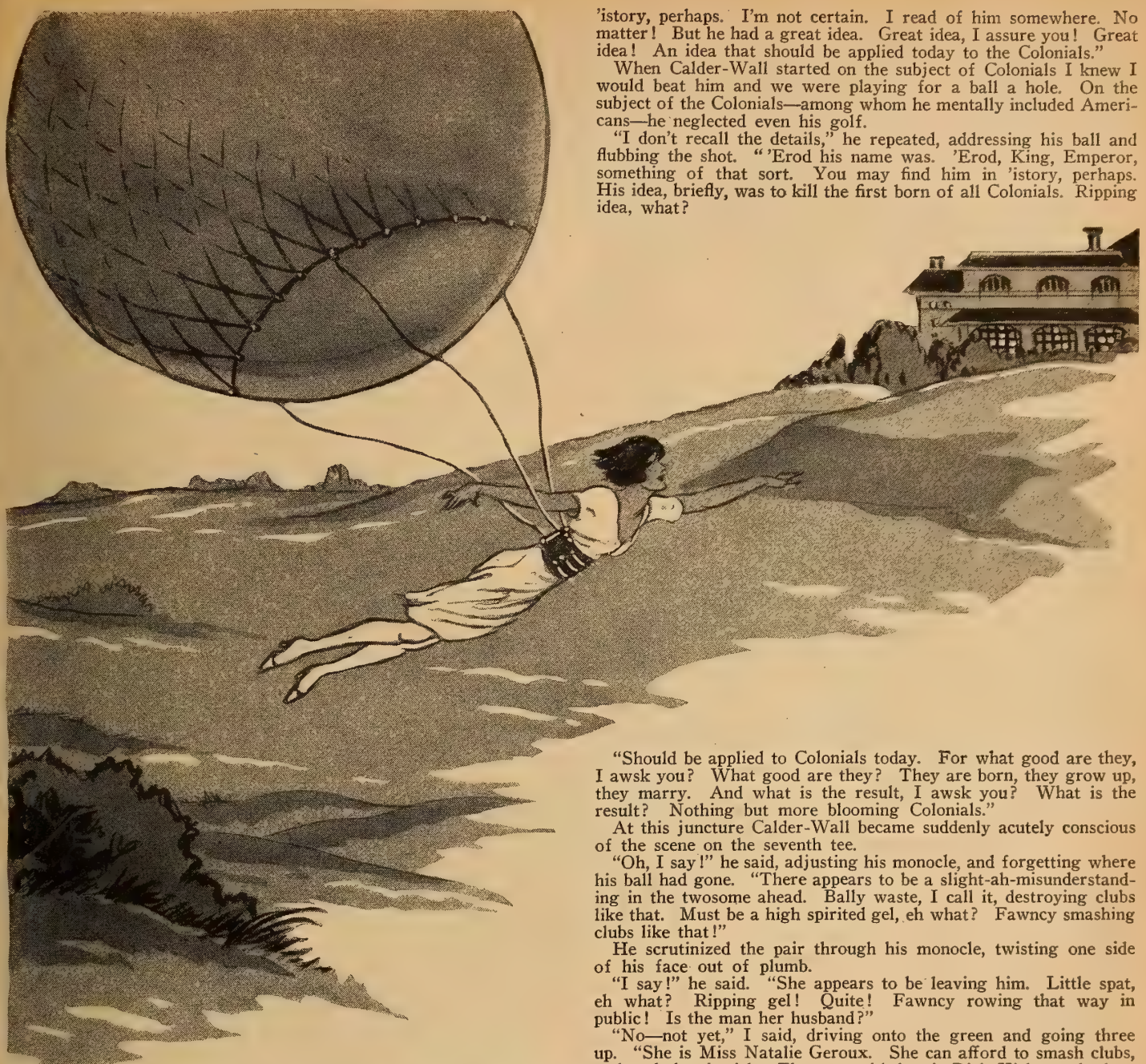
"Damn!" said Natalie Geroux distinctly with proper emphasis.

With a determined tread she stalked past Dick Kirkton and, with firm grip and perfect control, broke her driver over the tee box.

"You ought to be spanked," said Dick sharply. "That's rotten sportsmanship, and a bum sport who cannot control her temper never will learn to play good golf."

"I don't care," stormed Natalie, striving to hold back tears. "It's all your fault. You tried deliberately to make me mad and made me miss the shot. I never shall play golf with you again."

"You're darned right you won't unless you can learn to control yourself," said Dick shortly. "You're a spoiled brat anyhow, and it is time someone told you the truth about yourself."



NATALIE'S face registered amazement, doubt, bewilderment and indignation, fading into one flush of anger. Her lips compressed more tightly, her blue eyes flashed and, although her lip trembled, she tried to glare.

With set purpose and determination she jerked a mashie from her bag, broke it over the tee box, and with deliberation broke putter, midiron, niblick, mashie niblick, spade and spoon across the box, hurled the fragments in all directions, threw the bag off the tee and, without a word jerked a diamond solitaire from the third finger of her left hand, hurled it violently against the ground near Dick Kirkton's feet and, with head erect and eyes flashing, marched off across greens and fairways.

"Whew!" said Dick Kirkton as he patted the damp sand, perched a ball upon it and, after staring an instant at the diamond before placing it carefully in the pocket of his windbreaker, "Natalie excels herself. I have seen her in pets before, but nothing like that. It will require diplomacy—and waiting."

So saying he timed his backswing perfectly, swished the driver downward with precision and accuracy, followed through and sent a screaming drive two hundred and seventy yards down the fairway, clearing the bunker and landing in a perfect lie for the approach shot. Natalie, tramping determinedly onward, saw the ball out of the corner of her eye.

"Damn! Damn!" she said.

For him to make a perfect shot after the scene was the final straw.

CALDER-WALL and I were waiting to approach the sixth green when this happened, and Calder-Wall was talking.

"There was an old fella," he was saying, "King, Emperor. Something of that sort; I don't quite recall what. You'll find him in 'istory, perhaps. I'm not certain. I read of him somewhere. No matter! But he had a great idea. Great idea, I assure you! Great idea! An idea that should be applied today to the Colonials."

When Calder-Wall started on the subject of Colonials I knew I would beat him and we were playing for a ball a hole. On the subject of the Colonials—among whom he mentally included Americans—he neglected even his golf.

"I don't recall the details," he repeated, addressing his ball and flubbing the shot. "'Erod his name was. 'Erod, King, Emperor, something of that sort. You may find him in 'istory, perhaps. His idea, briefly, was to kill the first born of all Colonials. Ripping idea, what?

"Should be applied to Colonials today. For what good are they, I awsk you? What good are they? They are born, they grow up, they marry. And what is the result, I awsk you? What is the result? Nothing but more blooming Colonials."

At this juncture Calder-Wall became suddenly acutely conscious of the scene on the seventh tee.

"Oh, I say!" he said, adjusting his monocle, and forgetting where his ball had gone. "There appears to be a slight-ah-misunderstanding in the twosome ahead. Bally waste, I call it, destroying clubs like that. Must be a high spirited gel, eh what? Fawncy smashing clubs like that!"

He scrutinized the pair through his monocle, twisting one side of his face out of plumb.

"I say!" he said. "She appears to be leaving him. Little spat, eh what? Ripping gel! Quite! Fawncy rowing that way in public! Is the man her husband?"

"No—not yet," I said, driving onto the green and going three up. "She is Miss Natalie Geroux. She can afford to smash clubs, as her father is rich. The man with her is Dick Kirkton, the best golfer we have. He is her fiancé—or was until just now, anyhow."

"Fawncy! Rowing with one's fiancé in public! Bally taste I call it, rowing before one is married. I fawncy the dear gel will need someone to console her? I rawther fawncy the task, eh what? Introduce me, will you?"

"CALDER-WALL," I said earnestly. "When we reach the clubhouse we will go to the locker room and drink. The drink will be bad; perhaps poisonous, but it is safer for you than Natalie Geroux. As a friend and well wisher I warn you to shun her; to avoid her presence as you would avoid a pestilence. In her present mood no man, especially no young, handsome and strange man, will be safe within a mile of her. I thought Dick could tame her, but evidently he has failed and there is no chance of anyone else succeeding."

"High spirited, eh, what? I fawncy it would be a bit of a lark to know her! Exciting, and all that, eh what?"

"Calder-Wall," I said imploringly. "Do not take the risk. I know you have climbed Alps, hunted lions and tigers in Africa and India, speared wild boars, shot elephants, ridden to hounds, volunteered for reconnaissance in No Man's land during the war, driven airplanes, raced motor cars—but do not be rash. That young woman specializes in masculine scalps. If you insist upon meeting her she will have your scalp dangling at her belt in a week."

"I say, is she of aboriginal blood, or is that merely one of your quaint Americanisms?"

"Not exactly, Calder-Wall. But she has the instincts of a Sioux, the conscience of an Apache, the cunning of a Cherokee, and males are her prey. She is off the reservation now, and no man is safe."

"I think I shall meet her. Is she a looker?"

"She is a queen," I admitted.



"YOU SEE I have been posting up a bit." explained Calder-Wall. "I find that you are a queen, princess, pippin, something of that sort, among your people. Sioux, I believe? But I fawncy they are spoofing a bit about you scalping folks, eh what?"

"A queen? Fawncy! I suppose she rules one of those quaint aboriginal tribes of which you spoke?"

"Well, not exactly. Her subjects are of all kinds and conditions. When I said Queen I meant peach, pippin—a beautiful, imperious and imperial female."

"Ah, I see. Another of your quaint American customs! You elect a queen if she is beautiful. Not a bad idea. You know, I rawther fawncy I am learning American. I—how is it you say it? Oh, yes: I acquire you. No? I get you? It is the same thing—acquire, get. No matter! I get you. That is, I follow your mental processes. When a lady looks and behaves like a queen she is a queen whether she is of royal blood or not. I suppose, also, that if a woman behaves like a lady she is a lady, whether she is or not? And if a man behaves like a bally ass he's a Lord? Rawther neat, that, eh what? I fawncy I shall enjoy meeting this lady you refer to as "Her Majesty."

"The pleasure will be all yours, Calder-Wall, and the pain," I said. "Meantime, having holed out a long putt, I am four up and it is my honor."

I HAD rather "fawncied," as Calder-Wall would have expressed it, that Natalie, having quarreled with Dick, would avenge herself upon the next male who crossed her path. Most of us members of Skilliqueechie had become wise and avoided her, after sad experiences. Practically every male member, single and unattached, and some not so single, had fallen into and jumped or been tossed out of love with Natalie since her return from school.

She was considered as attractive and dangerous as the Nineteenth hole and the most beautiful of our natural hazards, excepting perhaps, the seventh, which is our pride. The seventh is a double dog leg, only 286 yards, but with a pitch over trees to a sloping green guarded by traps and sugar loafs and, if you overplay it, you drop the ball into a wooded gully. When one says Natalie is as beautiful as the seventh hole Skilliqueechie can offer no greater flattery.

Natalie is the daughter of Papa Bill Geroux, the richest member of the club, holder of the Nineteenth hole trophy and regarded as nonfillable. Since she was seventeen Natalie has devastated us and caused more heartaches than worm casts or brown rust ever have created. Everyone has taken turns being in love with her, but for most of us she has been too strenuous. Trying to make love to a girl as beautiful as the movie stars are in pictures, who can swim like an Ederle, golf like a Glenna, play tennis like another Helen and dance all night without mussing her bobbed brown hair is a full time job. No one had made any perceptible progress toward winning Natalie until Dick Kirkton appeared and proceeded to appropriate her.

Dick came from out West somewhere, worked his way through college, made good and was picked by Papa Bill Geroux to manage his business. Papa Bill introduced him at Skilliqueechie, where he proceeded to become our scratch man, our representative in the Amateur, and the winner of all the Saturday afternoon cups, although he played only on the week ends.

"I've turned the business over to him," said Papa Bill. "He runs it better than I ever could. Having discovered him I can now devote myself intensively to golf, attend to my regular drinking without worrying, and watch him work himself thin."

Natalie, however, held aloof and refused to share her father's opinion.

"He is a pill," she announced after one round of golf with him. "A dead one. His distributor is slow and his spark is missing."

DICK fell in love with her right away, but he did it differently. He refused to be her slave, to obey her slightest whim, or to crawl and play dead when she signalled. He beat her at swimming, gave her sound trouncings at golf, and grinned when she stormed. When she was speeding in her runabout, he calmly shut off the spark, stopped her car, lifted her out of the driver's seat and drove the car himself, bringing her, raging and furious, back to the clubhouse in safety.

"He thinks because he is a male he does everything better. He looks down upon and despises us women."

"She's too precious to let her risk herself," said Dick calmly.

Natalie had been dumfounded, shocked, perhaps a little thrilled. Then, after six months of constant quarreling their engagement was announced and it seemed as if the strong, masterful method was the secret of success. Several of us mourned because we had not thought of choking Natalie or punching her on the jaw to make her love us. She appeared to have surrendered entirely and to rejoice in it, until, five down at the seventh hole on that eventful afternoon Dick tried to tell her to keep her hands in front of the club head and the left arm stiff, and she had topped her tee shot, smashed her clubs and hurled his ring back at him.

Dick was in the shower, whistling but a little anxious, when Calder-Wall and I entered the locker room.

"I say, he seems cheerful," said Calder-Wall. "Well, it's an unpleasant gale that fails to benefit someone. Introduce me."

"Calder-Wall," I said. "Reconsider before it is too late. You are a good scout even if you are an Englishman. I like you and would protect you. You are rich, handsome, well born, only one removed from a title, athletic, traveled. You have everything for which to live, and you insist upon rushing to your doom."

"Oh, I say! You're spoofing! Gels aren't so terrible. I'm a bit of being popular with gels—when I like them."

"Then, on your own head be it, Calder-Wall."

"Quite all right, old chap. Lead me to my fate."

It was under those circumstances that I introduced Calder-Wall to Natalie Geroux, not comprehending fully the possible results.

"Charmed, Your Majesty," he said, bending over her hand.

"Majesty? I do not quite understand."

"You see, I have been posting up a bit. I find that you are a queen, princess, pippin, something of that sort, among your people. Sioux, I believe?"

"Sioux?" asked Natalie with lifted eyebrows.

"P'r'aps not. Some aboriginal people. I don't mind. Thank heaven you're not a Colonial. Prefer Hottentots. I fawncy they are spoofing a bit about you scalping folks."

"Oh!" said Natalie, grasping the situation. "No, I don't scalp them. Usually I boil them in oil."

"My word! Boil them in oil! How unusual! Are you spoofing or is that another of your quaint Americanisms? I adore Americanisms."

I fled and left them, reflecting that boiling in oil or burning at the stake would be merciful compared with the tortures Calder-Wall would have to endure. Natalie had that look in her eyes.

CALDER-WALL'S progress was more rapid than would have been expected. Under Natalie's expert direction he developed unexpected traits. Dick Kirkton, after two days of solitaire on the course, commenced to lose some of his cheerfulness. His game went off, and his whistle in the locker room produced some lugubrious notes. It was not, however, until two weeks had elapsed that he commenced to show signs of real worry. He had calculated that in ten days Natalie would soften to the extent of permitting him to apologize and that, within a fortnight, the solitaire would be back on the finger upon which it belonged. At the end of two weeks he went from the locker room to the lounge and dined at the club. Two days later, under pretense of studying the entry lists, he posted himself so that Natalie would be forced to pass him on her way from the lunch room to the women's locker room. She passed that way and so far as was visible to the naked eye, did not even see him.

Dick was inclined to blame Calder-Wall for the delay in establishing an armistice. During that fortnight I lost Calder-Wall entirely as an opponent, and had to buy my own golf balls. He played a round a day with Natalie, lunched with her, dined with her, motored with her. He came into the locker room hurriedly one evening just after Dick Kirkton, refusing a cocktail, hurled his shoes into his locker and banged the locker room door as he went out.

"How is the scalp?" I asked.

"I have managed, thus far, to preserve what remains of my hirsute adornment intact," said Calder-Wall. "Her Highness is not so dangerous as represented."



"IF YOU don't promise to behave yourself and marry me I'll let go the rope," threatened Dick as Natalie floated about in the air at the end of his clothes line. "I hate you, I'll never speak to you again. Oh! Dicky! PLEASE!" This with a little squeal as Dick suddenly let out about ten feet of slack rope.

"When are you sailing, Calder-Wall?" I persisted. "The last time I saw you, a fortnight ago, you were planning to return to England in ten days."

"Ah yes. I had forgotten! Not a thing transpiring, as you say in your quaint American way. Never mind! I consider nothing transpiring quite as good English as nothing doing. You obtain me—I mean grasp my meaning? Fact is I am considering remaining permanently.

"Become a Colonial? Ridiculous idea—insulting, I might say. I could not think of renouncing dear old George. Fawncy; if the old one should die I would be Lord Squifflehart. Not that it matters! Custom and all that sort of thing, you understand?"

I saw it was hopeless. Poor old Calder-Wall was doomed. In three weeks after he met Natalie Geroux he was seriously considering leaving dear old George flat and buying a ranch somewhere on Park Avenue. Even the prospect of becoming Lord Squifflehart meant little. It was at that period that he appealed to me for assistance.

"I say, old fel'—one mo' " he said, tackling me in the lounge. "I'm in a bit of a quandary. P'r'aps you may be able to assist me."

"Something about Her Majesty?"

"Righto! But I fawncy you were spoofing about her being Queen of the Sioux. Fact is she hasn't a drop of aboriginal blood in her veins. I had to reassure the old one on that point. Fawncy, he wrote warning me not to marry a squaw!"

"Look here, Calder-Wall," I said seriously. "You don't think Natalie Geroux is going to marry you?"

"Why not? She's perfectly eligible. Even the old one cawn't think of any reasonable objection. She's not a Colonial you know, and, after all, her ancestors were English."



CALDER-WALL and I looked at each other, and with a mutual understanding withdrew from the intimate little scene, making our way back to the club house across the scarred fairways.

"Did it ever enter your mind that she may have her own ideas in regard to eligibility? Have you asked her?"

"Oh I say; not so hastily, old chap! I have given the question much thought. I find that the young person is entirely acceptable, and lovely, and in due time . . ."

"In due time," I interrupted rudely, "she will break you over a tee box, throw the remains into the rough and make up with Dick Kirkton."

"Fawncy! Break me over a tee box! Throw me into the rough! Quaint Americanisms! I shall make a note of them."

"As to the young lady I am not worried. I have discussed informally, of course, the subject of matrimony. She has some of your quaint American ideas about such things. Fact is I wanted your advice along those lines. She says the man she marries must be an advance procurer."

"A what?"

"Advance procurer, I believe she said. Something of that sort. Perhaps she said proceed acquirer, I'm not certain."

"Oh! You mean a go-getter."

"Ah yes! That is the term. Same thing, advance procurer—go-getter. Will you enlighten me as to the precise meaning of the term? I have decided to become one."

"Go-getter means just what it says; a man who goes after what he wants and gets it; a hustler, a producer, one who makes good at anything he sets out to do."

"I see! Quaint American expression! I gather she admires men who, as she says, inaugurate events?"

"You mean start something?"

"Yes. That is it. Start something. I shall adopt the idea. I used to be rawther good at that at Coll. I don't mean to be what you call inflated, but the fellas said I was."

(Continued on page 116)

Air minded

ALL America is air minded. Some are in the air on wings, others are on the air over the ether waves.

THE smiling lady at the right is Louise Thaden, San Francisco's air minded aviatrix, who has captured the woman's altitude and endurance records. When Miss Thaden is not "up in the air," she is "on the air." Auditors of NBC stations on the Pacific coast heard the flyer tell her reactions during more than twenty-two hours at the controls recently when she broke the world's endurance record by more than five hours.

A genuine canary orchestra—that's the latest wrinkle to go on the air from Station WNRC, Greensboro, N. C. Pete, the leader, who posed for the picture down in the left hand corner of this page, is a mighty popular member of the staff, according to Wayne Nelson, director of the station. A good part of Pete's appeal comes from the fact that the little songster has a special audience of canary birds, and when he goes on the air reports come in of other birds near loudspeakers in North Carolina bursting into spontaneous singing enthusiasm. Now bird owners in that part of the country have formed the habit of moving their feathered pets near the receiving set.

When Herbert Hoover was inaugurated President of the United States last March, the Radio audience of the nation was treated to something new. William S. Lynch, flying announcer of the National Broadcasting Company, went up in a giant tri-motored army plane to look things over from several thousand feet above the city. Talking to announcers at six different points in the Capitol he proved that descriptive broadcasting from airplanes was practical.

"Come on, Al," urges Clarence Pearce to his brother as the "original" Radio artist cloud-hopping commuters of KFRC start on one of their fast cross-country jumps. The boys have to be at two places at once to serve their "public" and use Western Air Express planes every week.



When Louise Thaden proved she was sufficiently air minded to make the woman's endurance record, the NBC nabbed her.

Even the U. S. Army is becoming air minded, having established a flying classroom to teach officers navigation. At the lower left of the next page is an interior view of the Fokker army plane C-2A, attached to the Air Corps Navigation School. Two student officers are seen working the Radio while on flight.

The smallest transmitter in the world marked its first day of real activity on July 4th when Charles J. DeBever, parachute instructor of Roosevelt Field, New York, broadcast through the NBC chain as he floated through the air suspended from his 'chute.



William S. Lynch describes while flying.



Pete chirps into the WNRC microphone and all the canaries within range join his song.

Radio—On the Air Up in the Air



Pearce brothers, Al and Clarence, commute between KFRC and KHJ by plane.



Flying soldiers in aerial classroom.



A broadcasting cloud-hopper.



HUGO MARIANI, director of the White House dinner music orchestra, which will be resumed shortly through the national chain.



THIS smiling trio breathes the joyous spirit of the Rockies through the microphone at KDYL, Salt Lake. Left to right: Margaret Thornberg, Norma Druke and Helen Druke.



MARJORIE McCLURE and James Melton recently visited the minister.



ONLY 14 but a Radio expert —that's Keith Harris of Sydney, Australia, shown above with Howard Milholland, KGO.



CHIEF Shunatuna, full-blooded Pawnee, directs the United States Indian band heard frequently from various Radio stations including KSTP, St. Paul, Minn.



THORNTON FISHER (right) who brings you the news of Sportland thrice weekly over the NBC.



MARINE atmosphere, that's the strong point of the WPG male quartet known as the "Atlantic City Singing Captains." Evan Prosser, Howard Clemons, Powell Evans and Smith Elmore make up the roster.



SEN KANEY, one of the pioneer American announcers, is now heard through NBC, Chicago, studios.



FRANCIS FLOOD, of KSTP, entertained by a real sheik.



NURSE MARGARET FALZ hands Nick Lucas, at KSTP, a flock of requests from patients at Glen Lake sanitarium.



JUNE PURSELL, original "KNX Girl" sings to her admirers through nearly every media. Now she's in the talkies.



PHILLIPS CARLIN, NBC assistant program director, gets his first taste of grease paint at the hands of Gladys Rice and Vincent Lopez.

Meet the Folks at KOIN, the

THE broadcasting service of the Portland News, KOIN serves two nations on the North Coast.



TOM CLARKE, above, staff artist baritone.



GENE BAKER, above, senior announcer, baritone, pianist.



IRA D. MORGAN, above, former NBC star, now staff tenor and featured on morning programs.



STANLEY GRAY, left, whispering baritone and "uke" artist.



KOIN string ensemble, above, heard on classical programs.

POPULAR Rose City Beavers, right, directed by Paul Lamereaux.



MARIE LEVIN, left, staff dramatic soprano.



Feature Station of Northwest

AFFILIATED with the Columbia Chain, KOIN has a large and competent staff of artists.



C. ROY HUNT, above, vice president and general manager of KOIN.



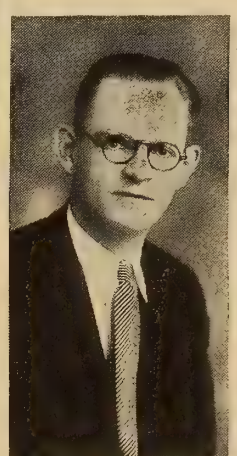
MISCHA PELZ, left, musical director and pianist.



A. R. KIRKHAM, above, program director and chief announcer, and one of the most popular announcers on the coast.



RUTH BJORK, left, accompanist, organist, secretary.



BRUCE FICHTL, left, is the sales manager.



VELVA WELLER, above, director of women's programs.



KOIN Symphony orchestra, directed by Mischa Pelz.

JOSEPHINE HUNT, right, charming hostess of the station.



The Man Behind
GIVING BROADWAY THE AIR

MIKE FRIGHT is a terrible thing. Some say it is worse than stage fright. The following article by Doty Hobart tells of his many experiences as program director of the Columbia Broadcasting System in bringing Broadway stars before the unresponsive microphone.

By DOTY HOBART

OH, YES, when I say, "Giving Broadway the Air," that is exactly and literally what I mean. Wise, debonair old Broadway, fighting proud and jealous of its glamorous traditions, has come to the point where glitter, tinsel and bright lights count for nothing, and it must make its bow to the mightiest audience in the world through the medium of sound only. As the program director for one of the great trans-continental broadcast systems, it has been my privilege to have had an active part on the stage of this drama of the *dramatis personae.*

I could name a hundred Broadway stars and featured entertainers who have come to me, sometimes haughtily, sometimes a bit defiant, and again idly curious, and now and then actually eager and interested in cultivating this new world for



Isa Kramer (left) stood nervously waiting her cue to take the air; then she smiled and performed beautifully.



Few of the millions of listeners who have heard the winsome sisters, Sara and Nellie Kouns, are aware of the fine points of Radio technique they mastered in order to present their voices over the air in such carefully blended harmony. Since their first bow they never have regretted their acquaintance with the mysterious microphone. Mr. Hobart was proud of their acquisition from Broadwayland.

the entertainer—the Radio audience. For some this new acquaintance of Old Man Microphone meant a neat bridge in the gap between the speaking stage and the talking pictures. But you will perhaps be more interested in the spectacle suggested here of the first move in "Giving Broadway the Air," and a word or two of introduction to the studio director.

"What is a studio director?" you ask. Let Raymond Hitchcock answer that for you. Word had come to me that "Hitchy" had been signed up by an important advertising sponsor. It was my job to complete the arrangements for his part on the program so I went around to his hotel. Our last meeting had been in a motion picture studio. He was surprised to meet me this time as a Radio program director. He asked, just as you might have done:

"Whatever in the world is a program director? Is it as terrifying as it sounds?" My explanation was that I was writing the scripts for air performances, directing the rehearsals and putting the program on the air.

"What's this going to be, a show?" he asked. It was his first broadcast from a studio, although he had spoken over the microphone several times at banquets and dinners. "Do I have to learn a part?"

"No, 'Hitchy,' you don't have to memorize anything—just read some lines I'll write for you in the script."

"They'd better be good," was his only comment, and after telling him that I wanted about seven minutes of stories from him for the same performance I left him with instructions as to where the studio was located.

"Hitchy" was keenly interested in both the rehearsal and the air performance. After it was over and I was thanking him for his splendid work, he turned on me and said, "You know, Doty, this job of yours—this program director—intrigues me. I've got it all figured out now. Here's what a Radio program director is—stage doorman (I saw you lock the door to the studio to keep the visitors out), stage manager, playwright, scene shifter, call boy (you told me when it was my turn to go to the mike), property man (you blew the police whistle for that riot effect), impresario, prompter (you found my place for me in the script once—but only once!) and the man who raises and lowers the curtain to open and close the show. And now, just to make this a perfect evening for yourself, would you mind calling a cab for me!" And then he added, "If the theatrical unions ever invade Radio, the program director will lose his job and fifteen or twenty men take his place!"

(Continued on page 110)

WLW As "Nation's Station"

Programs Heard Regularly in

By Natalie



Virginia Lee, left, blues singer, with George Sutherland, below, announcer at WLW.





Ida Blackson, staff soprano.





Andy Mansfield, above, arranger of music. Eva Gillick, left, is an organist.

FROM red plush studios and cross talk to the austere simplicity of celotex walls and soundproof construction.

From 50 watts in 1921 to 50,000 watts in 1929.

From a now-and-then attempt to reach the next city block with one-two-three-four-can-you-hear-me programs, to almost twenty hours on the air each day with the most elaborately planned entertainment designed to interest the station's listeners in every part of North America, South America, the islands of the Pacific, passengers on ships on all the seas, and long-wave receiving sets in Europe.

That is the story of the Crosley Radio Corporation's broadcasting station, WLW, in Cincinnati, now known to the entire listening world as "The Nation's Station."

Powel Crosley, Jr., president of the Crosley Radio Corporation, had great faith in the future of Radio when he began the manufacture eight years ago of Radio receiving sets that would be available to anyone who wished to listen to what then seemed a marvelous new toy. It is doubtful, however, that even he in his most optimistic moments visualized the gargantuan child that his Radio infant would grow to be in eight years.

In 1921, Mr. Crosley began the operation of a Radio broadcasting transmitter in his home in College Hill, Cincinnati. He had begun the manufacture of Radio receiving sets to pick up sounds from the few stations that were pioneering with sound transmission. He felt that he, too, should provide sound for those who bought his Radio receiving sets.

That was still within the time when the marvel of any sound, be it noise or music, was breath-taking when heard through a set of head-phones. To hear a station in the next town marked an epoch. To hear from the next state was to attain the pinnacle of heart's desire for the first Radio set owner. Mrs. Crosley delights to tell how "We thought Powel was fooling us" when he broadcast his voice to her and some of their friends assembled in the next room behind a closed door.







Captain Tom Greene, right. Above, Ted DeTurk sings comic songs. Mabel Jackson, soprano, at the top.





The Tom Greene wins river race from the Betsy Ann. WLW carried the story direct, left and above.



Is Heard Around the World

Pacific Islands and Old World

Giddings

NOW Mr. Crosley's Monday morning mail brings him Der Deutch Rundfunk, one of the leading German Radio magazines, its program pages marked to show that the magazine regularly publishes the daily program schedules of WLW. It brings him three of the largest daily papers in Cuba, each one publishing WLW programs, news stories and pictures of WLW entertainers at the insistence of thousands of Cuban listeners who will tune to no other station and for whom WLW every week broadcasts a special program in Spanish. He sees daily papers from the Bahama Islands publishing only Crosley programs because WLW is the favorite station there. His secretary must be a linguist to translate the letters that come from South America attesting to the excellence with which WLW is received even in the Andes mountains. Weekly there come to him hundreds of letters from ship Radio operators, astounded at the volume and clarity with which WLW can be picked up in all waters, from the Pacific off the Chilean coast, to the Red Sea, and on the Atlantic ocean, the Indian ocean, the Caribbean sea, and every other place where dog-watch operators while their lonely hours away with Radio entertainment.

That is Mr. Crosley's reward today for the determination to operate WLW for the greatest audience with the most satisfactory service.

And this service in the matter of entertainment, he sums up in these words, an analysis of what Radio broadcasting means to the public:

"School. Newspaper. Church. Dance. Concert. Cook book. Physical education instructor. Advisor. Entertainer of children. Counsellor. Neighbor. Doctor. Nurse. Companion. Work lightener. Soloist. Circus. Historian. Story teller. Inspirer. Friend."

It is a far cry from that work-shop transmitter back in 1921 with Mr. Crosley as operator, announcer, engineer, and staff, to this great 50,000-watt transmitter that must be served by more than a score of engineers, and more than thirty program builders, writers and producers, to say nothing of the hundreds and hundreds of accomplished entertainers, musicians, and speakers who appear on its continuous programs.

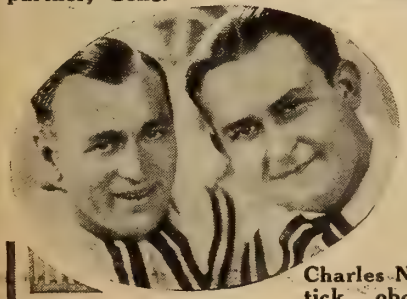
Nor has there been more change in



Powel Crosley, Jr., who has made WLW one of the greatest stations in the world.



Everybody knows Ford and Glenn, who are adding a partner, Gene.



Charles Nutick, oboeist, formerly with Sousa.



Ruth Armstrong, left, Hinkle and Ross, below, Alice Cheney.







Robert Burdett, right.





Octavio Bermudez, Argentine cowboy, in the corner, and Robert Brown, announcer.

the transmitting apparatus that sends the WLW programs out to millions of Radio receivers than there has been in the method of producing Radio programs. By the time WLW's call letters had been assigned in place of the experimental call under which it first operated, it had progressed to the elegance of a studio that was one small room, heavily curtained in red plush with only two small windows and plenty of heat. The transmitter was just behind the curtains. Generator noises were a part of the entertainment.

THE microphone resembled one of the old phonograph horns, about a yard and a half long with a horn diameter of at least 38 inches. The broadcaster of necessity had to stick his head into the horn to talk or to sing. To add to the excitement of broadcasting, engineers on the B. & O. railroad that ran a block away from the first studio of WLW, took delight in permitting the Radio audience to hear the whistle of the locomotives as they rushed past.

Some of them even went so far as to insist that they could notify the division superintendent in this way that they were careful in the approach of street crossings. The racket was often so uproarious that the Radio concert would be inaudible. It sometimes was necessary for the station to "stand by" while the engineer "completed his selection."

Now WLW is about to move into its five new studios especially built on the eighth floor of the new addition to the Crosley Radio corporation's factory building. The red plush drapings long ago gave way to studio construction that more nearly approached perfection, for the WLW studios in the past were decidedly adequate for the productions broadcast by its 5,000-watt transmitter.

But these new studios of WLW are to be the ne plus ultra of perfection. Sound treated material, representing the most exhaustive researches of accoustical engineers, will line the studio walls. Although it means little to the average Radio listener to know that this wall treatment will cut down reverberations equally at all frequencies, they cannot fail to notice, when the new studios begin to be used, that the monotony of tonal quality so often noticeable in Radio programs, will have disappeared and music and voices will have the same vibrant qualities characteristic of sounds heard by the human ear unassisted by the mechanical equipment that is Radio.

Once upon a time, visitors were invited to watch the programs of WLW. When the 5,000-watt transmitter was installed, and that was a "super-power" station four years ago, a large auditorium separated from the two studios

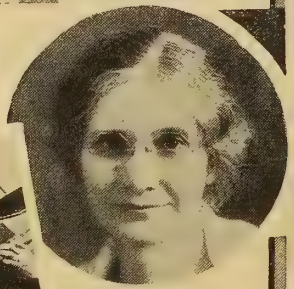


Robert Ringling, Grand Opera star, above, and Robert Emerson, production manager at WLW, at the right.





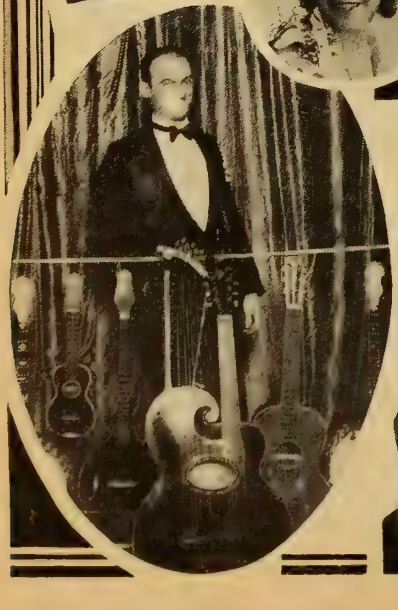
Jack Maish, left, WLW historian, Helen Fischer, below, Flower Lady.





Don Becker, author of Weak-end satires, and Virginia Lee, below.





HankKarch, Banjokester, and Marsha Wheeler, women's director.





The Rhythm Rangers of WLW, pictured at the right, make mean harmony.



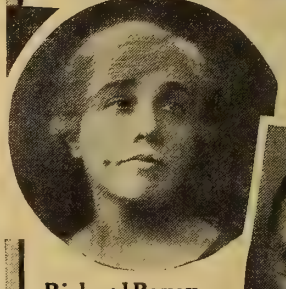


Polly and Anna, the "Glad Girls." At the left, Ford Billings, director of Crosley broadcasting.





J. A. Chambers, right, technical supervisor. B. Y. Williams, Rhyme Reaper.





Richard Pavey, right, announcer. Al Schweling's baby, below.



by glass walls, was prepared for the accommodation of Radio listeners who wanted to watch as well as hear.

That was before broadcasting became a business, however. That was before 50,000-watt transmitters magnified every defect in studio pick-ups. That was before microphones were so sensitive that they could record sounds that never could be audible to the human ear alone; and before this magnifying of Radio sounds made impractical the reverberations set up by the great panes of glass in the studio walls.

SOME months ago, the amazing growth of WLW's staff made necessary by its continually increasing commercial building and its many hours on the air, created such a demand for floor space that the WLW auditorium was made into offices for announcers and continuity writers. Now admittance is by invitation, and visitors see the Radio program only through the glass doors of the studio.

When the new studios are completed, however, the only way to see a Radio program will be to buy one. Small windows opening onto audition rooms will provide program sponsors with an opportunity to watch the entertainment.

Regretful though he was that anyone should be denied the opportunity of watching the Radio performances they had so often heard, Mr. Crosley decided he would have to consider the greatest good to the greatest number of people.

"Perfect transmission is what every listener has a right to expect just as he must expect perfect reception from his Radio receiver," Mr. Crosley says.

"And perfect transmission with a 50,000-watt transmitter like ours, means that every detail of studio construction must be perfect. That's why the glass windows through which we used to display our programs in the making had to go."

Programs now! Programs now have changed from those early days of Radio as much as power and equipment have grown.

Mr. Crosley's first little transmitter demanded nothing much in programs. Even the next transmitters—100 watts and 500 watts—were operated on the spur of the moment, as it were.

Some musicians were glad to appear before the microphone because of the "newness" of Radio broadcasting. Others, however, would have nothing to do with the new "toy." They thought it beneath their dignity as "artists." The phonograph was the most important staff member and its music was picked up from in front of the microphone in

(Continued on page 114)



Eva Powell, above, William Stoess, musical director, B. H. Darrow, below, School of the Air.





Otis Keeton, lower left, and Virginia Lee.







Five o'clock Hawaiians. W. A. Duff, left, School of the Air, and Dr. W. R. McConnell, below.





Melville Ray, lower right, and Virginia Lee.







Little Jack Little, "Lone Eagle."



Crosley Burnt Corkers are seen above; seven of 'em.



Vladimir Bakeleinikoff, conductor of the Selby Symphony orchestra.

He Shanghaied A YOGHI

BUT You Can't Keep a Good Man Down

By Howard R. Marsh

"HE'S locked in my stateroom now," Sullivane repeated. He leaned forward to drop the dead ashes from his cigar between his heavy flat feet. "He's worth a million dollars to me, I tell you, and I keep him well-locked, I'll say. No chance of his getting away."

Sullivane glanced around the little circle in the smoking room of the *Empress of the Orient,* his small eyes gleaming triumphantly. The other men had been watching him intently, but when his eyes would meet theirs they looked away. Young Van Vleet jerkily uncrossed his long legs and began to rub the palms of his nervous hands up and down his knees; his brown eyes studied the gaudy gilt chandelier overhead which shook with the vibrations of the engines in the pit three decks below. Pelham, the blond Englishman with saturated-blue eyes, teetered back and forth against the floor-fastened center table and yawned. He raised a hand to cover his mouth, and the back of it shone with moisture, for the night was hot and the atmosphere heavy; the heat of Calcutta still clung to the steamship. In the corner two American business men, Hubbard and Cheney, the one tall and broad-shouldered with a large face and projecting teeth, and the other small and pudgy and dandified, stared at the floor, obviously not proud that the man Sullivane claimed to be a compatriot.

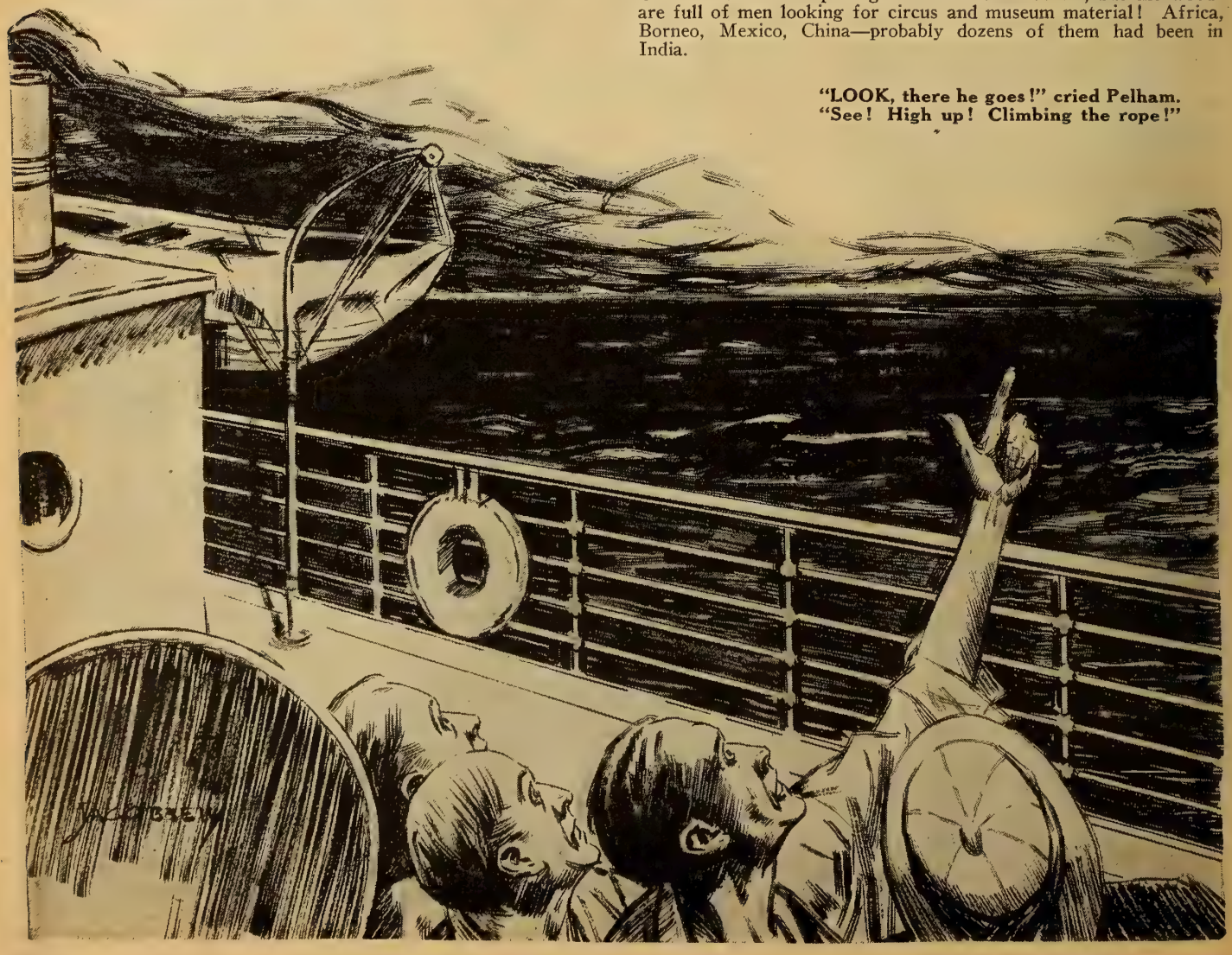
Sullivane's fat fingers searched his vest pockets for a match while he challenged the circle with his watery eyes. His fingers were big and strong, but they shook unhealthily. He didn't find a match and ended by chewing his dead cigar, rolling it between his thick lips and flecking imaginary ashes from time to time.

"I managed the one and only Abyssinian Princess. With Barnum you know." He swelled visibly; cushions of fat showed at the base of his skull. "She had three legs, all real. When she died—didn't exercise her legs enough, I guess—I managed to pick up Samsonia, the iron-jawed woman. She was a peasant from Austria, with the back and neck muscles of an elephant. Say, she could tear chains, or packs of cards, or anything she could get her teeth on. Lift two men at once by taking the tags of their belts in her mouth. Samsonia was about the best attraction I ever had. . . . Well, she and I had a difference one day. She was a bruiser, I'll tell you. I had to hit her with a chair or she'd have mashed me. Some of her teeth came out. She was ruined, of course, for my business. Rotten luck, I call it. Right in the middle of the season, too. Still, I had twelve thousand dollars laid by. Not bad in six years, eh?

"I was looking around for a fat woman, a human skeleton or a midget when Hohensight—or Hohenseit, though I always called him Hohen, plain Hohen—tackled me one day.

"'Sullivane,' he says, 'I served a hitch in the islands, and I got over to India a couple of times. Sullivane,' he says, 'if you want to make your fortune easy, just get one of those Hindu fakirs. Gosh, the things they do!' Then he told me of the rope stunt and the mango tree stunt and the cocoanut water stunt. Swore he had seen all three with his own eyes.

"I'M WISE, I am, and for a while the thing didn't appeal to me Here's the way it looked: If those fakirs were so blamed good, why hadn't old Phineas T. grabbed off a few? Or some other enterprising circus man. Love me, but the woods are full of men looking for circus and museum material! Africa, Borneo, Mexico, China—probably dozens of them had been in India.



"LOOK, there he goes!" cried Pelham. "See! High up! Climbing the rope!"



BELIEVE it or not these mystics from the Orient know their mango trees, and when Sullivane, the circus showman, saw a Yoghi plant a seed and make a full sized tree grow up instantly before his own eyes he decided to bring the act to Broadway. It would have meant a million dollars if Yoghi hadn't been quite so good with his magic rope.

SUDDENLY came a woman's scream and the loud cry of "Man overboard."

"Why hadn't they grabbed off one of those birds who could make a tree grow fifty feet high in three minutes? That's what I asked Hohensight. 'Easy,' he says, 'No one can get them to leave their native clime, and they won't perform except when they want to.' Seems that they are religious fanatics or something and won't leave off praying and preaching.

"They're beggars, too, according to Hohensight, beg their food. That's what landed me. Show me the man who's begging his bread and I *know* he'll do anything for real money!

"Well, I had the money and I had the time. It was rotten picking among the midgets and bearded ladies, too; nothing worth charging two bits to see. So I took Hohensight last year to India. Just the two of us; him to show me the ropes and keep me company, me to grab off the best A-1, hair-raising presto-chango fakir in the whole brown country."

Sullivane found a match this time; its flare accentuated the unhealthiness of his raw, fat face, his cunning eyes.

"Hohensight and I crossed a year ago now. The crazy fool was wild to get back to that country. Me, it didn't agree with me from the first, but I stuck it out. I wanted a fakir and I wanted one bad. We hung around Calcutta for a month, and I saw one or two stunts that would lift the hats right off your heads. But Hohensight kept telling me to lay off.

"'Wait until we find a Rishi!' he said one day when I wanted to sign up a fakir who made a bucket of water dwindle to the size of a pea and grow big again. 'That bird's just an ordinary Pundit!' He went on to tell me that there were three brands of beggars, castes, he called them. But say, those common or garden variety of Pundits were no slouches. No, siree! I saw with my own eyes one of them put a cocoanut out in the air and leave it there, five feet from the ground. I tried to lift a half-pound stone one of them pointed at and I couldn't budge it until he broke the spell and I almost fell over backward with the thing in my hands.

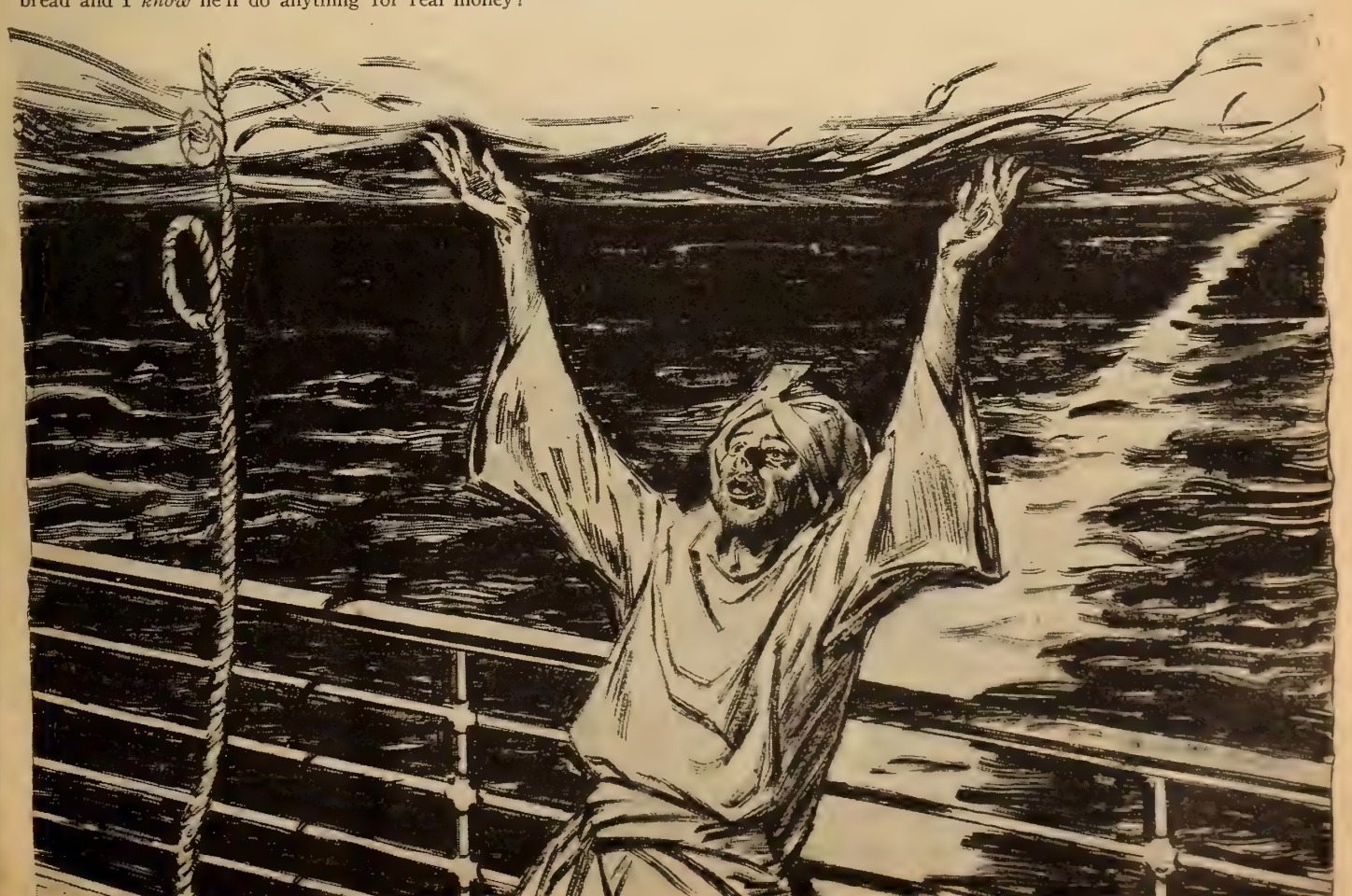
"'Hohen,' I says, 'that's the bird I want. Let's get an interpreter and talk turkey to him!' But Hohensight wouldn't listen. 'Wait until you see a real stunt!' he kept saying. I waited.

"WE STUCK around Calcutta for a month, as I said. More of the street fakirs as we got used to their native haunts. Then I go sick. It wasn't the fault of the town. Say, the English"—Sullivane looked at Pelham—"the English sure have made a real town out of that place. Wonderful; safer than Chicago any time." He smiled ingratiatingly at Pelham, but the Englishman averted his face and studied a ring on his finger.

"Well, I was sick, I was telling you." The man's health seemed oddly important to his auditors. The vessel shook and surged, and men's bodies strained to meet the changes just as their minds strained to meet Sullivane's words.

"Sicker'n a dog for three weeks or six weeks. I don't know; every day was alike. You know how it is in the brown and yellow lands, not trusting anyone. But Hohensight was good to me; I'll give him credit. The poor devil is dead now. Not a big brain, you understand; couldn't keep up with me a-tall. But faithful.

"Soon as I was on my feet Hohensight talked me into going



inland. I was all for grabbing off the first fakir we saw, understand, and getting for home, Bruno. Hohensight kept holding me off, promising something better. Believe me, I saw something better. I saw black magic. At Mirzapur I first glimpsed the mango tree stunt. Say! How many of you ever saw that? Huh?"

He glanced around the circle; none of the men met his eye. "This was a Yoghi, this bird that did it. At least that's what Hohensight called him. Brown face, black whiskers, and a look of I-am-close-to-a-thousand-gods in his eye. . . . Say, let's have a drink! Boy!

"In the public square this old Hindu dug a hole with a stick, say six inches deep. Into it he dropped a mango. About as big as our pear, you know. He pushed the dirt back into the hole and I stood watching it, not twenty yards away. Not a thing showed out of the ground, and I was just starting to kid Hohensight about his fakir when I looked up. Men, honest-to-Buddha, there was a full-sized mango tree above the spot that mango was buried; fifty feet high it was, in full foliage, mangoes and all. It was blurred-like at first, and I rubbed my eyes. Then it got more natural; it was just as lifelike as any tree I ever saw, and say"—Sullivane's voice dropped to a husky whisper—"I can' hardly tell you, but . . . I went over and climbed that tree! Before all the gods of India, I did! Something made me do it. Swung up in the branches and the brown man's eyes smiling right through me and never seeing me. . . . Say, boy, I'll have a drink. Who'll join me?"

No one accepted the invitation. Sullivane made a gulpy noise over the half-tumbler of whisky; wiped his protruding lips on the hairy blanket of his hand's back. "I climbed that tree!" he said as he sank back into his chair.

"I CLIMBED into the branches and came down and walked away and turned, and the tree was still there. I stood and watched it, feeling like either a fool or an angel. . . . Guess there's not much difference, huh? . . . That Yoghi stopped looking so meet-me-in-paradise-like and then the tree began to dissolve. It went out, that's what it did, like a tree goes out in a mist cloud. I've seen that, too, in the old country, where the fog comes thick—trees going out in the mist—and that's what that big mango tree did. . . . Boy, fill it up! I call that a he-man's drink. Four fingers, and I need it after all I went through on that sun-baked pavement of hell!"

Pelham muttered something to young Van Vleet. Both shook themselves, both looked toward the door as though intending to leave. Neither left.

"After I shook off the creeps I tried to talk to that Yoghi, but he raised his eyes and looked right through me . . . awful; then he spread a cocoanut mat on the ground and made a sign for the natives to gather near. I was afraid of him; honest, I was. I'm no coward, either, I'll tell you. . . . Well, I backed away and waited until the come-on spiel was over and then I followed that brown magician to sign him up. He ditched me, clean.

"I got sick again. Rotten whisky over there. . . . Then we went to Agra. One devil of a trip, I'll say. But it was worth it. I got my Yoghi. I got him aboard this ship. He's locked in my stateroom *now*—if he hasn't made himself into a cloud of smoke and seeped out the cracks. Wait till we hit Broadway!

"They tell me the most beautiful building in the world is at Agra. I never saw that. Anyway, it was just built by some old rounder, some *shah,* for his favorite lady. Lot of good it must have done her, too, because it took more than twenty years to build, with twenty thousand of the brown huskies working on it. . . . That's efficiency for you. . . . Well, I didn't see it anyway, I saw the muddy old river there, though, and it gave me the willies. Like a dead man's eyes, you know.

"BUT the best thing I saw in Agra was this world-beater I captured. He was working the public square with two or three hundred people watching him; he was talking a brown streak. At last he took a rope about fifteen feet long and an inch thick in his hand, hung on to one end of it and threw the other up into the air. Men, that rope never came down! It stuck there! Listen! That Yoghi let go with both hands and that rope stuck there as stiff as the center-pole of a tent. Then that Yoghi took hold of the rope with both hands and—Here, boy, let's have another snifter. . . . He climbed that rope, that blamed hanging, stiff rope. Climbed it up and up, and the higher he climbed the shorter the rope was under him and the longer it was over his head. Honest to Gawd, men, that brown devil climbed up out of sight! I watched him until my eyes ached in the glare of that blinding sky; when I looked again he was gone. . . .

"It's the truth, men. I'm not in my liquor. It's the truth. And I've got the man that did it. He's locked in my stateroom. I told you so. And he is. He's locked in my stateroom this minute unless he's made himself into a cloud of smoke and slipped out. . . . Who'll drink with me? . . . Yes, I got him. Say, the next day I found him. He was squatting on a rug in the same square, talking ah's, oo's, ee's to a mob of the brown devils. 'Hohen,' I says—Hohensight was with me then, you know—'Hohen, there's a thousand in it for him.' To myself I added, 'there's five million in it for you, Sullivane, old man.' Understand? Five million. . . . What about a drink around?

"Well, we talked through a dozen interpreters to that black magic bird; he looked us over and looked us through and looked into our hides and saw all of our ancestors. Then he picked up his little bag and pulled his rags around him and walked away. Walked fast, understand, with us and our bunch of interpreters trailing him.

"'Tell him,' I says to an Englishman who was willing to bargain with any devil for the price of some whisky and quinine, there's lots of Englishmen like that in India"—Sullivane leered a little at Pelham—"In India *and elsewhere* as for that—'Tell him,' I says to this rat of an Englishman, 'we'll pay him more money than he ever saw; tell him we'll buy him five wives, ten suits of clothes and all the food between here and Bombay. Tell him anything, but get him to come along.' But that brown devil of a Rishi, or was he a Yoghi? I forget now, and Hohensight, he isn't here to tell me, poor devil. He's dead, understand . . . . One more little snifter. Oh, come now. . . . Well, that fellow down in my stateroom, that brown magician, he wouldn't come with us. He walked away and dodged and—Well, as I said, there's Englishmen who would sell out their mothers for a drink—" Again Sullivane leered at Pelham, who was gnawing at his little blond mustache, his face white and hard. He made no move, however; probably thought Sullivane was too far in his liquor.

"THIS Englishman said he'd fix it for us for five hundred dollars. Shall I tell you how he did it? The opium, the wooden box, the bribes of native officers and all? Sure, I'll tell you. . . . No, I won't. Sometime I might want to get me another magician out of that damned country and I'll not tell you how. . . . It cost me better than two thousand dollars, not counting the five hundred I was to pay the Englishman. I got him tight for ten dollars and slipped away. Good business, you see. Well, it cost me two thousand dollars for this chest with the brown man in it delivered aboard boat. Hohensight was killed, too, by some of the brown devils. But, then, I didn't need him any more. Still, I missed him; he kept me bucked up when I got the creeps. . . . Fill her up again, boy."

Sullivane half-closed his eyes—gloated as the liquor poured into his glass. Suddenly he jerked up, wagged his head belligerently. "Well, why don't you say something, you stiffs?" His little eyes focused with difficulty on Pelham. "You, you lion's tail-twister, why don't you congratulate me on pulling off a stunt like that? Huh? . . . Say something! I've got better than any gold mine that ever existed down in my stateroom. . . . Ho, that's it, is it? Don't believe me, huh? Think I'm lying to you. Think I'm drunk!

"Damn your doubting hearts, I'll show you! You just wait a minute and I'll show you! I'll get him up here if I have to kick him all the way. . . . The brown devil, he won't perform for me now, but I'll make him tonight or I'll cave in his head. . . . You wait, I'll get him." Sullivane's eyes bleared around the little circle in the smoking room; he slid toward the door, admirably sure-footed in the pounding and surge which shook the vessel and bodies, and breaths, too.

SOMEONE sighed when the door closed behind the man, an ashamed sigh of mixed aversion and release. Van Vleet's hands clutched his knees; he addressed Pelham in a low voice.

"Make of it?" repeated the Englishman. "Well, your countryman is feeling his liquor. . . . Of course, all he says about the fakirs is true, fairly so. They do what he says they do. They've done it for generations—centuries, I fancy. Marco Polo saw the very tricks this—this blighter you know—talks about. Since then many of us have seen them. . . . Yes, I have.

"Explain it? Well, explain mesmerism of suggestion, or whatever you call it, and I'll explain these tricks. Here's the way it seems to me." The four men in the room leaned toward him, and he turned slightly to address them all. "It's like this: We Western peoples have spent hundreds of years on material things; we've studied them, bent all our energies on them—our most intense thoughts. And see what we have as the result! Marvels! Automobile, inventions, comforts, sciences. The wireless, the typhoid vaccine, pneumatic hoists, bath rooms, a million things the Oriental mind never conceived. Grasp the idea?

"We've made material progress, wonderful material progress. And all the time we've been concentrating on these things the Hindu has been sitting in the sun concentrating on himself, on his mind, on minds everywhere. He was doing that long before our civilization existed, and he's been doing it ever since. Is it any wonder he has made advances in the field of mental influence far beyond us? Think it over.

"All the advance he has made in his field doesn't compare with what we have made in ours. That's the answer as I see it. See what marvels the Greeks did in plastic art for similar reasons! Concentration; each step in advance handed from father to son, and perhaps once in a thousand years another step. That's the way it goes, you know; the fakirs—there really aren't many of them—do exactly the same tricks their fathers. . . ."

THE door opened and a Hindu entered. Sullivane followed close behind—a figure threatening, triumphant, determined. Yet the fakir seemed willing enough for all that, he huddled his rags tightly around his skinniness and blinked owlishly at the light.

He was an old man, surely, but black-bearded; his eyes, too, were black, his skin the color of wet chamois, his arms and shins bony, with gray patches showing against the brown. Involuntarily the circle in the smoking room closed in until each man was touching his neighbor. They knew what Sullivane meant when he described the man as "near to a thousand gods."

Sullivane spat on the floor, then fixed his eyes on Pelham, saying with them as distinctly as in words, "See, you cocky Englishman, I'm pretty good, after all." But he didn't speak, nor did any of the others. A few seconds later Sullivane pulled a rope from behind his back and held it toward the Hindu. The fakir took it passively enough in his claws. Sullivane scowled, then suddenly began a series of antics, all solemn, which were to indicate to the Hindu that he was to throw the rope into the air and climb it; as a final gesture he advanced threateningly with his fists raised.

The Hindu understood clearly enough; he couldn't have helped it; but for a moment he seemed determined not to understand. Then, like a flash from a lighthouse over rocky shores, his eyes gleamed under his shaggy brows a second and dulled again. He motioned to the ceiling; obviously he meant it was too low. He motioned to the door and up toward the deck. He turned and led the way.

VAN VLEET slipped away in the passage to invite his bride to witness the promised magic. Four men, Sullivane and the Hindu clustered under the masthead light on the upper forward deck. No others were there; the passengers, jaded and enervated, had retired. The planks were still sweating, although it was almost midnight. From off shore, across the Bay of Bengal, came the wind of India, insistent, penetrating, as from the open door of a furnace. Except for the sheen of the deck, the blackness was that of smoke, dense, impenetrable; it divided ahead of the boat, on the boat, and closed again behind it.

Close to the rail, with the outer edge of light shining strongly on him, the Hindu squatted. Ten yards away, closely huddled around the mast, stood Pelham and his three companions; Sullivane was midway between his prize and his audience.

The Hindu stood in silence for a moment, his eyes fixed on Sullivane and the group behind him. He began to intone. Pelham, low-voiced, translated the words: "Ago, ago, far ago, when Brahmadatta was Benares' king, the Bodhisatta, a white crane, was born, close beside a lake in the Neilgherry Mountains whose waters never allow the lotus to fade; where things change not and the air is pure as breath of blossoms." The voice from the rail sank lower and lower; it ceased, then intoned words which Pelham did not repeat, could not. Again there was silence.

A brown hand gleamed in the light. Sullivane took a half step forward. "See!" he cried, "The rope is up, straight up! See! What did I tell you! Like the centerpole of—" He stopped abruptly; the Hindu was gazing at him with eyes which shone like a cat's against the blackness behind him.

"There he goes," muttered Pelham. "Sullivane himself! See! High up!"

ABROAD back, the sporty checkered suit of Sullivane, above the deck—this the little group huddled near the mast saw; five feet above the deck, ten feet; the unhealthy rolls of fat at the base of the man's skull, the big head thrown back, looking up; fifteen feet above the deck, now up to the last fringe of rays from the masthead light, and still up, up into the blackness. He was gone. The wind from India blew out of the blackness, heavily laden with heat and salt-flavored perfume. The blackness parted ahead of the vessel, closed over it from above, closed in behind it. The Hindu, huddled against the rails, peered into the darkness, intoning soft words.

"Ah!"

A tenth second of silence on the forward deck, then a woman's scream and running steps. Van Vleet rushed into the group. "Hi! Hi!" His cry was challenging, breath-taking. "Man overboard! Sullivane! He threw himself over the side just as we came up the stairs!" He rushed to the rail; Pelham, smiling grimly, still a little dazed, followed him and watched the white doughnut of a life perserver, sail out into the blackness over the port side. Bells rang; the boat shook itself as its engines reversed. The wail, "Man overboard!" was cried and echoed and repeated and echoed again.

Van Vleet turned on Pelham. "What was the matter?" He bit off his words. "Couldn't you see what he was going to do? I could tell the minute I saw him! What was the matter with you?"

PELHAM shook his head. "I saw the rope straight up in the air. I saw Sullivane climb it; I saw the rope there, still stiff. Then you cried out, and when I turned back I saw nothing of Sullivane. . . . So he threw himself overboard, did he? . . . . You understand, don't you, now? Thought he was climbing, I fancy, too. . . . That man—" Pelham pointed to the Hindu, whose eyes still gleamed strangely, then stood for a moment silently listening. "Ho, he's telling of Buddha and how he chose to be reincarnated in the flesh of man to undergo earthly suffering. . . . Odd, isn't it? Now, do you suppose anyone could call him a murderer for what he did to Sullivane? Rum question to decide. . . ."

The *Empress of the Orient* was turning now almost as though on an axis, her screws racing in reverse. Davits were creaking, small boats being lowered into the water. There was confusion, yet the forward deck remained deserted except for the group of men from the smoking room and the bride, whose face was strained and white, and who clutched at Van Vleet's arm.

"Agh!" It was a gasp from the woman; all turned. Again they saw straight up in the air the rope; they saw the Hindu climbing it, smiling down on them with eyes far above them in height and understanding. He climbed up and up; up above the light from the masthead, up into the blackness.

The second officer came running down the deck. His questions were checked by Pelham. "Did you, by chance, happen to see a Hindu throw himself into the water?" Pelham asked quietly, "You know, we all saw him climb up toward the stars."

TOMMY CREIGHTON, "Doughboy of the Air"

The War Will Never End for this Veteran While Disabled Buddies Need His Help

By E. E. MATTSON

WHEN April, 1917, rolled around and the echoes of war rumbled into the American home, Tommy Creighton was one of the several millions who heeded the call to arms. Of course, that was long before Radio was known. "Wireless" was the word then, but "Radio" was coined after the war had ended. However, that has nothing to do with this particular story.



Tommy Creighton

Tommy, who later in years became known as the "Doughboy of the Air," marched away with his several million buddies, all a'smiling and singing the then popular airs "Over There," "The Yanks Are Coming," and others, and after two years of pounding at the enemy found himself, or what was left of him, quite happy that armistice had been declared.

November 11, 1918, was more than simply another day to Tommy. It was Armistice Day and a new sun was shining then. Tommy was a hospital case, pretty badly damaged, but it did not stop him from looking ahead. A few years trickled by. Radio stepped into action, and with it Tommy found a new occupation. "Why, I'm not done yet," thought he. The "Doughboy of the Air" was born. His became the duty to tell Radio fans about the war and how it had brought ill-fortune to many of his buddies. Thousands of them are still in hospitals and will never come out in good health. Tommy has probably done more than any one individual to bring cheer and aid to the needy soldiers of the World War.

When KYW became the first station in Chicago, he visited the offices of the Westinghouse Electric and Manufacturing company and induced the managers of KYW to let him do his stuff on the air. The "Doughboy of the Air" became a fact. The late Charles E. Erbstein assisted Tommy materially in putting over this good work. Large sums of money were gathered, bales of clothing, quantities of cigarettes and tobaccos were sent into the station for distribution by the "Doughboy of the Air." Tommy's work has won for him the admiration of thousands of crippled soldiers as well as others who had better luck, and all because of the wonderful cause he is championing.

Tommy Creighton left Chicago not long ago to feature in a movietone by Paramount, depicting the world war and its ravages. We know Radio fans everywhere will enjoy seeing Tommy in action. Countless numbers of listeners would like to see Tommy in war paint.

Listeners Like Henry Field

Pioneer Broadcaster of Shenandoah Wins Caters to Sympathetic Audience

NOT so very long ago a smart young country boy found himself face to face with the problem of a career. He wanted to be a great farmer and he wanted to be a great merchant. He looked over the fertile acres of his piece of land in southwestern Iowa and determined to be both.

Along with an active mind and a courageous heart he had an easy, confidential manner in the use of his tongue. To hear him talk was to be impressed with his sincerity and earnest good will. With all these assets he set about raising a superior crop of everything—better corn, better wheat, better clover, better beans. He had studied it all out. The neighbors all noticed that his fields were quite above the average.

After the harvest he did not go to the regular markets. He sold his grains to his neighbors at a premium price. That was the begining of the Henry Field Seed company of Shenandoah, Iowa, thirty-five years ago. A great farmer and a great merchant —he saw his career taking shape before him. Soon he had a crew of salesmen carrying the Henry Field seeds into broader territories.

Prior to February, 1924, when Henry Field depended on the agricultural papers for the promotion of his business, he did a volume of $600,000 a year. In February he launched KFNF and then he came through with his real merchandising ability. He knew what the farmers wanted and gave it to them with a full measure. The gift of gab that had been a part of his intellect and courageous heart carried him directly to the farmer's hearthstone with a language that was his own. Henry Field himself was and continues to be the soul of KFNF, although there are plenty of competent entertainers as the pictures on this page will testify. Within a short time the Radio developed the Henry Field Seed company from a $600,000 annual income to $2,500,000 annual income.

He stirred up a hornet's nest with his direct selling methods and all sorts of pressure was brought to bear to squelch him. But the farmers rushed to his aid. "Besides, what real harm is there in naming the price of a thing that is for sale?" argued Henry. "The selling is the story and the price is the climax. It's the answer to the inevitable question in the mind of the listener, 'Well, how much is it?'"

The boy who started out to be a great farmer and a great merchant has made his goal. In fact he has gone a step farther and kicked the old leather right between the posts by being a variety entertainer. What Henry Field started three years ago the effete East is just beginning.



Quite contrasted to the city studio located in a skyscraper, you see KFNF above as it is in the midst of a verdant garden with four acres of flowers.





Pate Simmons, right, is right hand man to the Boss and equally handy with pitchfork or microphone.

Andrew Martin, above, is so good as an "old time fiddler" they say he even out fiddles some of the real old timers.



James Pearson, above, gives the KFNF listeners religion in the morning and news in the afternoon.



Kings of the Air at KFNF play with royal zest whether it be for the merry dance or the more difficult classical presentations. Each is an artist capable of solo or ensemble work.

as Farmer's Friend at KFNF

Confidence With "Over the Fence" Talks With Single Style of Programs



"We are neither high-brow nor low-brow, just average folks," says Henry Field, right, who has made KFNF one of the best known "folks" stations.





LuEtta Armstrong, above, was one of the very first to be heard over KFNF. They all call her "Our LuEtta."



Edith Swartz, right, the Prairie Flower, who croons Dixie and cowboy melodies.



Old Time Fiddlers include Mrs. Lester Smith, who "chords"; Lester, who fiddles, and John Belding (right), banjolier.



Inez Molison and Sid McIlvain (above) do a duo that is one of the most popular features at KFNF. Note Sid's well trained guitar.



"Give us hymns," write the listeners. And Henry gives 'em hers—because this Ladies' Chorus specializes in hymns.

Radio's Land of Make Believe

EVERY evening Jolly Bill and Jane thrill millions with their adventures in the shadowy kingdom of make believe that childhood loves and grown-ups adore—over the N. B. C. system.

By William H. Gregory

A COUPLE of years ago the cynics of the Newspaper Club in New York began to realize that a really great personality, an apostle of good cheer and happiness had entered their ranks. The new member possessed a unique faculty for getting the most joy out of life, for he gazed on life's panorama through the eyes of childhood.

The newcomer, who was quickly recognized as a genius in the rendezvous of the writing craft in New York, was none other than William Steinke, cartoonist and humorist, known to the Radio world as "Jolly Bill." Today "Bill" Steinke, everyone calls him "Bill," is one of the most sought after entertainers in the metropolitan area. His fame is country-wide, his friends are legionary, and if he accepted even a small percentage of the invitations that pour in to him, he would never see his family.

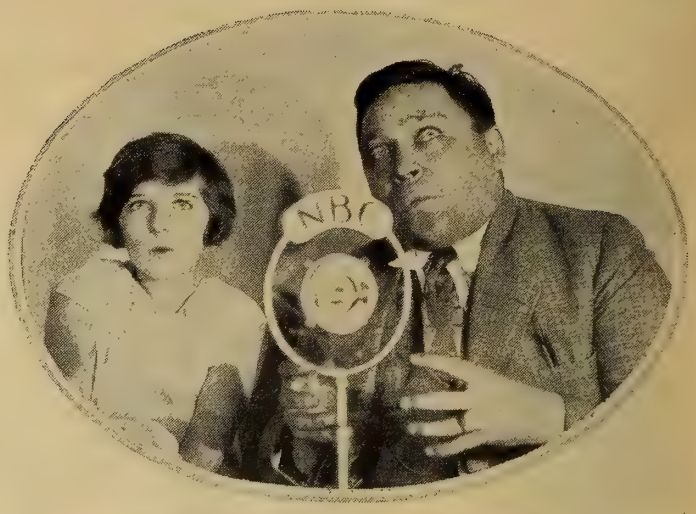
When the writer was asked by the editor of Radio Digest to send along a story on "Jolly Bill," it seemed like a most pleasant assignment. Here was a great character with millions of admirers throughout the country, a man who has etched his name high on the role of Radio achievement through his originality and sparkling wit, and beloved by fans of all ages. However, the task of adequately conveying to the reader a true pen picture of this man of so many accomplishments evolved into an undertaking more complicated than the writer anticipated, especially after interviewing Jolly Bill himself on the subject.

IT SEEMS fairly well established that Bill was born at Scranton, Pa. He explains this by saying that as his family was Pennsylvania Dutch he thought it would be a nice gesture when coming into the world if he were born in that state. When five years old he started out on his first expedition against the Indians. Although fully equipped with a broken air rifle and accompanied by two warriors of his own age and a faithful dog, this venture was not successful. An Irish policeman named Flanagan, who seemed friendly with the Indians, escorted the expedition to the Steinke home, where Bill was persuaded to abandon hostilities. However, the part played by Mr. Flanagan in this affair was not forgotten by Bill.

A few years later, while Bill was endeavoring to materially increase nervous prostration among school teachers, it happened that Flanagan was assigned to the post at the school where the Steinke family hoped Bill was acquiring an education. By this time Bill had gained some fame among the kids by his ability to draw funny pictures. He drew caricatures of Flanagan in ridiculous poses with chalk on the sidewalk outside the school and, so there might be no mistake, he labeled the pictures with the officer's name. Flanagan, when he first saw the pictures, was amused. Then when the children came to look on him as something of a joke, and began to toss raspberry sprigs at him when he was patroling his beat, his sense of humor turned sour. He could never get near enough to Bill to take up the subject of curbing his art, so he took the matter up with Mrs. Steinke, who promised action. Flanagan predicted that if the "young scamp" kept on he would be "one of those good for nothin' artists some day." Mrs. Steinke had a secret fear this might happen, herself, but never mentioned it.

BILL now says he just naturally became a cartoonist. After doing some work for the local papers, he decided he would look around the country a bit. So, with a stub of a pencil behind his right ear and his coat pocket bulging with samples of his work, he arrived in Bridgeport, Connecticut. He looked the town over, made a quick study of its newspapers and decided he would go to work on the Standard-American. Bill acted quickly. He walked right into the office of the editor and with characteristic directness explained his mission. "Sir," he said, "I am a cartoonist, and a corking good one, at that. I like your paper, I like Bridgeport, I can help improve and brighten your paper and I think you ought to hire me immediately."

A young man with such confidence in himself that he thus addresses an editor generally gets a chance to prove his statements. Bill landed the job and started out to prove how good he was. His popularity in the Connecticut city was quickly established. His sincere, hearty greeting gained him the familiar cognomen of Jolly Bill. This name has followed him ever since.



"OOOH—just listen to that clatter of hoof-beats. It must be those wonderful horses, Harry, Dobbin and Prince coming to take us for a trip to the Land of the Pixies," and little Jane thrills with Jolly Bill in anticipation of the adventure as millions listen over the NBC broadcast.

After making good on the Standard-American, Bill was induced to join the staff of the Bridgeport Post and became one of the daily features of that paper. At children's parties and banquets he completed series of lightning sketches that appeared in the following day's issue of his paper. It was at the kiddies' parties that Jolly Bill was at his best. If the affair was dull or dragging when Bill appeared with his infectious laugh and inexhaustable fund of funny stories, he turned the party into a riot. Then he originated a column called "15 Minutes at Main and Fairfield," the intersection of the two main streets of Bridgeport. Here with his pad and pencil he would make sketches of passersby. Then he would rush up to them and start his interrogation regarding their identity, residence and occupation. Almost before the startled pedestrian realized what it was all about he had given the smiling cartoonist the required information, and Bill was off at work on his next subject.

BILL was attracted to Newark by an offer to join the staff of the Newark Ledger, where he specialized in sketching the town's folk. While engaged in this capacity, Bill made his Radio debut from WOR. He gave a kiddie talk in which he explained how to draw funny pictures. During these broadcasts his famous, infectious, hearty laugh, now known to millions, was introduced to the Radio audience.

The novelty of broadcasting soon wore off and restless Jolly Bill signed up with a syndicate to make political cartoons and sketches of the celebrities at Washington. While in Washington, Bill first met President Coolidge. He sketched the President in his characteristic style and showed the chief executive the picture. Then for the first time the otherwise tight smile of the President turned into an outburst of hilarious laughter. This gained for Bill the reputation of being the only newspaper man who ever made Coolidge laugh.

Bill enjoyed himself in Washington, as he does everywhere, but New York was his goal. While the papers throughout the country were still featuring his unique sketches, he walked into the headquarters of the National Broadcasting Company and told the program director that he had a kiddie feature in mind that he was certain would prove a sure fire hit. As Bill outlined his idea he pranced about the office, barked like a dog, imitated other domestic and wild animals, and laughed. While impressed by the extraordinary features of Bill's proposed diversion, it was that hearty, rollicking, infectious laugh that prompted the director to give the feature a trial.

The tryout was held over WEAF. The response was instantaneous. A mighty flood of enthusiastic letters of approval arrived attesting to the popularity of "Jolly Bill and Jane," which is now one of the sustaining features of WEAF. Although it was originally conceived as a kiddie feature, thousands of grown-ups are lured nightly to dial WEAF so that they may hear Jolly Bill's laugh and enjoy the smart comments and questions of little Jane.



JOLLY BILL Steinke is that rare specimen of humanity, a genuine apostle of good cheer. The secret of his success in getting all the joy out of life is his faculty for seeing the world through the eyes of childhood.

"AND THE little mouse took the great big elephant for a long, long ride in his wheelbarrow," relates Jolly Bill, and Jane's rippling giggle drives the blues away from the hearts of young and old.

Bill's original idea was built around the theory that every little tot should have an Uncle Bill or Uncle Jack, the kind of uncle who would play and romp with them, who possessed great wisdom to answer all their questions and who could tell them the kind of fantastic tales childhood loves. He knew that many little boys and girls out in the far-spread Radio audience were being robbed of an opportunity to be swung upon the broad shoulder of such an uncle for magic trips through fairyland. He decided to "uncle" every mother's child in his audience.

The difficulty of being an uncle without at least one niece or nephew quickly became apparent so Jolly Bill decided to adopt a "Jane." All the children in the Children's Hour program competed for the distinction. The winner was an attractive little girl of nine, who became Jane. Since then she has become so Jan-ish, that if you ask her, she couldn't possibly remember being called by any other name.

Every day since, except Sunday, at 5:30 o'clock the clear mellow notes of the chimes from WEAF herald the start of the daily adventures of Jolly Bill and Jane and many of their little friends in Make-Believe-Land. They are brought to this land of sunshine and joy on the Magic Aeroplane or the Flying Beetle or the Band Wagon. Sometimes those wonderful horses, Harry, Dobbin and Prince, who make so much noise as they gallop off with twenty nieces and nephews on each back, are pressed into service. Then at times Jerry, Jolly Bill's favorite and faithful dog, induces Chief Great Dane of the Dogtown Fire Department to invite the children from millions of American homes to join in a big blowout at the Fire House.

BILL writes his unique feature daily. Sometimes it is in skeletonized form, leaving space and time for those spontaneous inspirations and informal comments and observations which enrich the presentation so much. Then Jane may be pondering over some problem which may require solution while the broadcast is on. She may inquire, "How many generations are there, Uncle Bill?" or, "Uncle Bill, are there more nines than fours?" Of course, an uncle of Bill's great wisdom must be able to answer such simple inquiries instantly, although they are not in the script of the program.

To see Bill in action before the mike gives one a graphic idea of what is meant by perpetual motion. From the moment he goes on the air he is in action. He lives his part. No child listening in gets a greater thrill out of the hour than Bill. He goes through the motions of helping his little nieces and nephews aboard the Magic Aeroplane, he arranges them in imaginary seats as he keeps up a constant chatter. Then when he yells "contact" and the motor speeds up as he gives the magic ship the gun, this super-Lindbergh grasps the joy stick of his ship of fancy in joyful anticipation of the adventures ahead.

And as the flight toward Make-Believe-Land progresses, Jolly Bill's animated conversation and humorous description so peculiarly characteristic bring out Jane's rippling giggle, and that giggle has enshrined her in the hearts of countless thousands as the ideal American niece. Her famous giggle is real. It has a sincere, joyous, natural ring to it that can only be produced by a happy child genuinely concerned. Jane thoroughly enjoys Uncle Bill's antics and yarns and has the childish imagination to live and see the scenes he pictures to the Radio listeners.

At times, when Jane's home-work is worrying her, you know how hard the lessons are in the 5B, she does not feel precisely like sending her famous giggle over the air. This worried Uncle Bill until he discovered she was very ticklish. There were no more "blue" days for Jane after that.

(Continued on page 101)



Clarence C. Moore, left, star bass hitter.



Left to right: J. Allen Grubb, Mary Wood Beatty, Lucile Fowler and Clarence Moore. Mr. Talbot and Faye Roswell (seated).



J. Allen Grubb, right, tenor of KOA Arcadians.



UNDER the masterly leadership of Freeman Talbot, KOA, the General Electric station at Denver, has been a national pioneer with new and successful ideas to entertain and thrill the great American Radio audience. Here is a bit about the KOA Arcadians, one of the most successful current features.



Mary Wood Beatty, soprano, above, and Faye Roswell, left.

Talbot Animates KOA

ARCADIANS

By Morris Hepler

WHEN Grant took over command of the Union armies during the Civil War, they began to win battles consistently.

When Freeman Talbot took leadership of the Arcadians, the newest mixed quartet at KOA in Denver, they began to win a greater and greater audience until now they are one of the most popular groups on the air.

Which is another way of saying that the Arcadians, unlike most quartets, completely submerged their individualities in that of their director, who decided exactly how every attack, every nuance, all phrasing should be done.

It always has been Talbot's conviction that Radio quartets should produce better music than those on the stage. A director cannot appear on a stage without detracting interest from the quartet, but in all propriety he can be present in front of the microphone and lead his singers in uniform interpretations.

Talbot wants it clearly understood, he said when asked about his part in the success of the Arcadians, that the full command he exercises is no reflection on the singers. Each of them is a trained professional soloist of long experience, and in all probability, he says, could create just as good interpretations as he can. But four different interpretations of the same song at the same time would no more win audiences than four different ideas of fighting a war would be successful if tried at the same time.

While the Arcadians as a quartet form a comparatively new group, the individuals have had close professional contact for many years. Most of them have been singing for KOA since the station opened in 1924. They were picked for this new organization because of their excellent musicianship, their willingness to co-operate and, perhaps most important of all, because of the perfect way in which their voices blend.

Talbot brings to the Arcadians a score of years of training and experience not only in singing and playing, but also in directing.

(Continued on page 123)

WJR Four Years Old

DETROIT station, operating on only clear wave in Michigan, has arrived, both financially and artistically.

WJR, DETROIT, celebrated its fourth birthday last August.

"Pass" would be a better word than "celebrate," however, for the day was not marked by speechmaking or other hub-bub, just a quiet determination on the part of the staff to make folks like WJR better during the next twelve months.

Opening with a blare of trumpets and many promises under the banner of the now defunct Jewett Radio company, WJR has passed through a number of vicissitudes to emerge under the leadership of Leo Fitzpatrick as one of the outstanding stations of the country and one of the few which have heaved the red ink bottle out of the window. Artistically and financially WJR has arrived.

Not long after the opening, Fitzpatrick was called from Kansas City to be chief announcer at WJR. The Night-

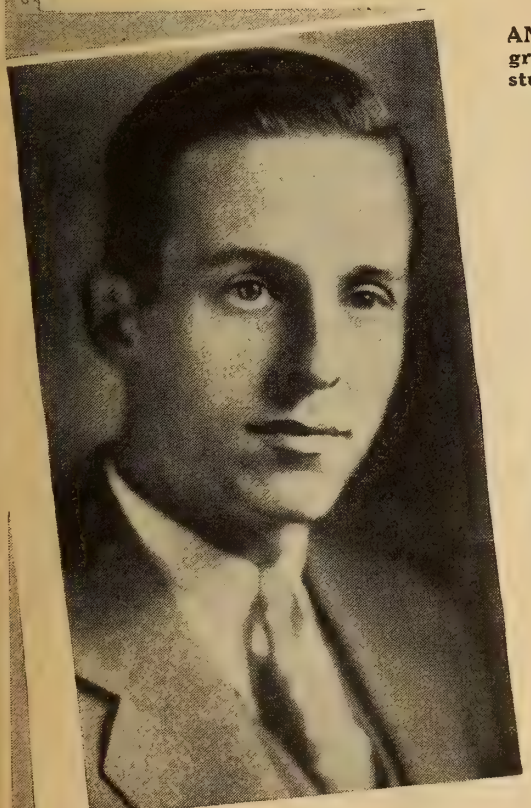
(Continued on page 56)



THE Fisher Building, proclaimed as "the world's finest building," now houses the main studios of WJR, Detroit. The entire top floor of the tower is occupied.



AN ORCHESTRAL group in the main studio of WJR, Detroit.



JOHN F. PATT, assistant manager of WJR, came to Detroit from Kansas City full of ideas and enthusiasm.

WJR and "Uncle Neal" Tomy entertaining "Our Gang."



John B. Daniel

STRICKEN on the eve of his wedding to Miss Bertha Cable, John Bennetts Daniel died at 2 o'clock Monday morning, August 19, of peritonitis, following an operation for appendicitis. Thousands of friends and associates of the noted announcer gathered at the Campbell Funeral church to pay their last respects at the services held Wednesday, August 21. Floral tributes were received from all parts of the country.



While at work in the NBC New York studio Saturday evening Mr. Daniel was stricken with a high fever and taken home. A few hours later he was rushed to St. Elizabeth's hospital, where an operation for appendicitis was performed. He was to have been married on Tuesday to Miss Cable, of Washington, D. C., the daughter of a retired Navy officer.

Luminaries from the Metropolitan Radio stations served as honorary pallbearers, including Graham McNamee, Edward Thorgersen, William S. Lynch, Curt Peterson, Marley Sherris and John S. Young from NBC, Edward B. Husing and Frank Knight of CBS, Walter Neff and Floyd Neal of WOR, and Thomas A. Cowan of WNYC. The Rev. Dr. Charles Goodell, of the Federal Council of Churches, read the funeral services, and the music was furnished by a quartet of Radio stars made up of Henry Shope, Harold Branch, Darl Bethman and Emil Cote, under the direction of Keith McCleod, musical supervisor of NBC. Burial was in Rosedale cemetery, Orange, New Jersey. Among the prominent people at the services were: M. H. Aylesworth, George F. McClelland and George Engles.

Recognized as one of the most popular and best known announcers in this country, Daniel's voice was heard in many famous broadcasts. He introduced President Coolidge to the Radio audience over twenty times, and also was at the microphone for President Hoover on a number of occasions. Among the other programs on which Mr. Daniel was prominent are included the Lindbergh reception, the arrival of the Bremen Flyers, introduction of the President of the Irish Free State, both arrivals of the Graf Zeppelin, and the Coolidge and Hoover inaugurals.

Daniel was widely and favorably known for his work in putting Chicago grand opera on the air last winter, traveling back and forth between New York and Chicago every week. He was also prominent in civic and social life, particularly in Washington, numbering among his friends scores of internationally famous personages.

John B. Daniel was born in London, England, the son of Tom Daniel, noted English basso. He first attended school in Scotland, but his education was completed in the United States. Named as music critic of a New Jersey paper before he was eighteen, Daniel was heard in musical comedy and vaudeville roles shortly thereafter, besides being active in concert and church work. During the World War he spent two years in the navy.

The announcer made his Radio debut in 1925 with WJZ, later became attached to the WRC staff in Washington, transferring back to the NBC headquarters about a year ago. He is survived by his father and mother, and two brothers, Victor and Ralph.

When on the night of his death the routine of broadcasting was halted for a short memorial service by fellow announcers Milton Cross said of him, "a beautiful and cultured voice has been called by a more powerful one."

WJR Four Years Old

(Continued from page 55)

hawks had made him famous, or rather he had made the Nighthawks famous and with 5,000 watts instead of 500 it seemed like "bigger and better" things ahead.

Then financial troubles came and the outlook lost some of its rosy hue. The bankers took over the station and made Fitzpatrick manager. It was up to him to do the seemingly impossible. No Radio station ever had paid its own way and apparently such a thing was a long way off.

But among the few commercial accounts was one sponsored by the Richards-Oakland company, distributors of motor cars. G. A. Richards, young and with modern ideas, visioned a future in Radio, and it did not take a lot of persuasion on the

Now things look different. Fitzpatrick knew the Radio game; Mr. Richards had confidence in him. There was also cash enough to take the dread out of payday.

"Spend money for programs! Put WJR on the map! Never mind expense the first year!" These were some of the terse orders Fitzpatrick got from his new boss and he went to work.

HIS first step was to send to Kansas City for his former assistant at WDAF—John Patt. Patt had just received his degree at the University of Kansas, where he was director of the college broadcasting station. He came to Detroit with all the enthusiasm and assurance of a youth of 23 years. He had ideas and ideas are what make folks listen to a Radio station.

And so the second year under this regime closed with much accomplished. WJR occupies one of the choicest spots on the dial—750 kilocycles; 400 meters. You'll find it about the middle of the dial and WJR has this channel clear and free from interference. It is Michigan's only clear wave.

The original studios of WJR were in the Book-Cadillac hotel, and these are still maintained. The first of the year the main studios were installed in Detroit's newest and finest office building—the Fisher. In addition there are studios, fully equipped, in the Michigan theater, at Pontiac, where the transmitter is located, in Jean Goldkette's Graystone ballroom and in Webb's organ school.

Remote controls pick up the orchestras from the dining rooms at the Book-Cadillac, three cafes, three ballrooms and half a dozen churches.

One after another has been added to the WJR staff until now more than forty persons are regularly engaged in arranging, presenting or putting programs on the air. This number does not, of course, include the entertainers.

Until the first of the year WJR shared time with WCX, The Detroit Free Press station, which was one of the Radio pioneers, its first broadcast dating back to early in 1922. The Free Press decided it had had enough of broadcasting and vanished from the picture as the bells and whistles were announcing the arrival of 1929.

NEAL TOMY, who opened WCX and had been its director for seven years, merely threw that sign in the waste basket and erected WJR over his desk. His "Skeezix Time" had long been a favorite with the kiddies of the territory and it has been continued under the WJR banner. The Red Apple club, of which Tomy was "Chief," went out with WCX, but a variety program at 10 o'clock each Wednesday night has some of the earmarks of the older feature.

The latest addition to the regular staff is Norman White, identified with broadcasting in Detroit from the time they were yelling into a horn. For several years he conducted the Luncheon Song Review. Some folks branded it "terrible," but the mail was the largest received by any feature of the station. On special occasions it amounted to an avalanche. All of which is further proof that the Radio audience is made up of people of varied tastes. Everybody doesn't listen to the Detroit Symphony orchestra.

Another announcer came from WAFD, a small Detroit station, which folded up and disappeared last July. He was Owen Uridge and he brought the list of announcers to seven, the other two being John Eccles and John Harper, both of whom graduated from the control room.

This large announcing staff enables the director to select the right voice for each type of program. It also makes it possible for the men to have a day off regularly and to enjoy some of the joys of living that were denied Radio announcers in an earlier day when they were on duty most of the time.

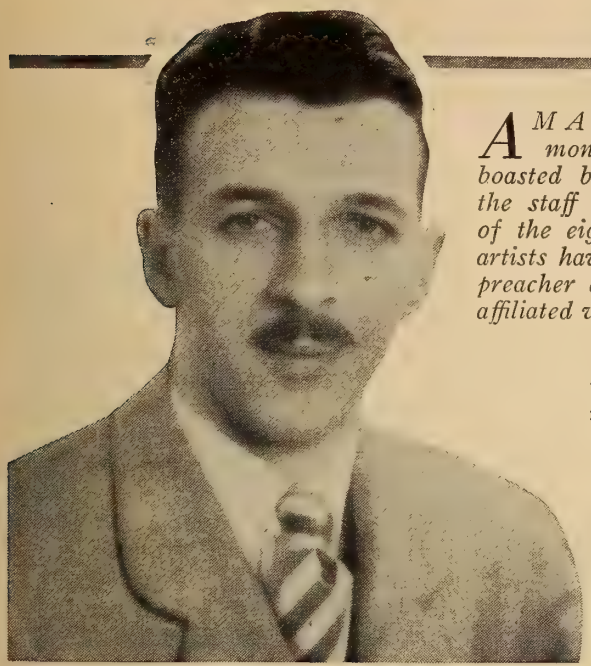
WJR is on the air five days a week from 8:30 o'clock in the morning until an hour after midnight. On special occasions the time is extended. On Saturday the day's activities start at noon, but it is expected that with the coming of the Fall season the morning hours of Saturday, too, will be utilized.

WJR IS the Detroit outlet for the "blue" network of the National Broadcasting company, but also has a long list of clients who present local programs. The oldest Detroit sponsor is Casper J. Lingeman, a realtor, who has offered a weekly program for almost four years. Each week Mr. Lingeman gives a brief talk in which his own business is never mentioned. He contents himself with a brief credit announcement at the beginning and close of his program, devoting his own time on the air to the discussion of problems of municipal or national interest. In this he has set a fine example for those sponsors who are insisting on more and more commercialism in their programs. He has no intention of quitting, so his system must be getting results.

With WJR the time seems at hand when the worry is not to get business but rather to find time for those who seek its audience. The lull during July and August was much less pronounced this year than in former seasons and only gave the members of the staff a chance to get their vacations and prepare for the rush that is here as the air grows cooler and the days shorter.

KOIL Is Cupid's Headquarters

Matrimony Fails to Keep Staff Away from Mike



A MARRIAGE a month is the record boasted by members of the staff of KOIL, six of the eight married artists having visited the preacher after becoming affiliated with the station.



Wilson Doty, announcer and "sueeze box pianist."

KOIL, one of the pioneer broadcasting stations in the Middle West, is on the air this fall with a complete new transmitting system. The equipment of the $50,000 Western Electric system includes among other features the newest type of panel board, and a ninety percent crystal controlled modulating system.

One of the original stations of the Columbia Broadcasting System, KOIL acted as the western terminus of the chain until the inception of the coast to coast hookup. Operating an average 105 hours a week, including 52 hours of chain programs, the station maintains studios in Council Bluffs, Iowa, and in Omaha, Nebraska, probably the only station to be definitely associated with two states.

KOIL keeps close contact with the musical, educational and artistic groups of both Council Bluffs and Omaha, scheduling programs from the former city on Monday, Wednesday, Friday and Saturday evenings, and from Omaha on the other evenings of the week.

A unique reputation has fallen to the lot of station KOIL, for over a period of six months a record was established of a marriage a month among the staff and regular artists. The staff consists of eleven people, six of the eight who are married having visited the preacher since joining the station.

KOIL is now planning to provide dance music for the loud speakers on their list until the wee sma' hours of the morning during the fall and winter seasons.

George Rossler, announcer, commercial manager and one of KOIL Cupid massacre victims.



Harold Fair, chief announcer, program director and well known in Radio circles throughout the Mid-West.

Evelyn Kitts, blues singer and another Cupid victim.





Kennith Shirk, the man "who makes the wheels go 'round" at KOIL.

KMOX Broadcasts ENDURANCE

RECORD flight of St. Louis Robin put on the air as station establishes mark of 186½ hours of continuous broadcasting.

ENDURANCE contests it seems have become quite the thing of late, what with a multitude of endurance refueling flights, rocking chair marathons, locomotive record runs, fortitudinous dancing derbies, long-distance gabfests, flagpole sitting settoes, gum-chewing contentions and long periods of abstinence; but one of the most unusual endurance runs was the one recently established by KMOX, "The Voice of St. Louis," which operated continuously for 186½ hours—nearly eight days—without a moment's interruption.

This remarkable operation was done not for glory, but merely as a public service to keep the world advised of the progress of the record-breaking endurance flight of Dale "Red" Jackson and Forest O'Brine, who, at Lambert-St. Louis flying field, descended from the skies after 420 hours of riding the clouds.

Radio must ever be of public service. The message of Radio is carried on the air, which belongs to the public; so service to the public must always be paramount in Radioland.

On July 13, Jackson and O'Brine ascended in the St. Louis Robin, resolved to establish a new endurance record. They circled the clouds above the flying field like a giant albatross for ten days, public interest in the flight quickening as the boys neared the previous record of 246 hours, 43 minutes, established at Culver City, Calif., July 12, by Loren Mendell and Roland Reinhart; and at 2 minutes past 3 p. m. on July 23 they had passed the Mendell-Reinhart record. The interest of the public shot to fever heat immediately. How long would they remain up? What if an accident should occur and the air heroes would be dashed to death? What are they saying in the notes they drop? How is the motor functioning?

These and hundreds of other questions were asked and conjured up in the minds of an anxious public. But, thanks to Radio, all the anxious need do was tune in on KMOX and have the message of the flight's progress brought to them in their homes.

For KMOX, the morning of July 23, when it appeared the sky riders would break the previous record, planted its microphone at the flying field, and settled down to remain to the last.

Every fifteen minutes or so, listeners on KMOX would be transferred from the studio to the air field, where bulletin announcements would be made, and then the air audience would be transferred back to the studio for a continuation of the entertainment programs.

Throughout the day and night until the evening of July 30, when the flight ended, this continued. A brief announcement at the air field and then more entertainment! Letters received at KMOX indicate that many listeners stayed up all night to follow, through "The Voice of St. Louis," the progress of the intrepid flyers.

James H. Higgs, business manager of KMOX, was in charge of activities at the field. Supported by a trio of announcers, who worked in relays, it was up to Higgs to keep the programs, broadcast from the field, up to the minute, and thousands of letters attest to the splendid job he did.

Woody Klose and Al Hurt of the KMOX staff of announcers, remained at the field day and night, as did Higgs, sleeping quarters having been provided by executives of the air field, and George Junkin, director-announcer of KMOX, ould take the mike from midnight until 6 a. m., while the others caught a few hours' sleep.

SPEAKING of sleep, one of the humorous incidents which occurred at the field was on the morning of July 30, when the fliers dropped a message saying they were going to land. Higgs and his co-workers jumped from their cots and, running about the field in their pajamas, told the world that the historic flight was about to end. Imagine their amazement several minutes later when a second note advised the ground crew to read the first note carefully. On a searching reading of the note the word "sometime," written in almost indecipherable script at the bottom of the paper was discovered, making the complete message read, "We are going to land *sometime.*" It was not until 7:38:30 p. m. that evening that the fliers descended.

Higgs, a former newspaperman, intent on making a "scoop," succeeded, with the aid of Joseph Mellon of Buffalo, publicity director of the Curtiss Airplane Manufacturing company, in getting an agreement, signed by Maj. William B. Robertson, president of the Curtiss-Robertson Aircraft Corporation, giving KMOX the exclusive right to have Jackson and O'Brine broadcast first over "The Voice of St. Louis" and the Columbia Broadcasting system.

And of the thousands of letters received, KMOX prizes one signed jointly by Jackson and O'Brine above all others. Date, August 1, it follows:

Station KMOX,
The Voice of St. Louis, Inc.
Hotel Mayfair,
St. Louis, Mo.
Gentlemen:

We wish to take this opportunity of expressing our appreciation to the Voice of St. Louis, Inc., for their efforts in keeping the Radio public of the country informed as to every detail of our flight.

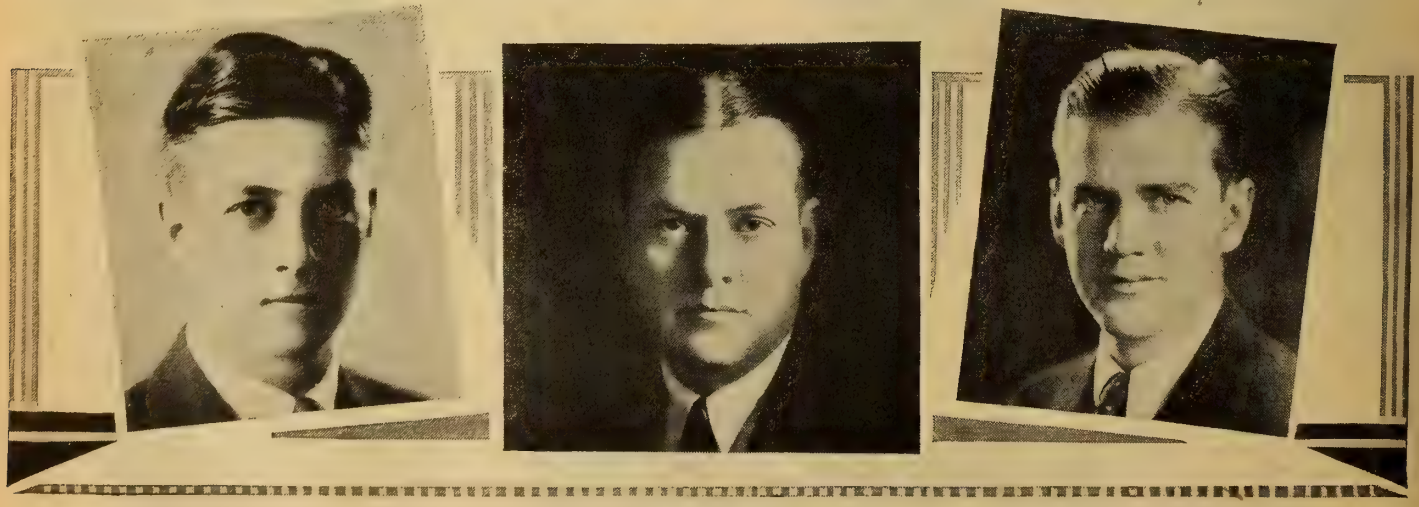
We learned that KMOX had been on the air continuously, night and day, from the time we broke the World's Record until after we landed and made our first Radio broadcast, which was made from our suite in the Coronado hotel over the Columbia Broadcasting System.

During the hours after we had broken the World's sustained endurance flight record, and while KMOX was establishing an endurance record for itself, we feel sure that the Radio public appreciated your description of our activities while in the air.

We wish to take this opportunity of extending our heartfelt thanks to the thousands of listeners in to KMOX for their telegrams and letters of encouragement and congratulations.

Yours very truly,
(Signed) Dale "Red" Jackson
Forest O'Brine, "Obie."

(Continued on page 77)



GEORGE JUNKIN, center, manager, and two of his able assistants at KMOX, Woode Klose, left, announcer, and James H. Higgs, commercial manager, who helped put over the endurance broadcast.

ATTRACTIVE and widely talented are the staff artists of KMOX. One young lady features in seven different roles on the program, while another soloist boasts of having 1,200 memorized songs constantly on tap for the edification of Radio fans. Then there is the group of musically inclined college girls whose outlet is the "Sweethearts of the Air".



THE popular KMOX Junior Orchestra, above, is composed of boys under 16.







KATHARYNE McINTIRE, above, features in seven roles at KMOX. Ann Walsh, right, "Ace of the Air Sopranos," is also an executive at the same station. "Sweethearts of the Air," below, musical maids of KMOX, are college girls who organized the orchestra for a lark.

RUDY BAIE, above, KMOX soloist, boasts of knowing 1,200 songs by heart.





"LADY BEE," right, real name Bernice Bachelder, of KMOX.

KWKH Has Real Personality

W. K. HENDERSON Finds Secret of Getting and Holding an Audience is Verbal Pyrotechnics

"HELLO, WORLD—this is KWKH at Shreve-port, Lou-ees-i-ana. Shreeve-port on the air, telling the world. Don't go 'way."

There may be some few Radio listeners in these United States who have not heard that famous call of W. K. Henderson, whose southern drawl, "Hello, world," have made him one of the most widely listened to announcers in the country. From the four corners of the nation come letters and telegrams testifying to the popularity of this millionaire broadcaster and his station. The letters run from 1,000 to 2,500 daily, telegrams from 100 to 200 nightly and long distance telephone calls average half a hundred on each program.

And what is the reason for this strong appeal KWKH appears to have for Radio listeners? What is the life-blood of this remarkable station which offers for the most part phonograph records for entertainment? The answer to these questions is in a name—a name and a man—W. K. Henderson. Coupled with the name and the man is a powerful personality—a colorful personality, and the fight he has led on the Federal Radio commission for "recognition of the South, a fair and equitable distribution as to Radio stations, wave lengths and power throughout the United States and not for any certain part of the country."

"But it's not my fight," Mr. Henderson says. "It's your fight, a fight for the listeners. Don't mistake that. I am only doing what I can to assure listeners 'freedom of the air.' I am spending my good money to protest against this condition."

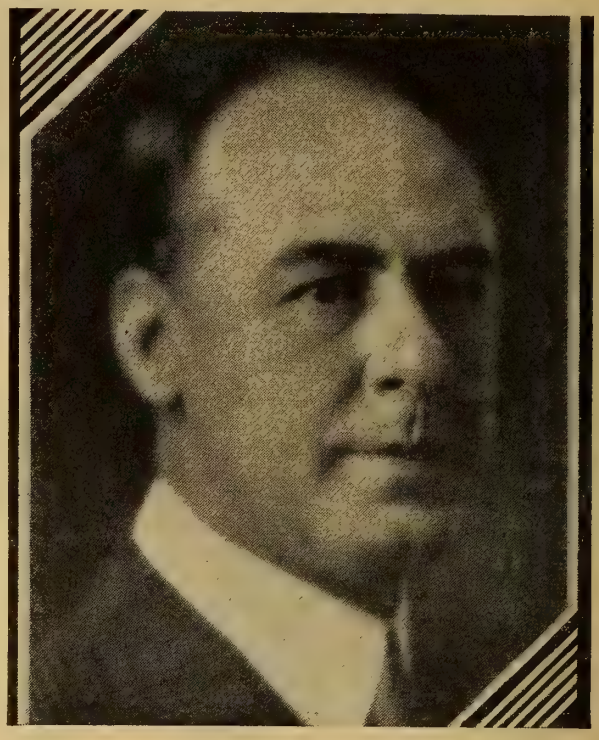
KWKH's owner has spent large sums of money and a great deal of time in carrying on his crusade. His is a personality and a character that is rare not only in the South, but in all the world. Those who heard his verbal pyrotechnics in the presidential campaign last spring, and the countless thousands who have heard him "tellin' the world" have wondered "what sort of a man is this fellow Henderson? Who is he and what does he do?"

W. K. HENDERSON is a genial host and a southern gentleman. He apparently enjoys having company and knows how to entertain. Mrs. Henderson is a charming woman, and thoroughly enjoyable. She and her husband lend color to the background of southern hospitality embodied in the large roomy southern colonial country home they occupy at Kennonwood, 18 miles from Shreveport, Louisiana.

Kennonwood itself is a spacious country estate of some 3,700 acres upon which James G. Henderson built his cabin and set up his saw mill when he came to Louisiana from Alabama in 1865. He was William K. Henderson's grandfather, who laid the foundations for the present family fortune. The house, built on the spot where the ancestral cabin stood, is a frame structure erected from native timber cut on the place. It is used as a summer lodge rather than a permanent residence, the family residing in town and journeying to the country place for the almost nightly broadcasting. The house is largely given over to accessories of the Radio station, with three studios, telephone switchboard, telegraphic equipment and an intricate system for signal communication between the studios. On every side are seen gifts, which come with almost as much regularity as telegrams and letters. Admirers swamp the Henderson family with books, phonograph records, pictures, cigars, neckties, oranges from Florida and apples from the Pacific Northwest. Henderson's downtown office at the W. K. Henderson Iron Works and Supply company, of which he is president, is also a veritable museum of trophies and souvenirs.

The iron works, specializing in the manufacture of oil field and saw mill supplies, covers about three city blocks and employs several hundred men. The present plant, with foundries and workshops, grew out of a small machine shop founded by William K. Henderson I, father of the present head of the company, in 1896.

STATION KWKH had its beginning in 1923, when Henderson became a Radio fan on the broadcasting end and bought a share in a small 250-watt station then being operated in Shreveport. This station was WGAQ. He soon found, however, that the station was making more enemies than friends, due to its broadness on the dials. It didn't have much to offer itself and, by reason of its location in the center of town, was garbling the programs of other stations for Shreveport listeners. Henderson solved the problem by purchasing the shares of the other three owners. He then moved



W. K. Henderson

it to Kennonwood and increased its power to 500 watts, renaming it KWKH.

From then on the course of KWKH was a turbulent one, for it was the fight of a little station against the big stations. There was a prolonged set-to with the Federal Radio commission before Henderson was finally granted more power and a favorable wave length. But these fights seem to be over now. A few months ago he applied for permission to increase the power from 1,000 watts to 10,000. The result was that the Radio commission granted him permission to use 20,000 watts. He is not yet prepared to avail himself of this privilege, but has just completed a new 10,000-watt station, which will take care of all the immediate needs and which can be enlarged as the situation requires.

Early in the days of the Radio, Mr. Henderson found out how to get and keep an air audience. The way, he found, was to set off plenty of verbal pyrotechnics—bawl out somebody unmercifully—give them a good show. Months have passed since Herbert Hoover was inaugurated as President of the United States, and still more months since the entire nation echoed to the exceedingly bitter campaign that was waged by the followers of Mr. Hoover and of Al Smith, but mention of those days will always recall memories of W. K. Henderson "tellin' the world" about the iniquities of Mr. Hoover and the sterling traits of the Democratic candidate, in his truly inimitable style.

RADIO fans from Canada to the Gulf have learned to gather around their loud speakers when W. K. Henderson starts telling the world. Whether or not they like what he is telling it, they listen and come back for more. They like to hear him get hot. And when he shows signs of cooling off they send him a batch of scathing, blistering telegrams to make him hotter, and he responds obligingly to this form of prodding.

"People don't care about gentle, modest talk," Mr. Henderson said a short time ago. "They want it strong. They want to hear you ride somebody. If not, why do they spend their good money for telegrams? They want to be entertained. They razz me and wait for me to bawl them out over the Radio. I never disappoint them if they sign their names."

And that's why KWKH, even though its facilities for musical programs are limited largely to phonograph records, remains one of the most popular stations in the South and likewise one of the most popular in the country.

INTRODUCING THE KEX FAMILY

PORTLAND Galaxy of Stars Serves Deluxe Programs to Great Northwest Area.

JACK BARNET, manager of KEX of the Western Broadcasting company of Portland, Ore., has plenty of background for his work, having served an exacting apprenticeship in Pittsburgh prior to taking up the responsible position he now holds on the Pacific Coast. Jack has had technical training, which is imperative to one's success in managing a station, and with a lively imagination and a brand of enthusiasm that insure results his work at KEX has endeared this station to the hearts of thouands.

Barnet picked up his early training in Radio at KDKA, often referred to as the daddy of them all, and while in Pittsburgh he mastered the fine points of the technical end of the game. Turning to the west he took up direction of KEX and now he devotes most of his time to arranging programs and handling the infinite details that demand his attention at KEX.

The staff of KEX includes many stars, one being Arthur Johnson, one of the best known tenors on the Pacific Coast. He has a long time contract with KEX, and his pleasing voice and delightful Radio personality have been carried to countless homes in the far northwest.

The KEX Players are a valuable adjunct to the station, and Janet Mansfield, is in charge of this band of actors. She has had ample experience, being from a family of actors. She has written plays, starred in them and has been actively engaged in stage direction and management.





Above, Ruth Allen, director of Home Economics. Left, Janet Mansfield, head of KEX players.

The better homes department is in charge of Ruth Allen. Mrs. Allen speaks to her Radio followers as a result of her experience in the home and of the countless problems she has solved in her daily routine as a modern housewife.

Knowledge born from handling the issues that confront the housewife from day to day is imperative to the success of any person who attempts to successfully direct the better homes department of any station, and Mrs. Allen speaks with the comfortable assurance of having worked out the many problems which she vividly describes before the mike of KEX.

With Jack Barnet as manager, Arthur Johnson, one of the greatest tenors on the Pacific coast; Janet Mansfield, directing the KEX players, and Ruth Allen in charge of the home features, KEX has able representation before the mike.





Left, Jack Barnet, manager of KEX. Above, Arthur Johnson, tenor.

Barnet knows the various phases of the Radio business, and in addition to the above artists he has gathered about him a competent and highly trained staff of men and women who co-operate to the end that the best form of entertainment is given the public.

The plant equipment of KEX has been modernized and represents the last word in studio perfection. Barnet is keenly alive to the progress that is being made in the field of Radio, and is alert to combine the innovations of the day with his experience and training in the studio.



Members of the "Grand Old Op'ry," above, assembled in the studio of WSM, Nashville.



George D. Hay, "The Solemn Ol' Judge," director - announcer of WSM at Nashville, Tenn.



Francis Craig and his orchestra broadcasting regularly from WSM

Studio orchestra, below, under direction Orin Gaston of WSM.



WSM's Fourth BIRTHDAY

THE "Grand Old Op'ry" starts another season as WSM of Nashville celebrates its fourth anniversary. Taking the air for the first time October 5, 1925, this station has striven continuously to serve all kinds and classes of people. One of the most popular features on the air, the "Grand Old Op'ry," is fast becoming a national institution and has brought much commendation to the station which originated it. During the four years of its life on the air WSM has been prominent in relief work in several cases of disaster, and in state service as well.

By Shield Millions

CELEBRATING its fourth anniversary on the air October 5th, WSM accepts with heartfelt thanks the friendship of millions of Radio listeners who tune in all the way from Canada on the north to Mexico and Cuba on the south, and from the Atlantic to the Pacific coasts. "We Shield Millions" is the slogan adopted by The National Life and Accident Insurance Company with home offices in Nashville, Tennessee, for its super-power Radio station which took the air October 5, 1925.

WSM has made a determined effort to serve all kinds and classes of people in so far as the possibilities of human effort are concerned. From the very beginning the station has broadcast church services from the First Presbyterian church in Nashville. Dr. James I. Vance, one of the outstanding ministers in the denomination, who was recognized as a leading churchman before the advent of the Radio, has added millions of friends as a result of his broadcast each Sunday. For the past several months Dr. Roger T. Nooe, pastor of the Vine Street Christian church, has alternated with Dr. Vance in broadcasting services each morning and evening on Sunday.

During the four years of its life on the air WSM has given

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ESTHER RALSTON BROADCASTS TO MILLIONS

TALKING Pictures Responsible for Bringing Wealth of New Talent to the Radio Microphones. Actors no Longer Suffer from "Mike Fright" as the Talkies Bring Studio Routine Under the Klieg Lights.

By Herbert Moulton

WHEN lovely Esther Ralston, the fair-haired screen star, spoke into a long-distance telephone at a lodge on Lake Tahoe, California, one night last winter, members of her motion picture troupe down in the lobby heard her voice over a Radio loud-speaker from Hollywood, some 700 miles distant.

The screen star's voice was carried over the regular telephone lines to Hollywood, where it was picked up by powerful amplifiers and broadcast to millions of listeners in western America. While Southern Californians sat in their open-windowed living rooms, amid the fragrance of orange blossoms, Miss Ralston described the heavy snow-storm that had swept the Lake Tahoe region that afternoon and told her listeners of the skiing and ice-skating that was then claiming the attention of winter residents of the lake.

Since that night, western motion picture and Radio fans have made it something of a ritual to tune in every week on the giant broadcasting station in Hollywood which brings the voices of their favorite movie stars into their homes.

Oddly enough, talking pictures, which owe their existence to developments in the Radio science, have been responsible for bringing this wealth of new talent to the Radio microphones.

BEFORE the dawn of the "talkies," few motion picture celebrities could be induced to broadcast. When they did, the listening public was usually aware of the fact that its screen idols were a trifle nervous. Talking pictures, which cause the players to face microphones in every scene, of which there may be thirty or forty a day, have effectually removed the "mike" fright that formerly came over screen folk when they entered broadcast studios.

This changed condition is strikingly demonstrated at the Paramount studios in Hollywood, where the super-power Radio plant of the Paramount Pictures—Los Angeles Evening Express station, KNX, is situated. With its splendid studio building conveniently located on the motion picture "lot," within a stone's throw of the sound stages where talking pictures are filmed, KNX is receiving the benefits of world-renown talent that a few years ago would not have been obtainable. Talking and singing stars, screen players with a knowledge of music, former stage and vaudeville artists now in the films, all contribute their talents to the Radio audience through the medium of KNX's powerful 5000-watt transmitter.

Every Monday night, from 8 to 9 o'clock, Pacific Standard Time, KNX broadcasts the Paramount Hour, which has become one of the most popular programs on the air. It is during this Radio feature that many of the leading personalities of the film colony make their etheric appearances. Esther Ralston's long-distance broadcast was followed by appearances in the KNX studios of such celebrated stars as Clara Bow, Charles "Buddy" Rogers, Nancy Carroll, Gary Cooper, Moran and Mack (the Two Black Crows), Richard Arlen, Baclanova, Mary Brian, Helen Kane, Lillian Roth, William Austin, Clive Brook, James Hall, Neil Hamilton, Jack Oakie and dozens of other luminaries of stage, screen and vaudeville.

PUBLIC response to these broadcasts has been tremendous. Clara Bow's initial appearance at KNX was an event of national proportions, for it came at a time when the "It" girl's admirers were wondering how her voice would sound in talking pictures. KNX provided these fans with a "pre-audition," so to speak, and convinced them that Miss Bow's voice would register on the screen in the same red-hot, vivacious manner that she herself does.

With sound pictures developing the talents of screen players along audible lines, it is only natural to asume that the Radio will become an important part of their lives.

Charles "Buddy" Rogers, for example, through his ability to lead a jazz band and play half a dozen instruments himself, has become one of the most popular star personalities on the air. When he completed his role in Paramount's "Close Harmony," young Rogers came to KNX and broadcast many of the musical novelties he did in the picture, and wound up his "act" by leading the Paramount Symphonic Orchestra in the same jazz number he conducts in the film.

Radio experience is proving helpful to players in their talking picture work, just as their film efforts are making it possible for them to offer real entertainment before the Radio microphones. This was demonstrated in Rogers' case, for it was during his initial broadcast that he became interested in several of the instruments in the orchestra. He practiced on these instruments during his spare moments and became so proficient that he subsequently played them in a new picture. He now plays the piano, trombone, cornet, clarinet, trumpet, bassoon and trap drums.

Nancy Carroll is another whose motion picture and Radio performances are closely allied. Miss Carroll has sung over KNX on several occasions, and each time she sang the song hits from her current films. "It's a Precious Little Thing Called Love," which she sang in "The Shopworn Angel," has become one of the best-sellers of the melody world.

Baclanova, the dynamic Russian actress who made her talking screen debut in George Bancroft's "The Wolf of Wall Street," is noted as a famous European dramatic star and singer. She was featured in the productions of the Moscow Art Theatre, and won fame for her performance of the Nun role in "The Miracle." Mme. Baclanova has appeared before the Paramount Hour microphones on three occasions with tremendous success.

Moran and Mack, the Two Black Crows, made their one and only Radio appearance on the Pacific Coast while they were filming their first all-talking picture at the Paramount studios in Hollywood. Many of the "gags" and side-splitting lines which will come to the screen in "Why Bring That Up," were heard over KNX a few months ago by a record audience which not only kept all of the dials in Southern California tuned to the Paramount-Express station, but jammed the broadcast studios itself with interested spectators.

Another star of the eastern ether lanes is Helen Kane, the baby-voiced singer, who recently came to Hollywood to appear in the talkies. Miss Kane had been in the film capital only 48 hours when she made her western Radio debut over KNX. Lillian Roth, former Ziegfeld star, arrived about the same time and brought some of Broadway's peppiest melodies to the western air audience.

Motion picture artists no longer fuss and fidget when they face the Radio "mikes." The reason for this is that all of their film work nowadays is done under conditions almost identical with those existing in the broadcast studios. When a scene for a talking picture is filmed, the players enact their roles and speak their lines underneath a microphone which is suspended only a few feet over their heads, just out of camera range. Sound stages, where the talkies are filmed, operate in the same quietude that exists in broadcasting studios, and woe to the artists, technician, or laborer who coughs or sneezes during a scene.

Put Journalists on the Air

"BILL" SCHUDT'S "Going to Press," which is broadcast every Thursday evening at 6:15 o'clock, Eastern Daylight Saving Time, over WABC and stations of the Columbia Broadcasting System, is bringing the country's foremost journalists before the big network's microphone.

"Going to Press" went on the air in December, 1928, and has continued without interruption. The first few weeks were devoted to members of the Radio division of the newspapers. Later broadcasts were turned over to columnists. Edward Hope, widely known columnist of the New York Herald-Tribune was the first on the columnist series. Rian James, Sam Kaufman, James Thurber and many others equally prominent took their places in front of the mike and spoke.

"Going to Press" is to be continued indefinitely, according to "Bill" Schudt, its originator and conductor.

"Bill" Schudt is an old newspaper man himself. He worked on the New York Evening Mail. Later joined the New York Telegram as technical editor. Four years after this he left the Telegram to become Managing Editor of a New York Weekly Magazine. Some time after that he left the magazine to enter the broadcasting field. He is now news director for station WABC, key station of the Columbia Broadcasting System.

Invitations have been extended to editors and publishers of the biggest dailies in the world to broadcast.

Woes of "Props" Echo in Studio

WLS Staff Tells of Trials and Fun in Staging Plays

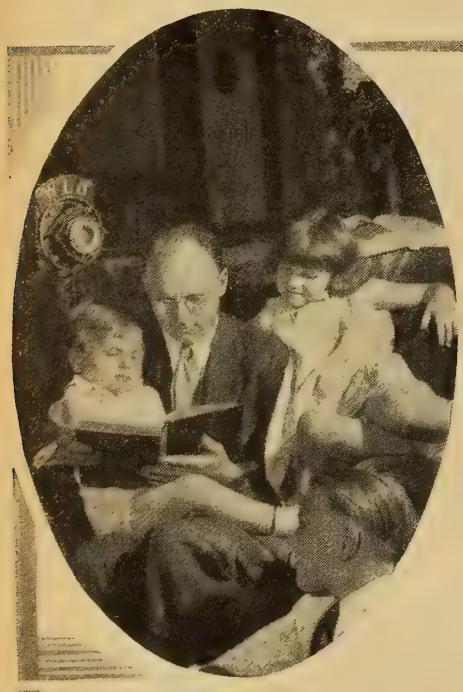
WOES of "prop" men, old stories on the stage, have entered the radio studios. Several members of the production department at WLS, the Prairie Farmer station, Chicago, were commenting on their trials and tribulations in perfecting the details of staging plays in front of the microphone.

Hunting for "sea-going parrots that will not swear" makes for gray hairs among production men, according to Bill Vicklund, play director at WLS. Bill had to scamper through seventeen bird-and-pet stores in the loop district one hot afternoon on such a

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READY for a song or a smile is Adele Brandt, new hostess at the studios of WLS. When additional talent is needed on the program she steps in the studio for a song or two.



A BIG arm chair serves for the smallest studio at WLS during the Book of Life Family Circle each Sunday evening. Three little children, Billy, Mary and Bob, gather around the chair and listen to Bible stories told by their father, Ray Erlandson. The simple tales are written especially for children and have old favorite hymns sung by a mixed quartet for accompanying music.



IRMA and Esther Rehberg, above, feature in old favorite ballads at WLS.



MEETING his young listeners face to face, Howard Melaney, the "Singing Fireman" from WLS, visits the children's preventorium at St. Paul. Melaney's first studio was the cab of a locomotive.



"TEXAS PETE," right, is the storyteller on the WLS Thursday Roundup.

KOMO Presents SERVICE

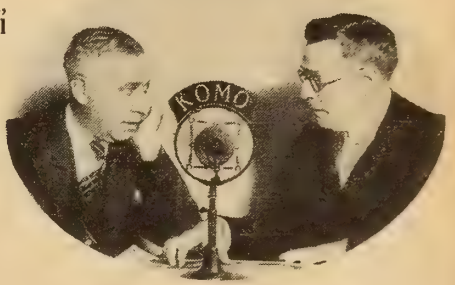
PACIFIC coast Radio fans enjoy the symphony type of music, mail responses received by station KOMO indicate. Thousands of letters received at the station show that the classics are far more popular than jazz with a vast host of listeners.

TERRITORY includes two nations, large cities, the frontier and melting pot of the Pacific Northwest.





TOTEM little symphony orchestra, above, heard weekly over KOMO. In the picture at the right Dr. Jonathan H. Wagner, superintendent of Alaskan schools and Dr. W. J. Cooper, U. S. Commissioner of Education, are conducting a program for Alaskan school teachers.





DOROTHEA Wei, above, is a member of the studio staff and sings contralto.

VESTA Muth, left, staff piano soloist and accompanist.

"YOUR broadcasting must be in the interests of public convenience and necessity," is the dictum hurled at the American Broadcasting stations by the Federal Radio commission.

This may be a fairly simple matter if the service area is limited and the listening population fairly homogeneous, but consider the problem of a section of the country that is virtually a melting pot of nationalities and whose geological characteristics include large cities, prosperous farm-

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GLADYS Hubner, concert harpist of staff orchestra.



ONE of KOMO's popular features is the Associated Band, below, which goes out on a Northwest Radio Triangle



ing areas and wide expanses of desolate country inhabited only by hardy pioneers—a service area that includes the citizens of a neighboring nation whose wishes should not be ignored in the interests of international amity. To serve such an area and such a listening population is the task given to KOMO situated in the northwestern corner of the United States, with the interests of Alaska and the Yukon as well as the populous cities of Puget Sound and the neighboring province of British Columbia to be considered.

Sometimes public convenience and necessity can be expressed in the desires and requirements of organized Government bureaus. There are those who have feared that placing the ether wave bands in the hands of commercial broadcasting stations would handicap the Government whenever conditions arose which necessitated the use of Radio in reaching the citizenry.

All who have felt such qualms are invited to study the record of KOMO whose programs are under the control of a broadcasting organization known as Totem Broadcasters. A dozen large commercial organizations have banded themselves together for co-operative broadcasting under the name of Totem Broadcasters and yet no commercial program is regarded of such great importance by Totem Broadcasters that it can not be set aside as the opportunity arises to assist the Government whenever it can efficiently make use of Radio broadcast.

THE U. S. ARMY, the Navy, the Department of Agriculture, the Bureaus of Education, Canadian Bureaus, State Bureaus of Washington, and Police forces of Seattle and King County have all found KOMO ready and willing to offer its services whenever requested. Incidents gleaned from the daily log of KOMO reveal the opportunities for service that have come to this West Coast broadcasting station.

The newly appointed U. S. Commissioner of Education, Dr. William John Cooper, recently stopped in the general offices of the Alaskan school division on a tour of the country.

"What is on my program while I am in Seattle?" he asked Dr. Jonathan H. Wagner, Superintendent of the Alaskan schools.

"Well, tonight, for the first thing, we go down to KOMO so that you can address the school teachers and workers in our Alaskan school system," Dr. Wagner replied.

"Will they be listening?" Dr. Cooper asked.

"Most assuredly," replied Superintendent Wagner. "Every Friday night for the past two seasons we have had a program over KOMO especially for our Alaskan school teachers and every teacher up there that is fortunate enough to have a Radio set—that includes 75% of them—tunes in on each program. This program, which we call our 'Alaskan School Teachers' Institute Program,' has been an important part of our work. Just think! I can talk to my Alaskan teachers regularly once a week and they feel that they are in constant touch with me even though many of them are so far removed that a letter couldn't reach them in six months' time."

Incidentally, the Alaskan School Teachers' Institute Program over KOMO is the only educational program in the United States directly sponsored by the United States Bureau of Education. When Alaska graduated its first class of native Eskimos from an industrial college the commencement addresses included a talk by Superintendent Wagner and a message by former United States Commissioner of Education, John J. Tigert, both broadcast from KOMO and picked up by the receiving set in the White Mountain Industrial school near Nome, Alaska.

OUT ON a barren island in the Arctic ocean, 150 miles from the nearest wireless station at Aklavik, is a detachment of Canadian Mounted Policemen, probably the most remote in the entire service. For six months the Commissioner of Canadian Mounted Police at Ottawa had attempted to communicate with the Inspector in charge of the Herschel Island detachment. As a last resort he decided to appeal to KOMO, recalling a statement in one of the reports from Herschel Island that "KOMO furnishes most of our amusement during the long winter nights."

KOMO responded to the appeal by broadcasting the message that "important communications awaited the Herschel Island detachment at the wireless station at Aklavik."

Eleven days later, the time it required a courier from Herschel Island to cross the ice filled Arctic ocean, Commissioner Starnes at Ottawa was rewarded by a wireless message from Inspector Kemp, head of the Herschel Island detachment. Meanwhile others—trappers and fur buyers who had also heard the message broadcast—were relaying the message through to Herschel Island in case it had not been heard directly.

The Pacific fleet was in Seattle harbor as part of its 1928 summer maneuvers. It was a great day for Uncle Sam's men-o'-the-sea. They were to be reviewed by none other than Secretary of the Navy Wilbur. In addition, one of the greatest honors that could be given to a fighting ship was to come to the U. S. S. New Mexico, which had won efficiency awards in three separate fields—engineering efficiency, gunnery and communications. The entire fleet, of course, was interested, but naturally there wouldn't be room on the U. S. S. New Mexico for the visiting officers and men from the other ships.

The Chief Radio officer carried the problem to KOMO. A general broadcast was impossible due to the position of the battleships out in the harbor, but KOMO gladly co-operated by lending necessary pickup and amplifying equipment and members of the technical staff, formerly navy men themselves, actually set up a broadcast station on the battleship and enabled every other ship in the fleet to tune in on one of the special wave lengths assigned to the navy.

Officers of the British and Canadian Navy ships, H. M. S. Colombo and H. M. C. A. Vancouver, were to be guests of honor at a civic reception. KOMO was appealed to to furnish music for the formal dinner. A hurried search produced the orchestration of "Britannia Rules the Waves," and so again KOMO responded to the opportunity to serve the citizens of the neighboring country.

SUMMER encampment at Fort Lewis for the Washington National Guard results in an elaborate program of entertainment in addition to the routine of military training. The 1929 camp saw a complicated network of loud speakers throughout the camp connected to a center receiving set in the Radio tent. And, again the appeal came to KOMO "to furnish music for the boys in camp." Request granted.

In a tiny fishing village on the bleak coast of Alaska a cannery worker heard the announcer of KOMO send the message that his "Mother in Seattle was dying and wanted to see her children, three of whom were in Alaska." While wondering how to get out to Ketchikan in time to catch the south-bound steamer, a fishing vessel put in at the cannery dock.

"There is a man here who is probably trying to get out to Ketchikan to catch the boat south. We heard the message from KOMO and if we can help by taking him across the bay to Ketchikan we are glad to do so."

Not only the son in the cannery but a daughter in the Alaskan schools and another son in Petersburg were all on the south-bound boat headed for Seattle when word came that the mother had passed on and the race with death was lost. KOMO, though, had done its part.

"More English than England," is the phrase that has been used to describe Victoria, capital city of the Province of British Columbia. Thousands of former Englishmen read with pleasure of the recovery of their King and planned to join in the Thanksgiving Service, which was to be held in Westminster Abbey, London, during the early summer of 1929. Late in the afternoon preceding the event, came to KOMO word that the National Broadcasting company would attempt to rebroadcast the services which were to be broadcast by the British Broadcasting company.

WORD was flashed to broadcasting stations and newspapers in Victoria and Vancouver as well. Everyone joined in a widespread effort to acquaint all Canadian listeners and citizens of the attempted broadcasts. Vancouver Radio publications in commenting on the successful broadcast as heard from KOMO spoke especially of the fine co-operation between Canadian broadcasting stations and newspapers and KOMO.

To quote from one, "We see in this international linking up of the world's Radio systems, cause for rejoicing . . . One is continually hearing of comments being passed as to the existing friendly relations between the Mother Country and the U. S. A. . . . In the recent co-operation of the U. S. A. in the matter of making it possible for us to hear that service, we, in our own way, do see a chance to 'get back' at those 'doubters.' . . . We have that Radio station just across the line—KOMO, Seattle. This station did all in its power to notify the Canadian Northwest of the last-minute plan to attempt the rebroadcast of this service . . . all this effort undertaken by a nation that is often claimed to be at variance with our Mother Country; but not as we view it."

The above incidents, taken at random from KOMO's diary, are in themselves small evidence of what it means to operate "in the interests of public convenience and necessity." There are hundreds of thousands of other listeners who very seldom express their wishes, the silent majority. To furnish these with the varied and pleasing all-day entertainment requires the constant thought and efforts of a programing department.

To meet this situation KOMO employs a staff of 45 artists and program builders, and in addition there are approximately 250 artists "on call." This huge staff is maintained only to give the programs originating locally at KOMO.

As part of the National Broadcasting company system there are countless other programs coming to KOMO's listeners from various originating points of the National Broadcasting company network.

Every morning at 7:55 a brief inspirational service ushers in the start of a day's broadcast, a benediction pronounced at 12:30 at night completes 16½ hours on the air.

"In the interests of public convenience and necessity," to KOMO's large staff, has come to mean more than simply satisfying the Federal Radio commission. It is a formula expressing the tremendous task of serving the great Northwest, America's last frontier.

Who's Who In Broadcasting

Ackerson, Dave, Organist, KSTP.

Adams, Cedric, Master of Ceremonies, college programs, KSTP.

Adkins, Spencer, Trombone Player, and Composer, National Battery Symphony Orchestra, KSTP.

Adler, Oscar, Orchestra, NBC.

Aerials, popular male quartet which entertains WMAQ and WQJ fans, composed of Eugene Dressler, 1st Tenor; Paul Mallory, 2d Tenor; Fred Huntly, Baritone, and Frank Collins, Bass.

Ahearn, Kevin, the blue-eyed son of Erin, who is one of the most popular artists of Radio KPO, owes the start of his musical career to an old Irish school matron who heard young Kevin singing odd bits of Irish melodies while he was at play in the schoolyard, in the little Irish settlement where he was born. With tears in her eyes she predicted that some day Ahearn would make a name for himself singing the songs of Ireland.



Today, that prediction is a reality. Ahearn, who sings with all the natural sweetness of his Irish heritage, loves to sing, and he is untiring in his efforts to please, with the happy result of being approved by the vast unseen audience that listens to him singing on "Dobbsie's S&W" Health Exercise period from KPO every morning, 7:00 to 8:00 o'clock.

Hugh Barrett Dobbs heard him singing out on the Dipsea trail, a haven for Marion county hikers, one day and, recognizing his ability, engaged him for Radio work.

Ainsworth, Arthur, Announcer, WLW.

Alban, Theo., Tenor, NBC.

Albani, Olgo Medolaga, Soprano, NBC.

Albert, Maud, Contralto, WBAL.

Albin, Jack, and His Hotel Bossert Orchestra.

Allen, Harry, KDYL, comes from the University of Utah, where he was called a professor in public speaking, oration, etc. While still in his early teens, Harry had many accomplishments to his credit, including several seasons with the Moroni Olsen Players on the West Coast, having been identified with Burton W. James, Albert Ottenheimer and other well-known repertory players. Although he has been teaching, he continued to design the scenery for the Olsen Players. His scripts are always lively and full of entertainment.

Allen, Albert B., Engineer, WWJ.

Allen, Ida Bailey. Directs Women's programs over the Columbia Broadcasting System.

Allen, Mrs. James G., Soprano, WAPI.

Allen, James, Baritone Soloist, KSTP. Graduate McGill Conservatory, Montreal. Studied Boston Conservatory of Music. Church soloist, music teacher.

Allen, Stewart, the Singer of a Thousand Songs, KYW-KFKX. Born Dec. 23, 1893. Eight years on Keith Orpheum vaudeville. Plays eight different instruments. Played in Jimmy Hussey's orchestra a year and a half, as saxophonist and drummer. Spent seven years with famous Ja Da trio, three rollicking sailor boys from Great Lakes Naval station. Spent five years in Radio as entertainer, announcer and director. Hobby: learning songs that no one else sings.

Althoff, Charles, Fiddler. Columbia artist on the La Palina Smoker.

Ambassador Hotel Orchestra, WDAF.

Ambler, Frena, Announcer, Associate Program Director, KMA.

Amedio, John and Tony, Wurlitzer Accordion Boys, KYW-KFKX. John was born in Italy. Tony didn't like that country so chose America, in fact, Chicago. John has been playing accordion since he was in knee pants and has been featured in vaudeville from coast to coast. He has a leaning toward classics. Tony with his more modern instrument, the saxophone, bends with jazz. So the result is the pleasing accordion duets and accordion-saxophone harmony they offer KYW-KFKX listeners. Tony is also one of Chicago's orchestra leaders.

Amos 'n' Andy. Famous blackface team on the Chicago Daily News station. Correll and Gosden, originators of the team, are now staging their sketches on the NBC with WMAQ, Chicago, as the key station. The boys have gained a national reputation and their visits to many cities in vaudeville have been met with such acclaim as never before greeted Radio artists.

Amphion Trio, NBC.

Anderson, Arthur C., Announcer, KFAD.

Anderson, Maxine, Reader, Children's Hour, KSTP.

Anderson, Raymond F., Tenor, WAPI.

Anderson, Wesley, Organist, KSTP.

Andre, Pierre, Announcer, KSTP; continuity writer, newspaperman, former staff member WEBC, Duluth.

Anthony, Earle C., Owner, KFI.

Andrews, Caroline, NBC songbird who may be heard when her programs come out of New York.

Antiseri, Frank, South Sea Islander, NBC.

Apollo Male Quartet. This is the oldest known quartet in the Radio world, not in age, but from the point of view of entertaining. They sang over KYW in the old days. Now they are appearing once a week from station WBBM.

"Appleblossom" and "Moonshine" (Blackface), WBAP.

Apple Sauce Twins, KMA.

Archibald, Vernon, Baritone, the American Singers, NBC.

Arlington Concert Ensemble, KTHS.

Armbruster, Joe, Orchestra, WMAK.

Armstrong, Ballad Singer, KFI.

Armstrong, C. N., Baritone, WAPI. Member Birmingham male quartet.

Arnheim, Gus, Cocoanut Grove Orchestra, KNX.

Arnold, Gene, Baritone-Announcer, WENR.

Arnold, Gene, Artist, WENR. Claims to be most versatile artist in Radio, as he sings, announces, reads and does anything necessary in the studio.

Arnoux, G. C., Director-Announcer. One of the real old pioneers of Radio. You would almost expect his hair to be white. Few announcers have been on the air for seven years. He began his work at WBAP, Fort Worth, at the famous Texas station, and used to thrill his listeners with romantic tales of cowboys. Now that he is directing KTHS he has given up his cowboy ways and leads a quiet Radio existence. This may be due to Mrs. Arnoux.



Arnoux, Natalie, Violinist. Played the first note of music sent out over the station way back in the fall of 1924. She plays fortnightly on Friday evenings, and in between times directs her director husband, KTHS.

Asch, C. Elbert, Remote Control Supervisor, KSTP.

Askew, Mrs. Mary Drake, Pianist and Program Director, Auburn Studios, WAPI.

Aspinwall, Hugh, Announcer and Director of Farm Programs for WJJD, Chicago. Mr. Aspinwall has been active in Radio for a number of years and previous to his connection with WJJD, was announcer for WBBM and WMBB in Chicago.

Aunt Jane, WOC.

Aylesworth, Merlin Hall, President, National Broadcasting Company.

Ayres, Betsy, Soprano, NBC.

BACH, HELEN, Soprano Soloist, KSTP. Came to St. Paul from Red Wing, Minn. Graduate McPhail Music school. Soloist, "Garrott's Chocolateers" and "Sweetest Maid Program."

Bach, Alwyn, Announcer, National Broadcasting Company.

Baie, Rudy, Tenor, KMOX.

Bailey, George, Harmonica Leader of Novelty Trio, KSTP. Repertoire includes 500 selections.

Baily, Mildred, Caroler, KPO.

Baker, Elsie, Contralto, NBC.

Baker, Gene, Announcer, KOIN.

Baker, Norman, KTNT.

Baldwin, John M., Chief Operator, KDYL.

Barbre, Tom, Announcer, KDYL, Salt Lake City. While his Radio career is short compared with others on the nation's microphones, Tom is, notwithstanding, one of the real popular western announcers. Injecting enthusiasm and personality into his work, he captures that "it" which the listeners use as a classification of announcer's ability. He has been at KDYL one year, and his story is an interesting one. Philip G. Lasky, manager of KDYL, while on a trip to Denver, happened to hear Tom broadcasting a "ringside" report of a marathon dance which was in progress. After meeting Tom incognito, Mr. Lasky found that he was an apprentice at the microphone, but was found to be exceptionally good on dances. KDYL's manager immediately engaged him to come to Salt Lake City to handle the marathon dance broadcast which was to start in that city following the Denver race. His work at the dance floor was so well received by the Salt Lake listeners that he became a permanent feature at KDYL.



Barnes, Pat, Announcer of WGN. Gold Cup Winner of 1927. Mr. Barnes was interested in motion picture productions before he went to war and only studied voice incidentally. When he came back from France, he produced "A Buck on Leave," which was very popular and which toured the United States. He tried to get big producers interested in it for the motion pictures but it was too soon after the war. As director and announcer of WHT he has won a large following. Pat has that Irish sense of humor which always adds spice to any program he may be directing. He even announces market reports in a droll way. Pat is also program director of the National Radio Advertising company. During his present regime at WGN, Pat has enjoyed unusual opportunity with his original skits in which he alone takes the part of several characters.



Barnet, Jack, Program Director, KGW, formerly of KEX, Portland, is an old hand at the Radio game. He received his early training at KDKA, Pittsburgh, and showed such a keen appreciation of what a Radio audience wants that he became program director of the Western station.



Barnett, Stanley W., Announcer, WBAL.

Bartholomew, Marshall, Tenor, National Broadcasting Company.

Batton, V. S., Assistant Announcer, WDAF.

Baur, Franklyn, Tenor, NBC.

Baxter, Phil, Orchestra Director, KVOO. Widely known as a composer of popular song hits, among which is "Ding Dong Daddy and Piccolo Pete."

Bazemore, Rebecca, Contralto, WAPI.

Beachcombers, Hawaiian Quartet, KSTP. Marshall Storey, Royal Storey, Bud Wendt, Hartley Wendt.

Beadles, J. Robert, Chief Announcer, WRVA. When the new 5,000-watt transmitter of WRVA goes on the air very soon, Mr. Beadles' voice may be heard in many parts of the world now unthought of it. With the old 1,000-watt set, this station was heard in every state in the Union, Canada, British Columbia, New Zealand, Australia, Hawaii, Honduras, Panama, Mexico, Bermuda, and other distant points. Mr. Beadles is one of the old-time announcers and has been with this station for many years. Few listeners realize that the pianist and accompanist they so often hear is no other than Mr. Beadles, who is an accomplished musician.



Beale, Art, Staff Pianist, KFEL. There would be more mash notes than there are for Mr. Beale, if his fair listeners could see how handsome he really is. Everyone at the station feels that he should go to Hollywood, where his good looks would be appreciated. However, Mr. Beale is more interested in his Radio work and music than in having his physiognomy admired and has proclaimed his devotion to the position of the invisible entertainer. Here he feels you more fully reach the individual and he enjoys those daily contacts with his friends. When a few minutes' entertainment is needed, every one in the studio simply calls on Art because he can play anything from jazz to classics.



Beane, E. A., Consulting Engineer.

Beck, Marshall, Announcer, KOB.

Bechtolt, Howard. University of Chicago Spanish authority who stages Radio Spanish lessons over the Chicago Daily News station WMAQ regularly.

Becker, F. A., Tenor Soloist, Pianist, KSTP.

Belkin, Beatrice, Soprano, NBC.

Bell, Aylesworth, B, Announcer, WHEC. For almost 19 years he occupied the pulpit of a Congregational church. He has associated himself with Radio because he believes it is an important medium for reaching people.

Bellows, H. A., Announcer, Manager, WCCO.

Bem, Stanislas and Eugenia, with their violin and cello entertain frequently from KGO. They often tour the Southern California stations and so are known in that part of the state as well.

Benedetto, Guiseppi D., Lyric Tenor, National Broadcasting Company.

Bence, Robert, a new addition to the celebrated staff of announcers of KPO, at one time rode the range atop a cow-pony and thrilled matinee worshipers as an idol of the stage. "Bob," like Clarence Tolman, KPO tenor, and "Bill" Simmons of the KPO Revue, used to swing a mean lariat but in a different section of the country. Tolman threw the bull up around Idaho. Simmons down Colorado way, while Bob held forth up at Washington and Oregon and for a time down in Texas. Bob, like Tolman, is a dark handsome sheik of the saddle, standing 6 feet 2 inches in height. No wonder he set many hearts aflutter as an actor on tours that took him through the North and Middle West. He teamed with his brother William Bence and traveled the Orpheum and Pantages circuits. His brother is still on the stage. Bob's ability to imitate and talk the dialect of many nationalities, including Chinese, Japanese, Italian, Scotch and Irish, makes him a valuable asset to Radio as he can be utilized in many productions.

Benton, Sam, Station Announcer and Tenor, WAPI.

Berquist, Bernard (Whitey), pianist, Jules Herbuveaux, KYW orchestra. Born and raised in Geneva, Ill. Educated in public and high schools of same place. Studied piano from rompers to long trousers. Started shaving and playing with professional orchestras simultaneously. Toured with vaudeville orchestras until Irene Castle, then in her heyday, decided he should become her accompanist for vaudeville. He agreed and played for her and accompanied her farewell tour. Later he played with Arnold Johnson, Benny Meroff, Isham Jones, Gene Goldkette, and for the last three seasons with Jules Herbuveaux both on and off Radio. He has several song successes to the credit of his pen. During his orchestral career he has made phonograph records and has been heard on the National Broadcasting chain. His hobby is crawling into a huddle with the Steinway or Baldwin, whichever happens to be the cuddliest at the moment and losing himself. He has a sweet wife and, according to his own statement, has a yen for automobiles . . . not the horns.

Berton, Vic, Drums, Tympani, Columbia Broadcasting System Dance Band.

Berwin, Bernice, KGO Players, KGO.

Besrodny, Gregory, Concertmaster, Columbia Broadcasting Symphony Orchestra.

Bethel Choir and Quartet, Negro Spirituals, WSUN.

Bethmann, Dail, Baritone, NBC.

Betts, Robert, Tenor, KMOX.

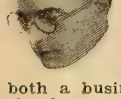
Beuchler, George, Announcer-Baritone, NBC.

Biggar, George, Farm Programs, WLS. An old timer on the WLS mike despite an absence at WFAA, Dallas; WSB, Atlanta; and KMBC, Kansas City, where he took charge of the Sears, Roebuck farm and home service programs. Supervises productions and does a bit of announcing. Is married and has two children, a boy and a girl.

Biljo, Peter, Director of "Around the Samovar" and "In a Russian Village." Columbia Broadcasting System features. Mr. Biljo is an authority on Russian music.

Bill, Edgar L., Director, WLS. On the job since the station opened in April, 1924. Was director of Sears, Roebuck Radio service over stations WMC, Memphis; WSB, Atlanta; WFAA, Dallas, and KMBC, Kansas City, until Prairie Farmer weekly bought WLS from Sears. Knows farmers and their work. Been associated with farm organizations and Illinois newspapers all his life. Believes Radio should be a "handshake and a smile," and sees that WLS holds to that belief. Folks call him "Ed."

Billings, H. Ford, Director of Crosley Broadcasting. Mr. Billings came to WLW on May 1 to take over the direction of station WLW. He is now director of WLW-WSAI. He was for three years director of station WTIC, Hartford, Conn. While there, he furnished a number of radio programs to the network stations using his own station as the key. He is both a business man and a showman. In the few months he has been in Cincinnati, the two Crosley stations have achieved a new reputation for excellence and originality of programs.



Bily, Jan, First Violin, KSTP. National Battery Symphony orchestra.

Birkenholz, Arcadie, Violinist, National Broadcasting Company.

Birder, Cecil, Tenor Soloist, KSTP. Received training from Dudley Buck of New York. Studied abroad 3 years with N. Y. Light Opera company, and Glandalvugh Opera.

Birmingham Male Quartet, WAPI.

Birnbaum Emil, Orchestra Leader, Violinist, KOMO.

Bittick, Gerald, Violinist and Banjoist, KVOO.

Black, A. J., Announcer, CNRM.

Black, Frank, Pianist, NBC.

Black, Ormond O., Director of Physical Exercises, WAPI.

Blackwood, Mrs. H. O., Soprano, WLAC.

Bliss, Beryl Brown, Soprano, KVOO.

Blevins, Lee, Trombone, KSTP.

Bloom, Abe, KFRC Joy Boy, says hay! hay! at the end of his songs, and here is the story. Many years ago, the small boy, Abe Bloom, was selling papers on a street corner in his home town, Harrisburg, Pa., when Gus Edwards happened along. "Hey, boy, do you sing?" asked Gus, who was attracted by the quality of the voice Abe was using in shouting his wares. Abe thought he might sing a little, and was handed a silver dollar after being asked to report at a certain theater in town that night. Abe concluded he'd follow anybody any place who was soft enough to hand out silver dollars. At the theater Lou Silver, Gus Edwards' musical director, was singing Sunbonnet Sue. "Can you sing any songs?" Gus asked Abe. "I can sing the one that man is singing," was the reply. He did, and he sang it an octave higher than it was written without knowing the difference. "Hay! hay!" shouted the surprised Gus Edwards. And that may be the reason Able Bloom often says hay! hay! at the end of his songs. Incidentally he was with Gus Edwards for six years following his first rendition of Sunbonnet Sue.



Bloomquist, John, Harmonica Player, KSTP.

Blunck, Victor, Flute, KSTP.

Boneil, Bob, Announcer, WTMJ, formerly WEBH and KYW.

Booth, Clarence, Bassoon, KSTP.

Borodkin, Herbert, Violinist, Lenox String Quartet, NBC.

Borroff, Eddie, WENR, formerly with KYW. Graduate of the University of Chicago is pioneer announcer of KYW. He came to the studio as a pianist and player of drums and snares, but showed that he had ideas which made the programs more interesting and entertaining and so, although he has a fine Radio voice, he spends his time seeing that the station's features run smoothly.



Bouchiere, Victoria, Soprano, KSTP. Received musical training in Germany.

Boulton, Robert L., Announcer and Productions, WLS. Directs his WLS Showboat hour production each Friday night. A former track star of Carthage college and holds several state records for running. Now does running for the microphone on the "Town Crier" club for cooks each week over WLS.

Bowes, Major Edward, Director of Capitol Theater Family, National Broadcasting Company.

Boyes, Edwin G., Engineer, WWJ.

Boyle, John T, Announcer, WJAR.

Boynton, Wesley L., Lyric Tenor, guest artist of Major Edward Bowes, NBC.

Bozenhardt, E. T., Director of Physical Exercises, WAPI.

Brace, Celia, Violinist, of Trio, WBAL.

Bradford, Anne, Home Service Features, WEEI.

Branch, Harold, Tenor Ballad Singer, NBC.

Breen, Edward, Announcer, WHO.

Breen, May Singhi, Ukulele, NBC.

Breidenstein, Grace, Mezzo-Soprano, Program Arranger, KOMO.

Brehm, C. M., Violinist, KVOO.

Brendel, Gretchen, Contralto, KPO. Has a voice particularly adapted to Radio. She has appeared in many of the Keith-Orpheum theaters.

Breslaw, Ben, Monologist, KSTP.

Bridges, Chad, Baritone, WAPI.

Brinkley, Jack, Announcer, NBC.

Britt, Horace, Cellist, Lenox String Quartet, NBC.

Broemer, Helen, Cellist of Trio, WBAL.

Brokenshire, Norman. A veteran of the microphone, having broadcast for the last four or five years. He has become one of the important voices of the Columbia Broadcasting system.

Brown, Gene, Publicity Representative, WBAL.

Brown, Bobby, veteran of World War, having served 13 months in France. After the Armistice he was given a ukulele and spent all of off-duty time entertaining in hospitals in France. This accounts for his title of Bobby Brown and his "Overseas Uke." Eight years ago, Bobby started with WDAP. After a year and a half he joined the staff of KYW. Here he stayed for two years and a half. Then followed months of theatrical work as master of ceremonies for numerous B and K units. Came back to Radio at WGES, where he stayed for another year and a half. Again the footlights lured him away from the microphone, only to have him return to his old love Radio, this time at WBBM. No one who has heard Bobby croon into the microphone forgets his sympathetic voice.

Brown, Frederick, Baritone, KPO.

Brown, George Frame, plays part of Matt Thompkins in Thompkins Corners, NBC feature. He was born in Seattle, Wash., and studied to be an architect. Was in the A. E. F. for 21 months. Discharged in France and attended Beaux Arts. On the stage in United States. Created Matt Thompkins for Radio and directs and writes it now. Lives at 78 W. 55th St., New York. Has brown hair and eyes, weighs about 190 pounds and is 5-11 tall. He is 34 years old.

Brown, Grace, Ukulele Lady. Another winsome lass who is a prime favorite with Hot Springs Station fans. She plays and sings popular numbers at KTHS.

Brown, Kirtley, Announcer and Director of Auburn studios, WAPI.

Brown, Orrin, Announcer, KPO.

Brown, Ray Frances, Organist and Director of Music of Fish University. Mr. Brown will be heard over WLAC each week during the coming winter season, and is an accomplished organist, WLAC.

Brown, Thelma, of KTAB, is a novelty even in this age of jazz. She is a real honest-to-goodness exponent of the blues, and hails from that race so famous for its colorful harmonies and complicated rhythms. Miss Brown is also an interpreter of Negro spirituals in a manner which would do justice to many singers of extensive training. This pretty little singer is a co-ed at University of California.

Brown Trio, Alix Brown, Cello; Horace Brown, Violin; Bertha Mitchell, Piano; WSUN.

Brown, Tommie, Staff Artist, Singer. A Radio breaker of feminine hearts. KTHS.

Brown, W. C., Baritone. Sings all sorts of music from opera to ballad, KTHS.

Browne, Bradford, Production Manager and Continuity Writer of Columbia Broadcasting system.

Browne, Harry C., Senior Announcer, Columbia Broadcasting System.

Broza, Stan Lee, Announcer-Program Director, started his career six years ago in New York City. Has been voted four times the most popular announcer in Philadelphia and has been voted the most handsome man in the Radio field. WCAU.

Brubaker, Ione, Studio Accompanist, WSUN.

Brugere, Winifred, Six-Year-Old Soprano, KSTP.

Brzinsky, Frank, Accompanist, WCCO.

Buckles, C. W., Tenor, WFLA.

Buckley, Taylor, Baritone, National Broadcasting Company.

Buddinger, Harry, presides over percussions in KYW staff orchestra. Aside from littering up the studio with tympani, chimes, celeste, vibraharp and two or three dozen cymbals, drums and chromatic cowbells, KYW will never run out of trick acoustic effects, for when the occasion arises, Harry always says, "Oh, I've got that one home. I'll bring it down."

Bullock, James, Tenor Soloist, KSTP.

Bundesen, Dr. Herman N., is now Health Editor of The Daily News and medical advisor of the sanitary district. The former health commissioner of Chicago presents "Health and How to Keep It" on The Daily News broadcast programs regularly. WMAQ.

Burbank, Marie Keber, Contralto, WHAM.

Burbig, Henry. Comedian, author, dialectician on Ceco Couriers every Monday night over WABC and Columbia Broadcasting system.

Burke, Lucille, Soprano, WJR.

Burkell, Viola, Organist, WFLA.

Burden, Stanley S., General Manager, WHEC. He took over the station in 1928 and raised the number of employees from three to thirty. Due to his management, the programs have improved to such an extent that this station is now allowed to broadcast on 500 watts during the evening program.

Burdette, Robert, WSAI announcer and program manager, is a graduate of Wittenberg College and holds the degree of Master of Arts from the University of Illinois. Curiosity led him to WSAI last year to call on an old college chum in an official capacity there. Burdette's resonant voice and conversational ability suggested a microphone test. Ten minutes later he was added to the WSAI payroll. When the station was taken over by the Crosley Radio Corporation, Burdette was retained.



Burleigh, Wilbur C., Studio Accompanist of Houghton and Dutton, WEEI.

Burlen, Robert, Continuity Writer, Announcer, WEEI.

Burling, Lamar, Pianist, KFAB.

Burns, Jane, Program Director, KGW.

Burroughs, James, Concert Tenor, Italian, Spanish, French and German repertoire, KMTR.

Burton, Charles W., Superintendent, WEEI.

Bushnell, Ernest, Announcer, CKNC.

Butler, Carlton E., Reads News Flashes, Sports, over WBBM. Mr. Butler was a Radio operator at sea during the War and afterwards. This gives him a familiar feeling when he faces a mike.

Butler, Howard, NBC. Is one of the most versatile men in the Radio field. He has been a newspaper man, a minstrel man with Gus Hill. Worked for the American Legion procuring free entertainment. He has even painted pictures which—wonder of wonders! —sold, and now he has turned his back on all these professions and comes to Radio. His versatile character makes him fit into this air entertaining where his vivid imagination and his ability to dramatize serve him in good stead. A knowledge of human nature from his newspaper work, and ability to make the other fellow laugh from his stage career and the ability to paint a picture—all make him unusually pleasing to the listener who must depend upon him to be their eyes and their ears.



Buttolph, David, Pianist, NBC.

Buyers, Al, and His Accordion Orchestra, broadcast from WEBC, at Duluth, through KSTP.

Byron, Dorsey. Blues singer feature on "Doc West" of the Columbia Broadcasting system.

CABOT, Caroline, Shopping Reporter, WEEI.

Cafarelli, Mme. Helen, Dramatic Soprano, KYW.

Caffey, Rudolf, Tenor, Classics, WFAA.

Calder, Gorden, Announcer, CKNC.

Caldwell, Mrs. Charles, Contralto, KTHS.

Caldwell, Nate, The First Minstrel of the Air. Chief Announcer at WBBM for several years. Now Chief Announcer and Assistant Manager of KOIL.

Caldwell, Mrs. Robert, Contralto, WLAC.

Cameron, Jane Holland, Contralto Soloist, KSTP. Musical training includes several years abroad under leading masters such as Eliza Kalisky, Berline, Vincenzo Vannini, Florence, Italy. Studied under Herbert Witherspoon and Richard Hageman. Made concert debut abroad.

Camp, Eney, Baritone, WAPI.

Campbell, Mrs. Blanche, Contralto, WSM.

Campbell, Walter N., Director-Announcer, WAPI, formerly at WLAC.

Campbell's Serenaders, KVOO.

Canfield, Bob, and his Ramblers were formerly with the Washington and Youree hotels, Shreveport, La., also with the Flamor, Kansas City, Mo., and the Old Mill Dance ballroom, Topeka's largest and finest ballroom. Bob is director and pianist for the orchestra and is a former member of Frank Silver's band. He also has been with Pathe and Perfect records. He is a composer, having composed a number of marked song hits, among which are: "I Know I'm a Fool," "I Love the Dawning," "Don't Think I'm Blue" and "Louisiana Moonlight." This is WIBW's most popular orchestra.

Capell, Richard L., Dramatic Director, KOIL.

Capper, Arthur, U. S. Senator and owner of the Capper publications and WIBW.

Card, Mrs. G. W., Pianist, WSM.

Card, Mrs. Harper, Whistler, WSM.

Cargill, S. H., Marimba Soloist, WCCO.

Carlin, Phillips, Announcer. He is a product of New York City and showed his gift for oratory early by carrying off the stellar honors in elocution at Public School 65 and later in the debating contests at DeWitt Clinton High School. At the New York University he continued oratory, winning high honors at that subject. He also served in the World War. His is the voice with a smile. National Broadcasting Company.



Carmean, Ormah, Announcer, KMA. Manages the woman's program and acts as hostess to the visitors.

Carpenter, Hugh, Operator, KVOO. Graduate of Hastings college, formerly with KFKX.

Carpenter, A. H., Bass, Member of Apollo Quartet, WBBM.

Carpenter and Ingram, the original Harmony Girls and Members of the WLS staff almost since the first program. Into Radio out of vaudeville. Full names? Yes—Edith Carpenter and Grace Ingram. Single!!

Carr, Kenn, is popular artist at WHK, entertains the fans with piano shambles.

Carroll, Martha, Violinist, WLAC.

Carroll, Mrs. E. F., Soprano, WLAC.

Carsella, John S., Trombone, Jules Herbeveaux KYW orchestra. Johnny is one of the debonnair, black-haired, dark-complexioned devils all fair fans like to visualize as their favorite Radio artist. His musical education began when he was twelve years old, when in his native Chicago he with others of his flock of lusty lunged newsies betook themselves to the Chicago Newsboys band. He was a member of the band when it was awarded first honors in competition in Brooklyn in 1917. Since then he has played with such famous orchestras as Paul Whiteman's Collegians, Muggsy Spanier and his recording orchestra, and Fio Rito's orchestra. His hobby is shooting movies from airplanes, then showing them on the white walls of the orchestral studio at KYW.

Carter, Helen, One of the Cornhusker Trio, KMA.

Carter, Jack, the Boy from London, KMX.

Carter, John E., Tenor, WLAC.

Carter, R. J., of Nick Carter's Band, WLAC.

Carter, Margaret, One of the Cornhusker Trio, KMA.

Carter, Murray, Tenor, KOIN.

Carter Trio, KSTP. Father, son and daughter. "Dusk in Dixie" program.

Cartwright, Paul, Reeds, Columbia Broadcasting System Dance Band.

Case, J. Fred, Studio Director, KVOO.

Cavalli, Aida, the KPO Revue artist whose work consists of "songs that are different" and comic patter, was formerly a bright star of the Moving Picture colony at Hollywood before becoming a Radio star. Her impersonations and dialect are bright spots of the Big Revue program of the Hale-Chronicle station held every Monday night, 10:00 to 12:00 o'clock. The variety of the productions which she puts on is one of the things which makes her so very popular with the fans. She can give you as many different pictures as there are people in San Francisco. She adds to her touch of comedy that little note of pathos which is so attractive over the microphone and can touch your heart in a tender spot more quickly than most entertainers can.



Cason, "Bob," Popular Pianist. Mr. Cason is Nashville's pioneer broadcaster and is unquestionably one of the most popular in Nashville today. He has been with WLAC as Staff Pianist since July, 1927. WLAC.

Cass, Carl, Dramatic Reader, KSTP, formerly with Goodman Memorial theater, Chicago. "Scenes Poetiques" program.

Cassell, Albert, Engineer, WWJ.

Casserly, Jack, Announcer, KWK.

Cassin, Marigold, Monologist, WOC.

Cassinelli, Dolores, Soprano, NBC.

Castilian Orchestra, Mexican String Band, WFAA.

Castleman, Gladys, Soprano, WLAC.

Cathryn and Caroline, Ukulele Girls, KVOO.

Caughey Trio, KVOO.

Causey, Grace Parker, Reader, KVOO.

Chamberlin, Francis S., Announcer, WMC.

Chambers, Dudley, Tenor, Organizer and Arranger of The Rounders, National Broadcasting Company, Pacific Coast Network.

Chambers, Arabelle, Blues Singer, KYW-KFKX. When Arabelle was six, her parents placed her on a piano bench and persuaded her to take a music lesson. But Bach was not quite modern enough for her enthusiastic spirit. Then one day Arabelle began to play and sing popular tunes. Her success was immediate. But she didn't stop at these things, for she was an accomplished toe dancer in Indianapolis theatres. And along with her entertaining, she gave a part of her time to Butler University, where she was one of the most popular campus co-eds. Then along came radio, which found her soprano blues particularly adapted to the microphone. She became a star over WFBM, Indianapolis. Then a leading Cincinnati theatre starred her with its stage band. But Radio called her home. And since March she has been heard from the Herald and Examiner Station KYW, on the Merrymakers' program. When the television comes along, there's a wonderful blonde treat for radio audiences in the person of Arabelle Chambers.

Chambers, J. A., Technical Supervisor of WLW-WSAI.

Chambers, Wallace, Pianist, WAPI.

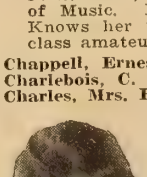
Chatfield, Gerard, a pioneer Radio program builder, is program supervisor of the National Broadcasting Company. Among his achievements during his seven years of Radio may be listed the origination of continuity, the first successful nationwide broadcast of an opera, and the establishment of the Pacific Coast network of the National Broadcasting Company. Mr. Chatfield comes well equipped, having studied voice, piano and choir singing.

Chapman, Margaret, Secretary and Staff Accompanist, WADC. Came to station in June, 1927, from the Oberlin Conservatory of Music. Plays cello, piano and banjo. Knows her "da-da-dots" and holds a 1st class amateur license.

Chappell, Ernest E., Announcer, WHAM.

Charlebois, C. A., French Announcer, CFCF.

Charles, Mrs. F. G. Known to Radio fans as Ann. One of the most successful of the women announcers. Her voice has been heard from WEAO since the station went on the air and the well directed programs have been planned by her. She is even one of the artists and is well known for her violin solos. Her success is due to her modesty over the air.



Charlton's Musical Saws, Huey and Frederick, WFLA.

Cheesebrough, Mrs. Beatrice S., Reader, KOIL.

Cheeseman, Margaret Jarman, Contralto, KPO.

Cheney, Mary Alice, Children's Hour, WSAI.

Chenoweth, Wilbur, Pianist, Pipe Organist, KFAB.

Cheskin, Dave, Concert Director, WMAK.

Chicago Philharmonic Trio, Theodore Katz, Violinist; Lois Colburn Richl, Cellist; Doris Wittich, Pianist, WHT.

Chields, Mrs. E. P., Contralto, KTHS.

Chodat, W. H., Announcer, CNRM.

Christiansen, Carl, Announcer, KPO.

Christensen, Paul, Orchestra, WHO.

Christine Parsons Trio, KVOO.

Chuck and Ray, Harmony Team, WENR.

Church, Wilda Wilson, Director of KGO Radio players. Mrs. Wilson has been producing dramas for the last four years. No one else knows as much about the background, scenery and stage craft of this new art as this little lady.

Chlupsa, Karl, Horn, Columbia Broadcasting System Symphony Orchestra.

Cinderella from Georgia, a "Crooner," WFAA.

Cisler, Stephen A. Announcer of National Barn dance and Merry-Go-Round, WLS. Been on the air five years. Paid way through university with Radio work at WAMD, WDGY, KTHS, WLS. Came to WLS in 1928 from chief announcership at KUOA, Fayetteville, Ark. Handles all publicity for station. Goes hunting in the mountains of the South each summer for talent to use on Barn Dance. From Arkansas and proud of it. Inclined to play the jewsharp on the slightest provocation.

Cisler, Steve, Announcer, WLS.

Clark, Bob, Organist, WWJ.

Clark, Bobbie, Scotch Comedian, WADC.

Clark, Donald H., Announcer, National Broadcasting Company.

Clark, Helen, Contralto, National Broadcasting Company.

Clark, Howard E., Station Manager, WJAS.

Clark, John L., Program Director of WBZ-WBZA. Graduated from Lehigh University in 1922. During his college years he devoted himself to English literature, history and dramatics. He entered the Radio field in 1923 and became Program Director of WHT. After a year with this station, he joined WSWS in 1926 as Director and Chief Announcer. In 1927 he went to KYW as Chief Announcer and Continuity Expert. March, 1928, became Director of the New England stations.



Clark, Robert T., Tenor, WLAC.

Clarke, Gordon, KSTP, Baritone. Pioneer Radio Singer.

Clarke, Robert, Organist, WWJ.

Clarkson, Harry Irving, Bass, KVOO.

Clausing, LeRoy, KSTP, Consulting Engineer.

Clearwater Scarlet Guards, WFLA.

Cleveland String Band, KVOO.

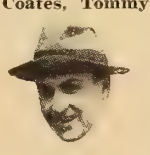
Clicquot Club Eskimos and Harry Reser, NBC.

Cloyd, Blanche, Golden Voice Soprano, WFLA.

Clyborne, Mildred, Con alto, WCCO.

Clyde Spencer's Orchestra, WWNC.

Coates, Tommy Pattison, formerly of WGN, is appearing as announcer and feature entertainer at KSTP of St. Paul. Tommy spent considerable time preparing the new domicile for Mrs. Coates, and Tommy Pattison Coates, III, the new eight-pound addition to the family, who have just moved to St. Paul. Before coming to KSTP, Mr. Coates originated the Book Worm period, one of the most popular features of WGN, and his own "Tommy's Soiree," a program which brought classical music to late-hour listeners, also rated with the outstanding programs of that Chicago station. He gained national popularity early in life as the boy soprano soloist of the famous Paulist choir of New York. Later his audience was enlarged with his solo work at WEAF, and he is now singing director and handles the evening programs from KSTP.



Cockrell, Edna, Soprano, KVOO.

Cohen, Nathan, Xylophonist, WBAL.

Coleman, R. J., Announcer, WEAO.

Coletti, Bruno, Cellist of KGW Symphony orchestra.

Colf, Howard, KSTP. One of the youngest Northwest violinists. Selected by Henri Verbrugghen to come to Twin Cities, Concert-Master National Battery Symphony orchestra.

Colhoun, Adams, The Voice of WFAA, WFAA.

Collier, June, Orchestra Director, KVOO.

Who's Who in Radio will be continued in the November Radio Digest. The number of Radio entertainers has grown so appreciably it would take too much space out of one magazine to print the complete list. But you can clip these pages and paste them in your scrapbook, adding the other installments as they appear in each succeeding issue.

Short Waves and Spark Gaps

CHATTER and Small Talk Concerning the Folks You Hear and Read About in Radio

By Marcella

OH, MY dears, I have the most exciting news. Pat Flannigan held my hand, and I was so scared, simply frightened to death. It was thrilling. You see, I broadcast from WBBM and I couldn't face that microphone all by myself. Pat is such a dear, anyway. He smiled at me just as he is in this picture and gave my hand the kindest, loveliest squeeze and then I could really go on. I want to tell you that since then I haven't been half so critical and snippy about other people. Why, when you get up there and know that thousands and maybe millions of your friends are listening to you, you get out of breath and your hands shake and well, if you haven't got Pat, you can't go on. If you ever do have to broadcast, just wire Pat Flannigan, care of the Wrigley Building, Chicago, and I am sure he will be glad to come and help you. By the way, Pat isn't married either and he loves blondes.



* * *

There is such a lot of romance that I simply don't know where to begin. In the first place, I wrote to New York for you to find out all about the love life of the big Chain stars, and if my good friend Walter C. Stone didn't write that he was going on a belated honeymoon and wouldn't have time to answer my letter. Then I wrote to Florence Pierce and lo and behold, she was to blame for W. C.'s honeymoon and the two of them were going away together. They are perfect dears and I know that even if you haven't heard them on the air, 'cause they don't broadcast, you will want to wish happiness to two people who help to keep you informed about everybody.

* * *

That was the first romance and then when I wrote to WHK asking about Kenn Car who entertains every day with his piano rambles, my letter arrived right in the middle of his wedding. They couldn't spare him from the Cleveland station long enough to go to Elkhart to get his girl and she had to come up to WHK. They invited everybody in the station and it was the sweetest wedding, 'cause she is very pretty and he is quite handsome. I think this is a lovely romance because it shows that all men don't forget the girls they leave behind them.

* * *

C. B. inquires why we never use a picture of Louis L. Kaufman of KDKA. We have used his picture, but not for some time. Here is a new pose of him just as he sits when he is talking to you. Mr. Boyd writes, "No, Mr. Kaufman is not married and at the present time knows of no proposals. However, he enjoys the company of young ladies and finds much pleasure in taking the girls for a ride in his Studebaker car. He is a full fledged, prosperous young lawyer and is in the market for a wife. He has black hair, snappy brown eyes, is full of pep and enjoys Radio work. He has just served six years as announcer for KDKA." By the way, Mr. Kaufman announced at KDKA all the time he was going to college and now that he has graduated, he loves it so much he can't forsake it even for the fascination of breach of promise suits and divorces and everything. Isn't it exciting? Goodness gracious, it is three years more before we really dare to ask him girls.



You also asked, C. B., about Polly and Anna and Jack and Gene. I haven't heard from WLW about the two girls, but better luck next time. Our dear Jack, I liked him too, has been having difficulty with his voice or else nothing could keep him off the air. Jack and Gene are both attractive and young. I met them several years ago at a WLS birthday party.

* * *

Bobby, and I suspect you are a girl even if you are trying to mislead me, asks me what happened to Russ and Bill. I wrote Miss Carmean of KMA about it and found she had gone to Europe with Mrs. May and a lot of Radio fans. Isn't that interesting now? She'll come back, mark my word, with a ring on the third finger of her left hand. I have never known it to fail. I lost a perfectly good roommate that way. Anyway, Miss Ambler, who is assistant studio director, tells me that Russ and Bill have been in Chicago all winter. They were known as Tag and Lean. Does that help any? You remember that pretty Peggy Dooley of the Gypsy Trio of KMA? She got married the first of August. Gloomy Gus went down south somewhere to manage a station and I haven't heard a thing from him since. If anybody knows where Gayle Grubb, Gloomy Gus, is, please let us know, and also that slippery person Jack Little. As to your great question about chain program, Bobby, I really can't tell you. Don't know myself.

* * *

Paul of Baltimore, you certainly were nice to tell us all about those Baltimore changes. Thank you very much. In return let me tell you all I can about Marley Sherris. Unfortunately when I was in New York, he was the one man I missed in the NBC studios. If I go again, I shall just demand that he be turned over to me with no questions asked while I give him an inventory for you. The reason Mr. Sherris has such a lovely voice is because he is a real singer. Haven't you noticed how often a good announcer is a singer? Of course, I know you are not interested, Paul, in his matrimonial state, but some of the girls may be. He is married, lives in New York, is 46 years old. He has the kindest, most attractive brown eyes and plenty of sleek brown hair, and is 5 feet 7 inches tall. Don't you just love the way I demand their entire measurements for you and get a big company like the National Broadcasting company to furnish them, too? We really are a little inquisitive, aren't we?



* * *

Dear Mrs. F. S. H., of Keene, N. H., please do not feel that your correspondence is unbidden. I love to have you write me and as for your not writing your appreciation of Mr. Ruffner's work to the NBC direct, it would be a lovely thing to do. Your little letter of praise is real applause and if no one writes, how can anybody tell what Radio stars are really admired and loved. Now, let me answer your questions about Edmund Ruffner. He is called "Tiny" because he is the tallest man in the Radio world, only standing 6 feet 5½ inches tall. He weighs 195 pounds and this should give you a picture of a tall well built man who walks buoyantly. His hair is a pretty shade of light reddish brown and his eyes are soft gray. I know because I looked into them once. He is married, my dear, so don't lose your heart. You knew, of course, that he is now a guest announcer of the NBC, like Alois Havrilla. I thought you might be interested to know that he was born in Crawfordsville, Indiana.



* * *

Did you know that my friend Bobby Griffin was back at WHO. Welcome back, Bobby. It seems so nice to hear your voice again. I shall never forget the time that Bobby took me out to the cabaret to hear Guy Lombardo's orchestra. Bobby is such a perfect gentleman that it is a real treat to go anywhere with him. And I was doubly thrilled, Elizabeth Ann, because Guy came and sat at the table with us. There's a handsome man. He has those melting brown eyes and sleekest of sleek black hair. I wonder whether he is bringing his orchestra back to Chicago this winter. I never could find out, dear, whether he was married or not. You see, he may have been afraid to say no because every one of his fair fans might write to him, or he may have been afraid they might not if he said he was. All the Lombardo's come from Canada.

* * *

Fred, you asked me about getting the editor to use a whole page picture and a writeup of Wilfred Glenn. I want you to know that I am doing my best and it is apt to appear any issue. Of course you can't realize what an editor's desk looks like piled high with photographs, stories and news. If I can ever see even his nose over the top, I will communicate your request. In the meantime, I have a lot of information for you and his picture. When I wrote the NBC, Mr. Glenn was in Europe. The Revelers



were over there this summer looking for all new bits of music. Mr. Glenn is a colorful personality with a decided air of ruggedness and sincerity about him. He has sandy hair, bluish gray eyes, weighs about 175 pounds and is 5 feet 10 inches tall. Forty will catch the age nicely. He was born in California on a ranch, his father having been a pioneer settler. That is the reason Mr. Glenn is so very interesting. He lived part of the time in Alaska and Mexico. Just think, he never discovered until he was twenty that he had a voice. I hope you will write to me again, Fred.

* * *

Since you wrote me, Office Girl, William S. Lynch has been sent up to New York. Perhaps you know that. He is just twenty-two years old, has been in Radio for five years, is married and has a son a year and a half old and is considered one of the veterans of the studios. In addition to these accomplishments Mr. Lynch has brown eyes, dark hair and is six feet tall. You can see for yourself that he is handsome. His hobbies are golf and swimming and he likes to play baseball with the kids on the sand lots. He also collects turtles and considers turtle racing a major indoor sport and far more exciting than contract bridge. Doesn't he sound perfectly darling? ou know, he may be terribly young, but he knows a lot and he is so smart that they have made him Radio production manager. That means that he has to see that everything about a production goes off smoothly. Not so easy as it sounds when you think of thousands of people waiting to hear a program.

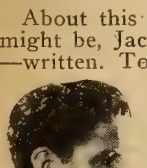
* * *

I certainly don't blame you for admiring Irma Glenn, of WENR, F. H., because she certainly is pretty. Did you know that she was being entered by WENR in the Radio beauty contest which is being conducted by the Radio Manufacturers' Show in New York? One reason she is so very charming is her daintiness. She is 5 feet 5 inches tall, and that is just about the right size for a woman. Her eyes are a soft hazel and her hair is a golden brown. Doesn't she give you the impression of being a girl who would be a wonderful companion? She is. She can dance, play golf, swim and ride horseback and that gives her that fresh out-door look the modern girl should have. She comes to Radio well equipped with vaudeville, concert stage and motion picture experience. You might say that Miss Glenn had lived and grown up with music because she began to study when she was only eight years old. For such a young girl, she has done an awful lot of things. How I envy her. She directed a theater in South America and also toured Europe as the leader of a girls' orchestra.



* * *

About this Rudy Vallee person much might be, Jack,—in fact much has been —written. To begin at the beginning, he was born in Westbrook, Me., 27 years ago—does not look his age, incidentally; the son of a druggist — nothing else like him in the family—and got his first musical experience from a mail order clarinet he bought on the installment plan. Evidently, objecting to the din of practice, the then-not-so-proud father, raised an awful howl about the son's frittering his time away with such gadgets. He wanted the boy to be another druggist. Youthful persistence won, however, and the very near future found young Rudy laboring in the local motion picture theater as "second assistant manager." The duties were manifold, but they did give him access to the musicians' room and an opportunity to practice—at the privilege of the musicians. It was one of these latter who advised the saxophone and another mail order resulted. So fruitful had been the correspondence tactics that the future great wrote Rudy Weidoeft, then the leading exponent of the saxophone, for a course of instruction. The master heeded the letter and sent a course of instruction, later giving the pupil personal attention. Young Rudy was next heard from at Yale, paying his tuition through a frequent manipulation of a "hot" saxophone. He deserted college at the end of his freshman year to lead a group of musicians at the Savoy Hotel in London. It was there he made his radio bow and was recognized as "good." Back in America, he returned to finish his education at Yale—still paying the bills with his music. After college he played the smaller towns with his Yale Collegians and eventually a New York night club drew him to the bright lights of Broadway. It was only a short while until the broadcast fans claimed him for their own and his career from that point is well known. Rudy—who, by the way, isn't named Rudy at all, but Hubert Prior Vallee; the Rudy being a tribute to Weidoeft—has been described as "tall, but not noticeably so," and weighs about 160 pounds. One of the girls in the NBC describes him as "long, blond head with curious eyes, slanting down toward the corners. A hard-boiled little red mouth —it would be called a 'rosebud' in a girl —with a rather full underlip. Expression poised a bit hard, coldly vivacious." She also discovers that Vallee's hair is "golden-bronze and looks marcelled." The eyes are a moot question—having been variously described as grayish green, bluish gray, gray and hazel. He's been married, but it didn't take, having been annulled or something some time back. Is that enough? Yes, the editor says he will use the picture of the whole orchestra soon. Two contributors asked me about Rudy, Jack, for his sister, and also Sydney.



* * *

Who in the world do you think I had dinner with? I know you never could in the wide world guess, Art Gilham, the whispering pianist. We had such a lot of fun swapping all kinds of tales and stories. Why, in one city, the whole fire department turned out to welcome Art. There isn't a single city in the United States he hasn't been in at some time or other. You know he always broadcasts as if he were very fat, and he really isn't. He is tall, slender and good looking. Everybody comes to the station to see Art when he is in town, and more than once he has nearly had a fight on his hands because no one would believe he was really Art Gilham until after he had broadcast. Oh, yes, now, don't try to make up a romance. Art is married. He has a very pretty blonde wife down in Memphis. She used to travel with him, but now-a-days, she stays home with the two boys and this gives Art a place to come home to, and is he proud of his family? Well, I will say he is.



* * *

Ellen, weren't you sweet to send me such a pretty pansy for my album. I put it in my scrapbook with all the little souvenirs I have of Radio stars and parties. You ask me about John Reed Tyson. He has gone to WIBO to direct the station. You know that is an important station now that the ABC chain programs are broadcast over it. Write to me again, dear.

* * *

Niagara Nell, I really meant to take the train to Buffalo and get all the information about that new Buffalo Broadcasting Corporation you were telling me about, but somehow I have been so very busy that I haven't done it.

* * *

Please excuse us, Thelma, for spelling your name wrong in the last issue. There isn't a thing new about Bernice. I wrote Mr. Tomy to tell her to be sure to come to see us when she played here in vaudeville last spring, but I expect she was too busy. Detroit is her home town. Outside of that, you simply cannot get any more information about the girl. She is growing up to be a mystery.

* * *

That awfully nice Walter Campbell, who is now at WAPI, Birmingham, got married last winter, Mary. He wrote me that he was a blond preferring blondes, and that, possibly, was the reason we got along so nicely as to correspondence. And you might have added, Walter, over the telephone.

* * *

Here is a letter from the south wanting to know something about a certain young man who announces for WAPI, Birmingham. I have just received a letter, Margaret, from Mr. Campbell, the manager, stating that Mr. Young is single and very susceptible to the charms of young ladies. He is an attractive brunette, with dark, bright brown eyes, and, best of all, does not possess a moustache. My dear, I am afraid you are not the only one interested in him because the telephones ring constantly with demands for his time and attention. The girls even come in to inspect the studio and incidentally, of course, Mr. Young. "It seems," writes Mr. Campbell, "that an attractive bachelor cannot avoid the ladies, but we are told Mr. Young makes no attempt to do so and is always happy to see and hear from them. He is always on the qui vive and we have yet to see the young lady who can get the best of his sparkling wit."



* * *

I got the funniest letter from Edward A. Davies, Director of WIP. Let me quote from it. "You ask me about romance. Here is all I can claim. Up-to-date I have had eight proposals of marriage, ten sets of pajamas, two turkeys, one case of grapefruit and a case of furniture polish. It may interest you to know that one of the proposals came from a young lady in Chicago, who was prompted to write by an article you had in your column. The most serious of the eight proposals was from a mother of eight daughters, who offered not only her portly self of 210 pounds, but a 90 acre farm, 20 head of cattle, three horses and a 1913 Ford. Realizing there was a catch in it somewhere, I learned that the lady was more anxious to dispose of her eight marriageable daughters by announcements over the Radio, than she was of acquiring her fourth husband." I thought you might enjoy this little tidbit. Mr. Davies went to Europe again this summer.

* * *

Marcella sees all, tells all. Ask her any of the burning questions that bother you.

Subtle Curves the Fall Edict

Modern Woman Dresses Simply

With Attention to the Figure— Nutbrown Summer Maiden to Remain in Fashion

By Madame Circe

WHAT the vogue of beauty will be this fall is impatiently awaited by more than one lovely young broadcaster because when all the Radio beauties of the United States are gathered together at the Radio Manufacturers' Show Association beauty contest to await selection as the Radio Queen of America, the present ideal of beauty will naturally influence the judges.

One of the entrants is Louise Fordham, whose picture you see in the center of the page. I chose her to illustrate this page because she seems to typify the modern girl. Notice how feminine she looks and yet how simply her hair is dressed. The modern woman is beautifully simple and yet not severe. She may have the most elaborate hair dress, but it must give the appearance of being smooth and chic. Perfect grooming is one of the important notes for fall.

Modern beauty is so well discussed over the air that there is no excuse for any woman not knowing exactly what is chic and lovely. Our idea of beauty has undergone a change even as late as 1929. We are ever changing and we have our little fads and fancies just as they did back in the gay nineties when the human figure was not at all what it is today.

The Baroness Edythe Diedrich, who broadcasts over Station WBBM, says that modern beauty is subtly feminine, and I think that is a good definition of the modern mode of delicately lovely curves, slightly tapering waist, small ankles, dainty feet and well shaped legs. The arms must be curved, but not heavy enough to look athletic, and the throat must lift proudly and carry aloft a head well coifed.

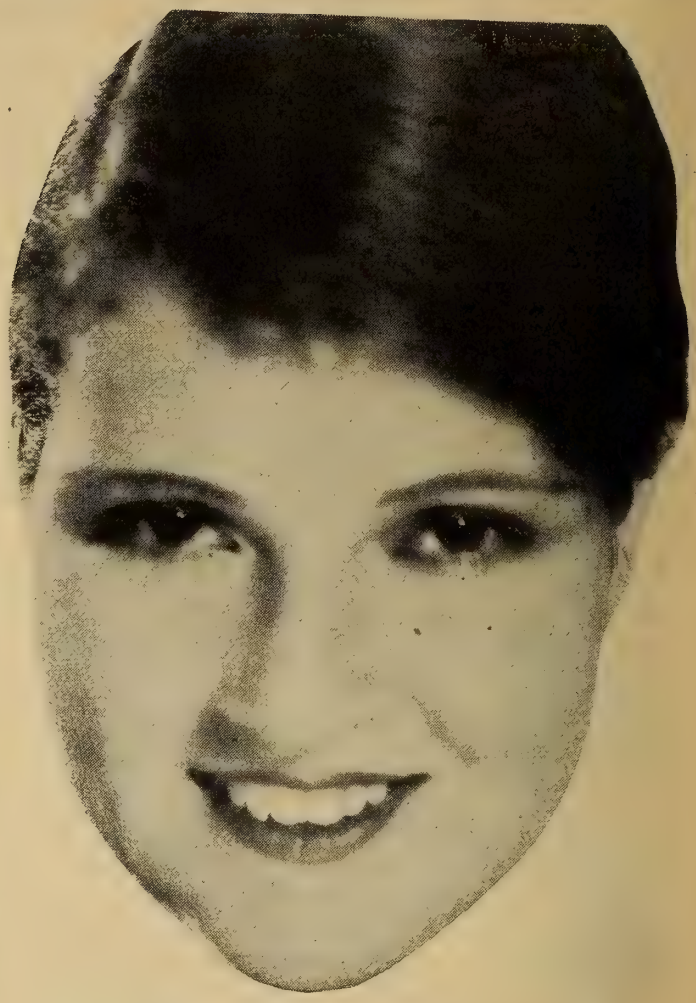
The figure comes in for a great deal of attention this fall because, although subtle curves are allowed, the boyish figure is passé and the overweight woman is as much on the outside of the mode as ever. She must discover the new methods of reducing which will not take away the flesh from the places it should remain, and yet will give her a symmetrical figure. I should advise tuning in on the various exercises of the day and a little attention to the proper diet.

EVEN though delicate curves are coming back into style, the 1929 beauty is not fragile in appearance. No girl of today is beautiful if she looks as if she were not strong enough to enjoy herself. Her delicacy, her curves, while not actually athletic, are the result of health, for health and beauty are still popular. All during the summer the vogue of suntan gave a golden glow of health to the cheeks of every woman who wanted to appear chic, and this transforming tan will not quickly depart from beauty circles. Of course, a woman must be true to her type and if she does not look well in this new form of cosmetics, she may be pink and white.

Princess Pat, who gives the daily beauty talks over KYW, says that summertan has transformed so many women that it will not quickly depart from fall fashion and that she expects the nutbrown maiden to remain awhile longer to enchant with the lovely texture of her skin. However, she feels that the girl who took her sunbathing with descretion will be more fortunate this autumn than the girl who actually let her skin weather in the sun and wind. Better to buy a subtly tinted powder that will give her this glow of health than to actually expose the delicate tissues.

For fall, the eyes are still important. We have just begun to learn the value of a little eye shadow and a little darkener on the lashes. Everything should be done to give the eyes tone and added beauty. The rouge on the cheeks gives sparkle to the eyes and the lips can be much improved by the right shade of rouge. There will be no radical change in autumn beauty, but with the lengthening of the skirt and the slight touch of the Empire style, will mean that every woman will have to take closer inventory of lines she has almost forgotten she possessed. Let me see how long is it since the waistline disappeared? It must be at least five or six years and here it emerges again to add allure to the feminine figure.

YOU will hear, as you wander about over the dials looking for your daily morning beauty chats, many discussions on the care of the hair, because the hair is a very important part of beauty. Georgia O. George consistently tells her listeners to take care of this particular crowning of a woman's beauty. Adele Nelson at WBBM also gives her audience a definite idea of what it means to have lovely tresses and what methods of treatment underlie its care.



LOUISE FORDHAM, petite blond soprano of KPO, is pretty enough to be one of the entrants in the 1929 beauty contest which will be conducted in New York City this fall for Radio stars. This dainty little beauty sings every Wednesday morning from 8 to 9 o'clock.

With all the experts telling you just how to care for your skin, there is no excuse for wrinkles and ugly lines. I wonder if many of us realize how much beauty talks have done to bring the beauty treatment right into the home and bring loveliness to every woman whether she is able to afford expensive treatments or not. When your face, neck or body is really in need of expert treatment, it is well worth the money to invest in a consultation with a specialist along these lines, but for the every day upkeep of the skin, you can gain a great deal of information about the technique of loveliness if you keep an open ear for the daytime programs.

BE SURE to Read the Craig Kennedy Detective Story on Page 12 of This Issue of Radio Digest

ARTHUR B. REEVE, author of "The Gigolo Mystery," has thrilled millions of readers with the adventures of Craig Kennedy, super-scientific detective. The mystery of the "Green Death" that killed Lola Langhorne is another masterpiece of adventure and deduction by the same man.

An even more thrilling installment of this enthralling mystery will appear in the NOVEMBER number of Radio Digest. Be sure to get your copy.

Dixie Cooking School Mistress

Collects Old Time Southern Recipes To Give Her Radio Audience



THAT everlasting problem of tonight's dinner is solved for WBAW listeners by Atlie Parman.

ATLIE PARMAN the culinary mistress of WBAW, Nashville, has been collecting the famous recipes of the South for years so that she could give these to her Radio listeners, not only of Dixieland, but of the North. To collect these recipes Mrs. Parman had to penetrate the kitchen of more than one old Southern family and persuade the old colored mammy to share her cooking secrets.

Mrs. Parman is known for the skill with which she has conducted the WBAW Modern Housekeeping and Cooking School. More than one young husband owes the success of his married life to the training his wife received through this cooking school, and many divorces have been averted because Mrs. Parman suggested such interesting and well balanced menus. The Radio cooking school has a definite place for the housewife, filling as it does a daily need to discuss her tonight's dinner with someone. Mrs. Parman has a large and appreciative audience.

The first recipe Mrs. Parman submits is typically southern.

Southern Corn Light Bread

2 pounds white corn meal
1 quart water
1 cup sugar
1 tablespoon salt
¼ cup shortening

Use 1 pint of water and 2 cups of the meal to make a mush, add 2 tablespoons of the sugar, 1 tablespoon salt and the other pint of water. Then stir in enough meal to make a stiff batter and set aside over night in a warm place to ferment and rise. Next morning add the remainder of sugar, melted shortening and meal to a thick, very thick batter. Pour into heavy skillet and bake in moderate oven 1 hour.

Put this in your Radio cookbooks with the following recipe:

Southern Biscuit

2 cups pastry flour (or soft wheat flour)
½ teaspoon salt
½ teaspoon soda
⅓ cup shortening
½ cup buttermilk or beaten up clabber

Sift flour, salt and soda together, cut shortening in, add milk, mix to a soft dough, roll to ½ inch thick and cut with biscuit cutter. Bake in hot oven 475 degrees F. 10 minutes.

The next recipe is a real old southern recipe.

Real Southern Barbecue

1 fresh pork ham (10 or 12 pounds)

Steam 1 hour, peel rind, jab about through the ham one and one-half or two inches apart, baste with a sop (southern term) every 30 minutes, cook in the broiling unit of gas stove for four to six hours.

To make sop:

2 cups of drippings from steamed ham
1 tablespoon red pepper (ground)
1 tablespoon salt
1 cup vinegar
1 tablespoon mustard
¼ cup sugar
Juice of 2 lemons

Mrs. Parman includes with her recipes an original one she has worked out for apple pie. She calls it an Apple Pie Custard.

Apple Pie (Custard)

Pastry, plain
2 cups flour (soft wheat or pastry)
½ cup shortening
½ teaspoon salt
Enough cold water to make ingredients stick together

Filling

2 cups apples, stewed and strained
2 eggs
1 cup sweet milk
1 cup sugar
2 tablespoons shortening
1 teaspoon nutmeg
⅛ teaspoon salt

Beat eggs, add milk, sugar, apples and melted shortening, salt and nutmeg, pour into pastry lined pie plate and bake at 400 degrees F. for 10 minutes, then reduce to 350 F. for 25 minutes.

This is the month when squash or pumpkin pie is much in demand and so Mrs. Parman sends a recipe:

Squash Pie.

1½ cups squash, thoroughly cooked
1 cup milk
½ cup sugar
1 teaspoon cinnamon
½ teaspoon salt
½ teaspoon allspice
¼ teaspoon mace
2 eggs
1 tablespoon butter

Put all the ingredients, except the eggs and the butter, in the double boiler, bring to the scalding point. Beat the eggs well; add them to the hot mixture. Stir until it starts to thicken. Add the butter. Bake the empty crust to a very light brown. Pour the hot filling into the prebaked crust without removing it from the oven. Bake the whole pie in a moderately hot oven until the filling sets.



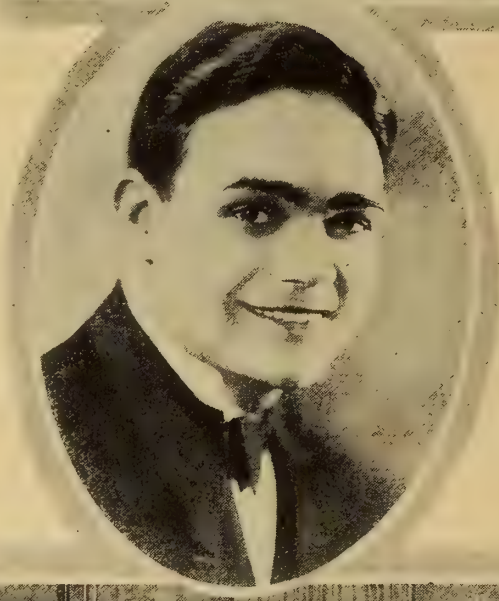
"OUT of the frying pan, into the microphone," is the novel method used by Martha Crane, WLS home adviser, to put across cooking demonstrations and talks on the air. The microphone, placed close to the stove, enables the listeners to hear the meat sputtering in the frying pan, water boiling and spoons scraping pots and pans.

Are We Slandered and is it True That America is JAZZ MAD?

IT may depend on how the cultured brand of music is presented — Seiberling Singers offer Rachmaninoff, Kreisler, MacDowell and the great ocean-to-ocean audience applauds.

By John K. Ames





Seiberling Quartet, above, with smallest piano in captivity. Left, James Melton, tenor and soloist with Seiberling artists.

"AMERICA is jazz mad."

The cry frequently goes up from native pessimists and visiting notables. Scarcely a ship is warped into her berth in the shadow of Manhattan's sky-line that reporters are not sent scurrying to their typewriters with the doubtful news that So-and-So, the famous European publicist, tea merchant, columnist, shah, chief of police or coloratura soprano has declared: "America is jazz mad."

But are we, now?

Last winter an unqualified answer was given to that question—and it was a large "no!" On the first evening the Seiberling hour of the NBC, a little more than a year old, added eight more stations to its already large network. On this time this expansive network was claimed to be the world's largest hook-up for a regular weekly half-hour program. It was created to carry one of the finest of choral programs into millions of American homes. It is thus that the Seiberling Singers have demonstrated faith in their claim that America is not jazz mad—that the hosts who have access to Radio entertainment in these United States have, indeed, a keen appreciation of fine music.

In order that the completeness of the Seiberling Singers' answer may be clear, let it be understood that with its new hook-up the Seiberling hour will be available to a Radio audience three times the population of Canada—roughly, 30 million. Through the National Broadcasting company's big transcontinental

(Continued on page 120)

Below, Famous orchestra appearing under Seiberling banner.



Voice of the Listener

Seven Years Broadcasting

We have a man who has been broadcasting a weekly religious service over our station and this week finishes seven years of regular broadcasting for him. He started July 16, 1922, and his service has been continued ever since.

This leads us to inquire how many, if any, broadcasters, exclusive of announcers, have been on the air for this length of time. Do you have records that will give us this information or can you obtain it for us? So far as we are able to learn, very few broadcasters antedate this record.—REX G. BETTIS, Station WOQ, Kansas City, Mo.

This Makes Us Blush a Bit

I just received my Spring issue of Radio Digest and as usual I sat me down to digest its contents. Starting with the front cover and continuing to the very last page, I find a great volume of enlightenment regarding the doings of Radio broadcasting and reception.

For three years I have never missed an issue of the Digest and even if I did not have a Radio I would not want to be without this fine magazine. I read every article in Radio Digest, then reread some.

There are many Radio magazines on the market and each one claims to be the best. I have made many comparisons, and never yet have found one to equal Radio Digest for real interest to the listener. Many Radio magazines specialize in pages of ads and Radio hook-ups which mean nothing to the average listener. What we want is real Radio news that concerns the personnel of the different stations, and also a call log that we can depend on as reliable. This is just what I get in Radio Digest and each issue gives more and better information.

Recently I picked up a call book, which was of latest issue and found five mistakes in the station listing, and it sells for 50 cents.—F. L. NELSON, 1110 Hillsboro St., Pittsburgh, Pa.

Wants a Radio Club

We are in the retail and wholesale Radio business in the State of Florida, with headquarters at the address below. For the past several years, there has been a need of a Radio club of some sort in this city, and, in fact, in the entire state. The dealers that we come in contact with, in all parts of the state, have often expressed their wish that someone would start a Radio club, the members to be the set owners and fans throughout the state. We believe that a medium of this kind would allow the dealers to get in closer contact with the fans themselves.

The writer is under the impression that a Radio club is already in existence, with central headquarters in your city, through which a local organization could obtain a charter, with full instructions, etc., for organizing in this city.

We are faithful readers of the Radio Digest, and have derived so much information, which has been a help to our service department as well as the sales department, from your publication, that we have learned to look to you and your magazine, to help us out when we get in a tight place. Therefore, we are asking you for the above information.—SOUTHERN RADIO CO., 17 S. Miami Ave., Miami, Fla.

Relieves His Chest

"Write a letter and get it off of your chest," says a very black foot note to page 77 of the latest issue of Radio Digest—on that page whereon appears the department ycleped, "Voice of the Listener."

Why in thunder and bobcats do broadcasters, with an ingenuity that is perfectly Mackiavelian, perpetrate, inflict and foist upon their listeners such stuff as is hereinafter enumerated, mentioned and set forth.

As, for instance—advertising subtly, sweetly and confidingly—hair renewers, warranted to restore hair to shiny scalps that for a half century have accumulated brilliancy until they glitter and scintillate even to the worriment of the city fire department—this is bad enough and is a cause for disappointment and grief—but WHY—in the name of suffering humanity, WHY—ANNOUNCE, and while announcing, play wierdly dismal music in such force and obstrusiveness that neither alleged harmony nor struggling announcer can be comprehended—all to the everlasting despair of the poor wreck of a radio fan? "Quick, Watson—the needle." I am—H. L. BRANTHAVER, 229 N. Stanislaus Street, Stockton, Calif.

Would You Rise Up?

If you can by some means induce Radio announcers to announce their station letters it would be a great service to listeners-in. Also if those who arrange programs could be induced to omit Barn-yard jazz (discords); Tenors, adenoidal; Sopranos, steam whistle; Saxophones, all, the whole Radio audience would, I am sure, rise up and call you blessed.—THOMAS DWIGHT, San Diego, Calif.

Vote Jessica Most Popular

A short while ago, a Radio Fan Club was organized in this city. As corresponding secretary of this club, I am writing to tell you about an incident which recently occurred here. I think it will interest you.

For the last five months, a dear little lady named Jessica Dragonette has been voted the most popular artist on the air. Of course, we were all interested in her, but didn't know anything about her personality or appearance.

Then, one day by mere chance, I happened to buy the Spring issue of the Radio Digest. Before twenty-four hours had passed, every member of the Happy-go-Lucky Club had purchased one of these magazines, and was diligently reading all about their favorite star. That very day, a rule was passed; a rule which was unanimous. This rule stated that every member of the Happy-go-Lucky Club must buy the Radio Digest four times a year.

We are all waiting as patiently as possible for the next issue of your magazine.

With all best wishes for your success, I am—MARJORIE L. GOETSCHIUS, Corresponding Secretary "Happy-go-Lucky" Club, 228 Ray St., Manchester, N. H.

And Then Came the Riot!

The March, 1929, issue of your wonderful paper was the first I have read and it will be the last, because I do not have much time for that kind of reading. After reading the article on page 73, I decided to tell you what I thought of Radio programs as a whole. To a little invalid of my acquaintance, life would be almost unbearable without the Radio. And most likely to many others. It is a wonderful institution. Now, if I were conducting a Radio station to my taste:

1. "Souprahno" solos would NEVER be heard.
2. The "Piahno" would be drowned in a symphony orchestra or a brass band or brass choir.
3. Tenors would occasionally be allowed to sing Killarney and Mother Machree to the accompaniment of a guitar and bass fiddle.
4. "Violinistes" would be—or rather would not. "Fiddlers" plenty, and not only en solo, either. String *bands* would be a feature.
5. A brass choir would furnish all the dance music to be heard from my air castle station, and if these present day dance orchestras could or would not also play the simple tunes, sacred music, etc. . . .
6. A "little German Band" like the one at WLS at one time (or rather several different combinations) would be regular features.

"Modern music" reminds me of the Dutchman in society. When luncheon was announced, he said, "T'ell wit your luncgh—I vont somdting to eadt."

"Variety is the spice of life," and the amount of jazz one hears over the Radio does not make the programs very spicy.

There is a certain announcer at a certain station who gives me such a big pain that if I was sure that his family would not have to suffer with him I would ask the manager of the station to send him . . . to school.

Read this, call me what you like, then throw it in the waste basket. That's that.—M. AULENBACH, Auburn, Pa.

We Can "Clear" 'Em Here

I note in Radio Digest that you "welcome all suggestions." I am submitting the following because only tonight an opportunity presented itself wherein several announcers were trying to locate stations in certain cities and were forced to go through the list. Some of them were trying to find suitable stations for themselves as prospective announcers. A few began to write letters to a couple which they picked out from your list.

My suggestion is as follows . . . List the stations under state headings or principal cities. Use the last page or two for a clearing house for announcers who wish to make a change. There are many announcers who wish to go West and many wish to come East, but are afraid to go because of their inability to get in touch with people in other stations. You will place your valuable magazine in every station by this method, I think.

I hope this suggestion will prove of value. Thanking you for past favors and trusting I can reciprocate, I am, HOWARD BUTLER, New York City.

Refutes Jazzy Statement

There has been brought to my attention a published statement to the effect that at the present time, there is less classical music on the air by thirty-three and one-third per cent than there was during the winter months. This statement intimates that the Radio stations are paying less attention to fine music, and have practically "gone over" to the jazz or popular camp. If the organization making this statement had considered, or

thought the matter over, the statement would never have been made. It would have remembered that if it weren't for broadcasting there would be only ten per cent of the fine music available to the music lovers of the country during the summer, that there is during the winter months.

There is as much justification of expecting Radio stations to give nothing but opera and chamber music during the humid weather as there is to expect the Metropolitan Opera House to keep open all year round. As a matter of fact, there is several hundred times more fine music being broadcast consistently during the summer months than there is being played upon any stage in any theatre. We can tune in practically any evening and we will find that stations are still presenting miniature operas, chamber music and fine concert artists. In fact, you will find almost as much fine music on the air now as during the more frigid months when fine music is supposedly a part of our daily fare.

Broadcasting has seldom retrogressed. Let us praise each forward step and not be too ready to pounce upon what seems to be backward.—PHIL SPITALNY, New York City.

WHAT WBAP MEANS TO ME

While pondering o'er the meaning of the letters WBAP,
I must admit I'm puzzled to know just what it can be;
So I'm guessing hard and wonder if I am warm or cold,
And in telling you my version, please do not think me bold.
Now "W" stands for "Worthy," as I can plainly see
Expressed in Fort Worth people, who have grown so real to me.
And "B" must stand for "Brotherly," which makes of this broad land,
A great big happy family, delightfully entertained by your Hired Hand.
"A" must stand for "Amiable," the virtue for which we strive
For in dealing with our fellow man brings much peace into our life.
And "P" of course for "People," put here on earth to prove
That Worthy, Brotherly, Amiable, People express themselves in love.
For this is what our Master said reflects our God above.
It's the language that is best to know.
And the most simple one to learn,
It's expressed in loving kindness, and rewards at every turn,
Now it travels through the ether, sent from WBAP,
And fills our lives with gladness, wherever we may be.
—MRS. DAISY ROGERS, Emporia, Kan.

Even Valentino Cover Flopped!

The new Radio Digest came in the other day, and, as usual, we were very anxious to get it. We always look forward to the next Digest with great anticipation, to see whose picture is in this time, that we know, because we are always curious about those whom we hear so much and never see.

You ask for comments and suggestions, and, while we like the Digest just as it is, very much, I believe I could give you a few pointers. A pretty girl cover is always a great hit, at the same time, there are so many publications using this type, while yours, being a special Radio magazine, and there are so many, many interesting features about Radio, I believe you have just as good a field to choose from, other than the fair sex. Let's have a real Radio cover next time.

Wish you would sometime give us a real story about a big 50,000-watt station, like WLW; tell us how they keep everything going so smoothly and regularly, and tell us how much it costs to build a big Radio station. I believe if we had some idea of the cost of these big stations we might appreciate them more than we do. And let us have more pictures of the station announcers, those we hear so much and never see. We hear them every day, and the artists usually once a week. So let us see more of the big station announcers.

Also give us interiors of some of the great studios, and right here is where you could get plenty of ideas for a Radio cover for the magazine. I would like to see Dorothy and Uncle Neal Tomy reading the funnies to the kids on Sunday afternoons from WJR, Detroit.

We never tire of pictures of Ford and Glenn, Phil Carlin, Graham MacNamee, or any of those who were with Radio from the beginning. We always like to see the pictures of Radio Harmony teams and if you can ever get anything out of Jack and Gene, let's have it.

Would also like to see something from KWKH, but I have an idea that the Old Gentleman wouldn't let you.

There are always so many, many ways in which anything can be improved that it is really difficult to know where to commence, and if you can get any good ideas from my letter I am glad I have written to you, you are welcome to them. The only fault that our family finds with the Radio Digest is that it is too long between copies, they don't come often enough. But that's all right, too.—NELLE PITTENGER, Mansfield, Ohio.

It's Mutual, Girls

We received your spring number of Radio Digest and surely appreciated the space which you afforded Station KMO. We girls had quite a time making the men around here believe that we did not write that article ourselves. However, we all enjoyed it and we have had many requests for the magazine.

The magazine counter here in the hotel has only one copy, and we had to send to Seattle for copies here at the station. We have asked the newscounter to stock more of Radio Digest, and we are also making your inclosed announcements.

We are doing this not only to co-operate with you, but also because we believe it is Radio's best magazine.—MARGARET HAYMOND, KMO, Inc., Tacoma, Wash.

Suggests National Club

As I have been a reader of your magazine ever since it was a weekly and I am more than pleased with each new edition I also agree with R. D. Haslip about the stations not announcing their call letters often and plain enough. We, the DX hounds, sure tear our hair when we have to take up fifteen to thirty minutes to ferret out the location of the station.

Then there is the local interference that most cities have to fight. Many are now forming clubs to trace and eliminate the noises as much as it is possible to do so. As yet there seems to be no law to take care of the offenders. It rests with the listeners to form a club in each locality to work up to a national club in order that we may have some laws to govern willful interference. It takes a great deal of effort on the part of the leaders to form these clubs. If you do not believe it, just start one in your locality. The club also protects its members by having talks on apparatus that is absolutely worthless to the set owner.

The present allocation does not appeal to many listeners, especially KYW. As a rule it is a miracle if the average set picks them up clearly when the powerful stations just 20 kc. apart are all on. There are many other similar stations, but I am interested in KYW, as they broadcast all the boxing matches in Chicago.

Let's get these clubs started. All inquiries to me or our club must have a stamped self addressed envelope enclosed for reply.—FLOYD H. BROTHERSON, 343-19th Place, Clinton, Iowa.

Bags Big Game With Radio

We had heard, like countless other thousands that "Music Charms the Savage Breast." Often, in the prints, we had seen accounts of experiences of animal trainers and others who cited instances where the above was proved true. But we wanted to find out for ourselves.

Last August four of us went on a fishing trip to Northern Ontario, far from any town or habitation. We were in canoes, accompanied by guides. We carried with us a powerful Radio, portable, of course, for our entertainment and experiment.

It was a five-tube Fada, made to order and contained in a suitcase-like grip. Several spare bulbs were carried, as well as dry batteries.

On the shore of Lake Hin-wan-go-no we pitched camp, one night, and set up our set. The Indian guides had told us that we were in the heart of wild game country and that we could expect to see moose, bears, deer and smaller game. We wanted to catch them unawares and for that purpose we carried along a powerful light, which, at the right moment would be lighted, revealing our nocturnal visitors.

At about nine at night we succeeded in tuning in Montreal. After directing the sound of the reception toward the woods, we all retired to some distance from our camp and awaited results.

About twenty minutes after, we heard, far in the distance, the call of a bull moose. He gradually came closer, as we could tell when he repeated his trumpet. It was a question with us whether we should shut down our Radio or not, we not being enough familiar with moose to know if he would attack our machine and destroy it and the tent, which stood near by. However, we chanced it, and allowed the machine to continue switched on.

As the moose gradually came closer, we became aware of a breaking of twigs and branches by another animal. The noise was off about fifty yards from the Radio and we knew instinctively that it must be a quite large animal.

As the music came in full force, all of us moved somewhat closer to the machine than before, because we figured that if any animals approached, they would likely come quite close. Besides, we wanted to be ready in case any of them did make attempts to examine the machine too minutely.

The moose came on, as did the other animal. Finally when we judged that they must be right at the edge of the forest and watching and listening to what was going on, we switched on and directed toward the woods our powerful light.

This is what we saw: The moose, a young one, judging from the size of his horns, stood in water up to his knees at the edge of the lake and watched, with ears up, what was happening. About twenty-five feet from the moose, right below a large pine, stood a deer! Were we satisfied? I should say so! Music brought them close. Next year our Radio again goes along!—EGON A. SCHILLING, 853-2nd st., Milwaukee, Wisconsin.

Write a letter and get it off your chest
Let's hear from you and we'll pass it on.

WSM's Fourth Birthday

(Continued from page 62)

generously of its time and power to aid the American Red Cross in several cases of disaster. The Mississippi flood, the Florida storm, and the Nashville flood were the situations which called for and received day and night service.

SINCE September, 1928, WSM has maintained two orchestras; the studio concert orchestra under the direction of Orin Gaston, and the WSM Rhythm Symphony under the direction of Francis Craig.

Tom, Joe and Jack, the minstrel men, have during the past three seasons made thousands of Radio friends happy all over the United States with their weekly programs.

The WSM Mixed Quartette composed of Ovid Collins, baritone; Christine Lamb, contralto; Margaret Rich Ackerman, soprano; and George Nevins, tenor; with Miss Frank Hollowell as accompanist, presents not only a sacred concert on Sunday evening but appears upon special and numerous occasions during the week on musical productions.

Mr. and Mrs. Kenneth Rose, two of Nashville's outstanding artists, appear each week in concert. Mr. Rose is concertmeister of the Nashville Symphony Orchestra and is director of the violin department of Ward-Belmont Conservatory of Music. Mrs. Rose is an accomplished pianist.

Mrs. Daisy Hoffman, pianist and recording artist, and teacher of piano, appears at regular intervals. Mrs. Hoffman has been well received in concert in the east and south.

Christine Lamb, contralto, winner of the Atwater Kent State Audition in Tennessee for two successive years, is a member of the WSM family.

Justine Dumm and Lillian Watt, sopranos; and John Carter and Luke Burns, tenors, play an important part in the schedule. Victor and Margie Kephart present popular songs in an attractive way. Sherm Thompson, an old time minstrel man, presents popular songs of years gone by together with a few of the later numbers. The Imperial Hawaiian Players, the personnel of which is Raymond Archie, steel guitar and ukulele, Dave Ferguson, steel guitar and ukulele, and Bobby Martin, standard guitar, appear once a week in Hawaiian string music.

Throughout the winter months programs have been presented by members of the faculty of Ward-Belmont Conservatory of Music, and by the Nashville Conservatory of Music, of which the celebrated voice teacher, Signor G. S. de Luca is the president.

Realizing its responsibility to the outlying districts in Tennessee, which is largely a rural state, WSM was quick to see the necessity of an extensive agricultural program. This has been given each day at noon for four years.

TWO outstanding artists in widely different fields who are nationally known, began their Radio careers at WSM. The first of these is James Melton, member of the world famous Revellers quartette and tenor soloist on several National Broadcasting company programs. The second is Obed Pickard, otherwise known as "Dad" Pickard and his Family, who began their Radio career with the "Grand old Op'ry," the Saturday night feature of the station.

The staff is headed by George D. Hay, "The Solemn Ol' Judge," Director of the station, and Harry Stone, Assistant Director. The Judge is well known in Radio as one of the pioneer announcers. He was the winner of the first Gold Cup offered by the Radio Digest in its nationwide contest.

Harry Stone is a practical Radio man who has seen service in all departments. He has a sense of the artistic as well as a familiarity with the technical side.

Jack Keefe is a member of the announcing staff and is an entertainer in his own right as well as being a member of the team of Tom, Joe and Jack.

Last but far be it from least, is the WSM "Grand Old Op'ry," a national institution which has attracted attention as one of the outstanding programs for the past four seasons. The folk tunes of the Tennessee hills are put on direct from the soil by the following well known performers: Dr. Humphrey Bate and his "Possum Hunters"; DeFord Bailey, harmonica wizard; W. E. Poplin and his Orchestra; Paul Womack and his "Gully Jumpers"; Burt Hutchison, guitarist and singer; Arthur and Homer Smith, fiddle and guitar; Theron Hale and Daughters, playing fiddle, guitar and banjo; Uncle Joe Mangum and Fred Shriver, fiddle and piano; G. W. Wilkerson and his "Fruit Jar Drinkers"; Crook Brothers Barn Dance Orchestra; Uncle Dave Macon, banjoist and character singer, and Sid Harkreader, fiddler.

The "Grand Old Op'ry" goes on the air at 8 o'clock on Saturday night and lasts for four solid hours. In season telegrams are received from forty to forty-five states by the hundreds.

WSM was instituted by The National Life and Accident Insurance Company's station in 1925. The officials of the Company directly in charge of Radio are Edwin W. Craig and C. R. Clements, who saw the possibilities of a Radio station to serve the South and create good will for the Company.

Woes of "Props" Echo in Studio

(Continued from page 64)

chase. Meanwhile in the WLS studio a production using a pirate theme waited for the non-profane parrot. After an interval of three hours Vicklund returned without a bird. He reported that plenty of parrots were in the stores, but none of them had a vocabulary beyond "hello," or an ambition worthy of a cracker.

In staging the Shakespeare plays over WLS, Anthony Wons of "Tony's Scrapbook" time encountered a number of difficult situations. The one that kept Tony awake nights was the duplication of a skull dropping on the ground for use in "Hamlet" during the graveyard scene. His experiments with materials and sounds were the laughs of the station for a week. On the night of broadcast he decided to use croquet balls dropping in flower pots full of dirt. All the experimentation was for naught because an assistant in dropping the croquet ball missed the flower pot and spoiled the effect.

EMBARRASSING moments do not stop with production men. That is the claim of Herman Felber, director of the WLS orchestra, who has been "up a stump" several times on unusual musical cues in the plays and productions that come before him.

The script of one play carried the note for music to suit "a beating sensation within the hero's brain!" The final result of the musical investigation ended in the drummer suggesting his tom-tom to produce the effect. During another rehearsal a character was "killed" two lines before the play action called for the death. Oscar Tengblad, cornetist of the WLS orchestra, rose up to see the cue blackboard and got in the way of the drummer and director who were communicating by signs of the progress of the cues. The drummer, believing everything was to be "ended," "shot" the fictitious person on the moment. The announcer, still in a dramatic climax, was far from the "death" scene. Mutual blushes were registered by both the drummer and the announcer.

Another embarrassing moment occurred when the piccolo player began to play "Yankee Doodle" during a drama of the Revolutionary war. The joke was that the Hessians were on a march and the play called for a German selection.

FROM "whangdoodle" to "two-cylinder cob crusher," the variety of queer names found on the roll of entertainers at WLS gives evidence of nimble wits put to use.

Already some of the names of WLS favorites have become household traditions if examination of the letter mail is to be used in judging. Among the best known on the Saturday night National Barn Dance are Walter Peterson, the "Kentucky Wonder Bean and His Double-Barreled Shotgun," Bradley Kincaid, the "Mountain Boy With His Houn' Dawg Guitar," Grace Wilson, the "Bringin'-Home-the-Bacon Girl," and Pie Plant Pete and his "Two-Cylinder Cob Crusher."

H. L. Mencken of the American Mercury would find occasion for many laughs in the list of other WLS entertainers. Here we find Jess Doolittle and his "Illinois Sodbusters," Stan Clements, the "Alabama Whangdoodle;" Three Hired Men; "Three Jacks and a Joker;" Dynamite Jim and his "High-Powered Outfit;" Howard Melaney, the "Singing Fireman;" Charley Brinkman and his "One-Man Band;" and Tom Hickory and his "Cornhuskers."

Newcomers to the WLS staff are subjected to an investigation of their antecedents, past history, occupations, hobbies and general history in an effort to tag a freak name on them. However, the names that stick usually pop up spontaneously during a program.

KMOX Broadcasts Endurance

(Continued from page 58)

It might prove interesting to see just how KMOX conducted this 186½-hour endurance broadcast. It was determined, at the start, to have a surprise for the listeners every time they were transferred to the air field, and these surprises were provided by having prominent airmen and visitors at the field, the respective wives of the fliers, members of the refueling crew, officials of the air field, and others speak over the mike from the field studio, which was set up in the office of Frank Robertson, president of the Robertson Airplane Service company.

In conducting this world record endurance broadcast, KMOX did not prepare for it by installing new transmission equipment, but relied solely on the equipment which has been in use since the station was opened on Christmas of 1925, according to an announcement by Junkin.

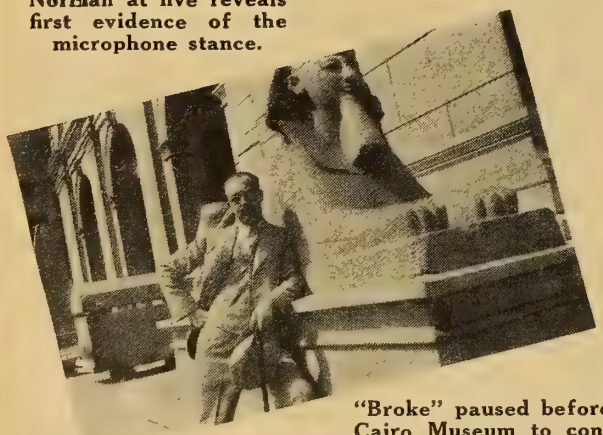
William West, chief engineer of KMOX, in relating the mechanical features of the long-distance broadcast, said the generators and batteries were changed every eight hours and that operators working in three shifts, were on duty at the flying field, at the studio in downtown St. Louis, and at the transmitting plant in Kirkwood, a suburb. There were approximately forty miles of land wire between the microphone at the air field and the transmitter in Krkwood.



Norman Brokenshire, 1 year old.



Norman at five reveals first evidence of the microphone stance.



"Broke" paused before Cairo Museum to contemplate the long silence of the ancients.



Wilbur Brokenshire, Norman's brother; Eunice Schmidt, shortly before she became Mrs. Brokenshire, and Norman.

Brokenshire Has Experience

(Continued from page 9)

tached to the Fabian House, one of the largest summer resorts in the East, after which, his mother having returned from England, he went back to Maine once more. Here again the mechanical side of life seemed to call the loudest and after a family conference Norman took the entrance examinations of the General Electric company's apprenticeship course, going to live at Pittsfield after satisfying all the requirements of the examinations, and worked in the G. E. shops between classes in the apprentice's school.

"AFTER a year or two of this," he remarks, "I decided it was time I took a hand in the war—I was the only one of the family who hadn't joined up to that time, and in fact was still so young I had to obtain formal permission from my mother before I could enlist. A hurried trip to Maine ironed out this difficulty, however, and with a number of my friends in the shops I joined the infantry.

"My soldiering carried me into camp, trained and tamed me thoroughly and then the war blew up right in my face, for we were to have gone across on December 5th had not November 11th and the Armistice interfered. And there I was, out of a job again."

His father's account of life behind the lines interested Norman, and he found a place with the Y. M. C. A. Here, at nineteen, he was the youngest "Hut Secretary" among more than 3,000 such workers, and had charge of "Y" work at Ft. Totten and other army posts. In these camps he staged plays, arranged vaudeville and other entertainment for the service men and became what is rather widely known as "a good fellow." That this latter appellation was deserved is attested by the volume of mail he has received from old friends of camp days since his Radio life began.

After things had quieted down in the military line, with a consequent lack of demand for Y. M. C. A. workers, Brokenshire joined the ambitious but ill-fated Interchurch World Movement as a campaigner. Then that campaign fizzled out and Norman was back to normalcy, jobless again, but not for long as he took charge of a boy's camp through the summer, and in the fall, aided by a scholarship from the Y. M. C. A., entered Syracuse University to complete his education. It may have been the influence of the great outdoors or just the natural free mindedness of youth, but Norman shifted his aim when he entered Syracuse, and started a course in Forestry, later transfering to the School of Liberal Arts, working his way through.

Despite his work and studies, Brokenshire found time to keep his hand in with welfare by doing organization work for the Near East Relief, whose leaders had been attracted to the young enthusiast by his nation wide campaigning for the church movement. On completing his college course Broke turned heart and soul again to the Near East Relief which he terms "that greatest of all philanthropic movements of which this country can boast," and was for two years and a half field worker in New York state, being transferred later to the post of field director for the State of Florida.

"THIS was a marvelous experience," he declares, "for not only did my work include meeting the most representative and influential people in every community, but each Sunday found me making an appeal from the pulpit of some friendly church, with numerous meetings of civic bodies also demanding attention and presenting new opportunities to meet and talk with interesting personalities.

"Despite my happiness in this work, it suddenly came to me that I really wasn't getting very far—that this type of work, interesting and enjoyable as it was, wasn't exactly my niche. I thought business might appeal," is the way Broke explains his resignation and the attempt at commercial life which follows, but as a matter of fact it was an impending breakdown, brought on by over exertion, which forced him to abandon his career in welfare work and return to the North.

"In 1922 then, I resigned, to see what business held. I first resumed my old trade, drafting, with the Technical Advisory corporation of New York, where I helped draw up zoning plans of many of the smaller cities in New Jersey, but soon found a place more to my liking with the Air Reduction company.

"Here I supervised the taking of a motion picture illustrating every phase of the delicate process of extracting commercial oxygen from the air, and then toured the country with the film, arranging for its showing before large trade and technical meetings, also lecturing and demonstrating with liquid air. Even this proved too confining, however, and after a year and a half I looked for new fields of endeavor."

And so, we come to Radio, for as Brokenshire walked past 33 East 42nd Street one afternoon he happened to see the legend Broadcast Central, walked in, and held the conversation with which this story opens.

"I left," recalls the subject of this biography, "but the reply the operator had given me stuck in my mind. Pure curiosity had taken me in the place, and about all I knew of Radio in

those days was a memory of the sketchy imitations of announcers we had given at various entertainments in the Y. M. C. A. I think at that time my reaction to Radio as a possible occupation was merely that anything was better for me than salesmanship, which, after all, was what I had been doing for some time. I kept a weather eye on the advertisements, and, before long, saw a 'blind' advertisement in the paper calling for a Radio announcer, and listing more qualifications than I had ever imagined a man possessed. At any rate, there was nothing to lose, so I answered the advertisement and reported for an interview about a week later.

"WHEN I arrived at the Radio Corporation of America's office on Forty-Second Street, I found the same telephone operator, and about four hundred applicants, milling about a rather small room, and looking extremely ill at ease, after the manner of applicants the world over. Well, they picked and chose, tried out and eliminated, tested and eliminated some more, and we were all dismissed; but a few days later I found I alone had been picked to assist three others as announcers for the Radio Corporation's twin stations, WJZ and the now defunct WJY. It was a better percentage, at any rate, one from four hundred, than what the telephone operator had given me, and, what is more, all four of us are still in Radio in one capacity or another.

"Herbert Glover, now with the Columbia Broadcasting System as chief of the publicity department; Lewis Reid, who recently joined the Judson Radio Program corporation as special announcer; Milton J. Cross, still with WJZ and its companion station WEAF; and your humble servant became known rather sketchily as 'The Four Horsemen of Radio.' Those were the days, as the old timers of the Radio audience will remember, when we announcers cloaked our identity behind a set of initials, Glover being 'ATN,' Reid 'ALN,' Cross 'AJN,' and I, 'AON.'

"I developed, finally, into an announcer, and found the Radio audience had decided ideas on who was the favorite Radio personality. Fan mail for anyone of four initialed announcers was rather evenly divided between roasts and welcome commendation, many of which showed pique when we happened to be on WJZ when the listener had expected to find us on WJY, and vice versa.

"These letters also began to praise my diction and enunciation, and, while I had been rather matter of fact and no more particular when talking over the microphone than in everyday conversation, I began to think. 'If these people feel I'm worth complimenting,' I said to myself, 'just wait until I put some real thought and care behind it.' And I took great pains, for several days thereafter, to accent vowels and speak with great precision, and in doing so learned the first great rule for any studio aspirant—BE NATURAL—for, in trying to improve my natural voice, I had only succeeded in chopping my voice.

"I tried to build up a distinctive style in my announcing, a bit of informality that would not only be instantly recognizable, but pleasing as well, and, while there were some times when I knew I had fallen down most woefully, with experience and study I finally developed an ability to 'put over' just what I had hoped to. My long standing greeting, 'How do you do, ladies and gentlemen,' was adopted for this reason, and by this same opening line I have reported every conceivable public event and opened every one of the many programs for which I have been announcer since that time."

THE public events include the Bryan funeral services, the Wilson Memorial, two Presidential Inaugurations, the reception to the World Flyers, the dedication of the Golden Theatre, the Atlantic City Beauty Pageant, the Hollywood Movie Pageant, and several others; while Radio programs handled by this pioneer are too numerous to mention. At present he is most closely identified with Hawaiian Shadows, the Coral Islanders, Ceco Couriers, Around the Samovar and Voice of Columbia. Not only does Brokenshire announce these hours, but he regularly writes the continuities for several of them and appears as Master of Ceremonies as well on other programs broadcast over the Columbia Broadcasting System.

The typically Brokenshire touch as creator of Radio entertainment was first applied on a large scale to the Reading Railroad Revellers, incidentally the first example of program sponsorship by an American railroad. That series opened March 29th, 1925, and instantly sprang into the front rank of Radio programs. Other programs for which Broke was largely responsible included a number of sponsored and sustaining broadcasts, while the personal appearances he has made, alone or with a group, are legion.

However, to return to Broke's story in his own words. "When WRC, Washington, was opened, I was transferred there to help build up the station, came back to WJZ as its chief announcer when it went to super power (80,000 watts), and resigned when the National Broadcasting Company took over the management of the station.

"My resignation was the result of much thought, and was decided on only after several days of very careful considera-

(Continued on page 106)



Looking 'em over at the Atlantic City Beauty Pageant, where he broadcast the Miss America contest.



As they appeared while wedding bells were tolling.



Jack Dempsey was one of the many notables Brokenshire introduced.

Log Your Favorite Stations

Met.	KC	STATIONS	DIALS 1	2	3	Met.	KC	STATIONS	DIALS 1	2	3
199.9	1500					293.9	1020				
201.2	1490					296.9	1010				
202.6	1480					299.8	1000				
204.0	1470					302.8	990				
205.4	1460					305.9	980				
206.8	1450					309.1	970				
208.2	1440					312.3	960				
209.7	1430					315.6	950				
211.1	1420					319.0	940				
212.6	1410					322.4	930				
214.2	1400					325.9	920				
215.7	1390					329.5	910				
217.3	1380					333.1	900				
218.8	1370					336.9	890				
220.4	1360					340.7	880				
222.1	1350					344.6	870				
223.7	1340					348.6	860				
225.4	1330					352.7	850				
227.1	1320					356.9	840				
228.9	1310					361.2	830				
230.6	1300					365.6	820				
232.4	1290					370.2	810				
234.2	1280					374.8	800				
236.1	1270					379.5	790				
238.0	1260					384.4	780				
239.9	1250					389.4	770				
241.8	1240					394.5	760				
243.8	1230					399.8	750				
245.8	1220					405.2	740				
247.8	1210					410.7	730				
249.9	1200					416.4	720				
252.0	1190					422.3	710				
254.1	1180					428.3	700				
256.3	1170					434.5	690				
258.5	1160					440.9	680				
260.7	1150					447.5	670				
263.0	1140					454.3	660				
265.3	1130					461.3	650				
267.7	1120					468.5	640				
270.1	1110					475.9	630				
272.6	1100					483.6	620				
275.1	1090					491.5	610				
277.6	1080					499.7	600				
280.2	1070					508.2	590				
282.8	1060					516.9	580				
285.5	1050					526.0	570				
288.3	1040					535.4	560				
291.1	1030					545.1	550				

Chain Broadcast Features

Sunday

Eastern	Central	Mountain	Pacific
1:30 p.m.	12:30 p.m.	11:30 a.m.	10:30 a.m.

Blue and White Marimba Band.

Meters	Kc.	Call	Meters	Kc.	Call
245.8	1220	WCAE	325.9	920	WWJ
265.3	1130	KSL	454.3	660	WEAF

2 p.m.	1 p.m.	12 n.	11 a.m.

Roxy Stroll.

205.4	1460	KSTP	315.6	950	WRC
234.2	1280	WEBC	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA	508.2	590	WFAA
305.9	980	KDKA			

Troika Bells.

265.3	1130	KSL	344.6	870	WLS
299.8	1000	WHO	454.3	660	WEAF
325.9	920	WWJ			

2:30 p.m.	1:30 p. m.	12:30 p.m.	11:30 a.m.

Milady's Musicians.

265.3	1130	KSL	379.5	790	WGY
280.2	1070	WTAM	454.3	660	WEAF
299.8	1000	WOC	508.2	590	WOW
325.9	920	WWJ			

3 p.m.	2	1	12 m.

Friendly Hour.

205.4	1460	KSTP	282.8	1060	WJZ
222.1	1350	KWK	302.8	990	WBZ
238	1260	WJAX	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
263	1140	KVOO	365.6	820	WHAS
263	1140	WAPI	394.5	760	WJZ
265.3	1130	KSL	405.2	740	WSB
277.6	1080	WBT	428.3	700	WLW

Symphonic Hour.

Key Station—WABC (309.1-970)

204	1470	WKBW	258.5	1160	WOWO
215.7	1390	WHK	267.7	1120	WISN
223.7	1340	WSPD	257.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	348.6	860	WABC
238	1260	WLBW	370.2	810	WCCO
241.8	1240	WGHP	447.5	670	WMAQ
243.9	1230	WNAC	475.9	630	WMAL
243.8	1230	WFBM	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

3:30 p.m.	2:30 p.m.	1:30 p.m.	12:30 p.m.

Songs and Bows.

280.2	1070	WTAM	454.3	660	WEAF
299.8	1000	WHO	508.2	590	WOW
315.6	950	WRC	545.1	550	WGR
379.5	790	WGY			

4 p.m.	3	2	1

National Sunday Forum.

238	1260	WJAX	361.2	830	KOA
245.6	1220	WCAE	365.6	820	WHAS
252	1190	WOAI	374.8	800	WSAI
263	1140	KVOO	379.5	790	WGY
263	1140	WAPI	379.5	790	KGO
270.1	1110	WRVA	384.4	780	WMC
277.6	1080	WBT	405.8	740	WSB
288.3	1040	WFAA	440.9	680	KPO
299.8	1000	WOC	454.3	660	WEAF
319	940	WCSH	499.7	600	WTIC
325.9	920	WWJ	508.2	590	WOW
325.9	920	KOMO	508.2	590	KHQ
325.9	920	KPRC	516.9	580	WTAG
331.1	900	WKY	545.1	550	WGR
336.9	890	WJAR			

Cathedral Hour.

Key Station—2XE (58.5-970), WABC (309.1-970)

215.7	1390	WHK	370.2	810	WCCO
223.7	1340	WSPD	258.5	1160	WOWO
227.1	1320	WADC	243.8	1230	WFBM
232.4	1290	WJAS	257.1	1090	KMOX
238	1260	KOIL	315.6	950	KMBC
238	1260	WLBW	333.1	900	WFBL
241.8	1240	WGHP	333.1	900	WMAK
243.9	1230	WNAC	447.5	670	WMAQ
267.7	1120	WISN	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC
348.6	860	WABC	204	1470	WKBW

4:30 p.m.	3:30	2:30	1:30

The Maestro's Hour.

205.4	1460	KSTP	302.8	990	WBZ
222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR

5:30 p.m.	4:30	3:30	2:30

"Twilight Reveries."

245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
302.8	990	WBZ	428.3	700	WLW

6 p.m.	5	4	3

Echoes of the Orient.

245.8	1220	WCAE	379.5	790	WGY
299.8	1000	WHO	454.3	660	WEAF
315.6	950	WRC	499.7	600	WTIC
325.9	920	WWJ	545.1	550	WGR
361.2	830	KOA	545.1	550	KSD

6:30 p.m.	5:30	4:30	3:30

Whittall Anglo-Persians.

205.4	1460	KSTP	325.9	920	KOMO
222.1	1350	KWK	361.2	830	KOA
234.2	1280	WEBC	379.5	790	KGO
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	428.3	700	WLW
282.8	1060	WBAL	440.9	680	KPO
293.9	1020	KYW	468.5	640	KFI
302.8	990	WBZ	483.6	620	KGW
302.8	990	WBZA	483.6	620	WTMJ
305.9	980	KDKA	508.2	590	KHQ

7 p.m.	6	5	4

Longines Time.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

7:05 p.m.	6:05	5:05	4:05

The American Singers.

222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	361.2	830	KOA
282.8	1060	WBAL	394.5	760	WJZ

Eastern	Central	Mountain	Pacific
7:35 p.m.	6:35	5:35	4:35

Major Bowers' Family.

Meters	Kc.	Call	Meters	Kc.	Call
206.8	1450	WFJC	379.5	790	WGY
245.6	1220	WCAE	384.4	780	WMC
252	1190	WOAI	405.8	740	WSB
263	1140	KVOO	461.3	650	WSM
299.8	1000	WHO	491.5	610	WEAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WOW
333.1	900	WKY	516.9	580	WSAZ
336.9	890	WJAR	516.9	580	WTAG
365.6	820	WHAS	545.1	550	KSD
374.8	800	WFAA	545.1	550	WTAR

8 p.m.	7	5	6

Enna Jettick Melodies.

205.4	1460	KSTP	302.8	990	WBZA
221.2	1350	KWK	305.9	980	KDKA
234.2	1280	WEBC	325.9	920	KPRC
245.8	1220	WREN	333.1	900	WKY
252	1190	WOAI	361.2	830	KOA
260.7	1150	WHAM	365.6	820	WHAS
263	1140	KVOO	384.4	780	WMC
263	1140	WAPI	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	405.2	740	WSB
282.8	1060	WBAL	428.3	700	WLW
288.3	1040	KTHS	461.3	650	WSM
288.3	1020	WFAA	483.6	620	WTMJ
293.9	1020	KYW	535.4	560	WIOD
302.8	990	WBZ			

8:15 p.m.	7:15	6:15	5:15

Radio Guild.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	325.9	920	KOMO
265.3	1130	KSL	361.2	830	KOA
302.8	990	WBZ	394.5	760	WJZ

8:30 p.m.	7:30	6:30	5:30

La Palina Hour.

Key Station—2XE (58.5-970), WABC (309.1-970)

223.7	1340	WSPD	267.7	1120	WISN
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
241.8	1240	WGHP	348.6	860	WABC
243.8	1230	WNAC	370.2	810	WCCO
243.8	1230	WFBM	447.5	670	WMAQ
256.3	1170	WCAU	475.9	630	WMAL
258.5	1160	WEAN	499.7	600	WCAO
258.5	1160	WOWO	545.1	550	WKRC

Sonatron Program.

204	1470	KGA	258.5	1160	WOWO
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	309.1	970	KJR
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WMAK
232.6	1290	KDYL	333.1	900	WFBL
238	1260	KOIL	348.6	860	WABC
238	1260	WLBW	370.2	810	WCCO
241.8	1240	WGHP	389.4	770	WBBM
243.8	1230	WFBM	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
254.1	1180	KEX	526	570	KMTR
256.3	1170	WCAU	535.4	560	KLZ
258.5	1160	WEAN	545.1	550	WKRC

9 p.m.	8	7	6

Our Government.

208.6	1450	WFJC	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.8	740	WSB
265.6	820	WHAS	454.3	660	WEAF
299.8	1000	WHO	461.3	650	WSM
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WOW
333.1	900	WKY	516.9	580	WTAG
336.9	890	WJAR	545.1	550	KSD
374.8	800	WFAA	545.1	550	WGR

Majestic Theatre of the Air.

201.2	1490	WLAC	275.1	1090	KMOX
204	1470	KFJF	288.3	1040	KRLD
204	1470	KGA	309.1	970	KJR
215.7	1390	WHK	312.3	960	CFRB
215.7	1390	KLRA	315.6	950	KMBC
223.7	1340	WSPD	322.4	930	WBRC
227.1	1320	WADC	322.4	930	WDBJ
230.6	1300	KFH	333.1	900	WFBL
232.4	1290	KDYL	333.1	900	WMAK
232.4	1290	KTSA	348.6	860	WABC
232.4	1290	WJAS	370.2	810	WCCO
234.2	1280	WDOD	384.4	780	WTAR
236.1	1270	WDSU	389.4	770	WBBM
238	1260	KOIL	410.7	730	CKAC
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	491.5	610	WEAN
243.8	1230	KYA	499.7	600	WCAO
243.8	1230	WNAC	499.7	600	WREC
243.8	1230	WFBM	526	570	WWNC
254.1	1180	KEX	526	570	KMTR
256.3	1170	WCAU	535.4	560	KLZ
258.8	1160	WOWO	545.1	550	WKRC
267.7	1120	WISN			

9:15 p.m.	8:15	7:15	6:15

Tone Pictures.

222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
282.8	1060	WBAL			

Atwater Kent Radio Hour.

205.4	1460	KSTP	440.9	680	KPO
245.6	1220	WCAE	468.5	640	KFI
252	1190	WOAI	483.6	620	KGW
265.3	1130	KSL	508.2	590	KHO
280.2	1070	WTAM	384.4	780	WMC
288.3	1040	WFAA	405.2	740	WSB
299.8	1000	WHO	416.4	720	WGN
315.6	950	WRC	461.3	650	WSM
325.9	920	KPRC	491.5	610	WEAF
325.9	920	WWJ	491.5	610	WDAF
325.9	920	KOMO	508.2	590	WEEI
333.1	900	WKY	508.2	590	WOW
361.2	830	KOA	534.4	560	WFI
374.8	800	WSAI	545.1	550	KSD
379.5	790	KGO	545.1	550	WGR
379.5	790	WGY			

At the Baldwin.

9:45 p.m.	8:45	7:45	6:45
205.4	1460	KSTP	302.8	990	WBZ
222.1	1350	KWK	302.8	990	WBZA
234.2	1280	WEBC	305.9	980	KDKA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
282.8	1060	WBAL	428.3	700	WLW
293.9	1020	KYW	483.6	620	WTMJ

Eastern	Central	Mountain	Pacific
9:45 p.m.	8:45	7:45	6:45

Biblical Dramas.

Meters	Kc.	Call	Meters	Kc.	Call
245.6	1220	WCAE	379.5	790	KGO
265.3	1130	KSL	379.5	790	WGY
299.8	1000	WHO	384.4	780	WMC
315.6	950	WRC	440.9	680	KPO
325.9	920	KPRC	454.3	660	WEAF
325.9	920	WWJ	468.5	640	WFI
333.1	900	WKY	508.2	590	WOW
336.9	890	WJAR	516.9	580	WTAG
361.2	830	KOA	545.1	550	KSD
374.8	800	WSAI	545.1	550	WGR

10	9	8	7

Arabesque.

Key Station—2XE (58.5-970) WABC (309.1-970)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	370.2	810	WCCO
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC

10:15 p.m.	9:15	8:15	7:15

Studebaker Champions.

205.4	1460	KSTP	416.4	720	WGN
234.2	1280	WEBC	440.9	680	KPO
245.6	1220	WCAE	454.3	660	WEAF
265.3	1130	KSL	468.5	640	KFI
280.2	1070	WTAM	483.6	620	WTMJ
299.8	1000	WOC	483.6	620	KGW
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	KHQ
325.9	920	KOMO	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
361.2	830	KOA	535.4	560	WFI
379.5	790	KGO	545.1	550	WGR
379.5	790	WGY			

Longines Time.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ

National Light Opera.

222.1	1350	KWK	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ

10:30 p.m.	9:30	8:30	7:30

Around The Samovar.

204	1470	WKBW	267.7	1120	WISN
215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	333.1	900	WFBL
232.4	1290	WJAS	348.6	860	WABC
238	1260	KOIL	370.2	810	WCCO
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	399.7	600	WCAO
256.3	1170	WCAU	545.1	550	WEAN
275.1	1090	KMOX	545.1	500	WKRC
258.5	1160	WOWO			

11:30 p.m.	10:30	9:30	8:30

Russian Cathedral Choir.

238	1260	WJAX	361.2	830	KOA
299.8	1000	WOC	374.8	800	WBAP
315.6	950	WRC	454.3	660	WEAF
325.9	920	WWJ	508.2	590	WOW
333.1	900	WKY	535.4	560	WIOD

Monday

11:00 a.m.	10	9	8

Ida Bailey Allen.

215.7	1390	WHK	267.7	1120	WISN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
238	1260	KOIL	348.6	860	WABC
241.8	1240	WGHP	370.2	810	WCCO
243.8	1230	WNAC	389.4	770	WBBM
256.3	1170	WCAU	475.9	630	WMAL
258.5	1160	WEAN	499.7	600	WCAO
258.5	1160	WOWO	545.1	550	WKRC

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	454.3	660	WEAF
245.6	1220	WCAE	483.6	620	WTMJ
280.2	1070	WTAM	491.5	610	WDAF
293.9	1020	KFKX	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WLIT
336.9	890	WJAR	545.1	550	KSD
374.8	800	WSAI	545.1	550	WGR
379.5	790	WGY			

2:00 p.m.	1:00	12 n.	11 a.m.

Montgomery Ward Program.

205.4	1460	KSTP	374.8	800	WFAA
222.1	1350	KWK	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
293.9	1020	KFKX	461.3	650	WSM
299.8	1000	WHO	491.5	610	WDAF
361.2	830	KOA	508.2	590	WOW
365.6	820	WHAS			

2:30 p.m.	1:30	12:30	11:30 a.m.

National Farm and Home Hour.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	325.9	920	KPRC
234.2	1280	WEBC	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	374.8	800	WFAA
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	440.9	680	WPTF
293.9	1020	KYW	461.3	650	WSM
299.8	1000	WHO	483.6	620	WTMJ
302.8	990	WBZ	491.5	610	WDAF
302.8	990	WBZA	508.2	590	WOW
305.9	980	KDKA	535.4	560	WIOD

7:30 p.m.	6:30	5:30	4:30

Roxy and His Gang.

222.1	1350	KWK	309.1	970	WCFL
227.1	1320	WSMB	315.6	950	WRC
260.7	1150	WHAM	394.5	760	WJZ
263	1140	WAPI	399.8	750	WJR
282.8	1060	WBAL	405.2	740	WSB
302.8	990	WBZ	440.9	680	WPTF
302.9	990	WBZA	461.3	650	WSM
305.9	980	KDKA	535.4	560	WIOD

Eastern	Central	Mountain	Pacific
8:00 p.m.	7	6	5

The Voice of Firestone.

Meters	Kc.	Call	Meters	Kc.	Call
205.4	1460	KSTP	333.1	900	WKY
206.8	1450	WFJC	336.9	890	WJAR
225.4	1330	WSAI	365.6	820	WHAS
227.1	1320	WSMB	379.5	790	WGY
234.2	1280	WEBC	384.4	780	WMC
238	1260	WJAX	405.2	740	WSB
245.6	1220	WCAE	454.3	660	WEAF
252	1190	WOAI	461.3	650	WSM
263	1140	KVOO	483.6	620	WTMJ
263	1140	WAPI	491.5	610	WDAF
270.1	1110	WRVA	499.7	600	WTIC
277.6	1080	WBT	508.2	590	WEEI
280.2	1070	WTAM	508.2	590	WOW
283.9	1020	KYW	508.2	590	WFAA
288.3	1040	KTHS	516.9	580	WTAG
299.8	1000	WOC	535.4	560	WLIT
315.6	950	WRC	535.4	560	WIOD
319	940	WCSH	545.1	550	KSD
325.5	920	KPRC	545.1	550	WGR
325.5	920	WWJ			

Grand Opera Concert.

Key Station—WOR (422.3m-710kc)

208.2	1440	WHEC	258.5	1160	WEAN
215.7	1390	WHK	267.7	1120	WISN
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WGL	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC

8:30 p.m.	7:30	6:30	5:30

White House Concert.

222.1	1350	KWK	302.8	990	WBZ
238	1260	WJAX	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	535.4	560	WIOD
293.9	1020	KYW			

Ceco Couriers.

Key Station—WOR (422.3m-710kc)

208.2	1440	WHEC	275.1	1090	KMOX
215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	333.1	900	WFBL
227.1	1320	WADC	333.1	900	WMAK
232.4	1290	WJAS	370.2	810	WCCO
238	1260	KOIL	422.3	710	WOR
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

A and P Gypsies.

225.4	1330	WSAI	454.3	660	WEAF
245.6	1220	WCAE	491.5	610	WDAF
280.2	1070	WTAM	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOC
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
379.5	790	WGY	545.1	550	KSD
416.4	720	WGN	545.1	550	WGR

9:00 p.m.	8	7	6

Edison Program.

205.4	1460	KSTP	325.9	920	KOMO
222.1	1350	KWK	361.2	830	KOA
234.2	1280	WEBC	379.5	790	KGO
245.8	1220	WREN	894.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	440.9	680	KPO
282.8	1060	WBAL	468.5	640	KFI
293.9	1020	KYW	483.6	620	WTMJ
302.8	990	WBZ	483.6	620	KGW
302.8	990	WBZA	508.2	590	KHQ
305.9	980	KDKA			

9:00 p.m.	8	7	6

Physical Culture Magazine Hour.

215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	275.1	1090	KMOX
226.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	422.3	710	WOR
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
243.8	1230	WGL	499.7	600	WCAO
256.3	1170	WCAU	554.1	550	WKRC

9:30 p.m.	8:30	7:30	6:30

General Motors Family.

205.4	1460	KSTP	384.4	780	WMC
225.4	1330	WSAI	405.8	740	WSB
238	1260	WJAX	416.4	720	WGN
245.6	1220	WCAE	440.9	680	KPO
252	1190	WOAI	454.3	660	WEAF
265.3	1130	KSL	461.3	650	WSM
277.6	1080	WBT	468.5	640	KFI
280.2	1070	WTAM	483.6	620	KGW
288.3	1040	WFAA	483.6	620	WTMJ
315.6	950	WRC	491.5	610	WDAF
319	940	WCSH	499.7	600	WTIC
325.9	920	KOMO	508.2	590	KHQ
325.9	920	KPRC	508.2	590	WEEI
325.9	920	WWJ	508.2	590	WOC
333.1	900	WKY	508.2	590	WOW
336.9	890	WJAR	516.9	580	WTAG
361.2	830	KOA	535.4	560	WLIT
365.6	820	WHAS	545.1	550	KSD
379.5	790	WGY	545.1	550	WGR
379.5	790	KGO			

U. S. Navy Band.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WGL	499.7	600	WCAO
243.8	1230	WNAC	545.1	550	WKRC
256.3	1170	WCAU			

10 p.m.	9	8	7

Black Flag Program.

Key Station—WABC (348.6m-860kc)

201.2	1490	WLAC	258.5	1160	WOWO
204	1470	KFJF	275.1	1090	KMOX
215.7	1390	KLRA	288.3	1040	KRLD
215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	322.4	930	WBRC
227.1	1320	WADC	333.1	900	WFBL
230.6	1300	KFH	333.1	900	WMAK
232.4	1290	KTSA	384.4	780	WTAR
232.4	1290	WJAS	468.5	640	WAIU
234.2	1280	WDOD	475.9	630	WMAL
236.1	1270	WDSU	447.5	610	WMAQ
238	1260	WLBW	499.7	600	WCAO
238	1260	KOIL	499.7	600	WREC
241.8	1240	WGHP	526	570	WWNC
243.8	1230	WNAC	535.4	560	KLZ
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

Eastern	Central	Mountain	Pacific
10 p.m.	9	8	7

"Let Us Join the Ladies."

Meters	Kc.	Call	Meters	Kc	Call
225.4	1330	WSAI	384.4	770	WMC
245.8	1220	WCAE	440.9	680	KPO
315.6	950	WRC	454.4	660	WEAF
325.9	920	WWJ	483.6	620	KGW
325.9	920	KOMO	508.2	590	WOW
333.1	900	WKY	516.9	580	WTAG
361.2	830	KOA	545.1	550	WGR
379.5	790	WGY	545.1	550	KSD
379.5	790	KGO			

10:30 p.m.	9:30	8:30	7:30

Night Club Romances.

Key Station—WOR (422.3m-710kc)

201.2	1490	WLAC	258.5	1160	WEAN
204	1470	KFJF	267.7	1120	WISN
215.7	1390	KLRA	275.1	1090	KMOX
215.7	1390	WHK	288.3	1040	KRLD
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	322.4	930	WBRC
230.6	1300	KFH	333.1	900	WFBL
232.4	1290	KTSA	333.1	900	WMAK
232.4	1290	WJAS	370.2	810	WCCO
234.2	1280	WDOD	384.4	780	WTAR
236.1	1270	WDSU	422.3	710	WOR
238	1260	WLBW	447.5	670	WMAQ
238	1260	KOIL	475.9	630	WMAL
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WNAC	499.7	600	WREC
243.8	1230	WFBM	526	570	WWNC
256.3	1170	WCAU	545.1	550	WKRC

11 p.m.	10	9	8

"Amos 'n' Andy."

205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
234.2	1280	WEBC	361.2	830	KOA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	428.3	700	WLW
293.9	1020	KYW	447.5	670	WMAQ
302.8	990	WBZ	483.6	620	WTMJ

Rudy Vallee.

206.8	1450	WFJC	333.1	900	WKY
234.2	1280	WEBC	384.4	780	WMC
238	1260	WJAX	405.2	740	WSB
263	1140	WAPI	454.3	660	WEAF
270.1	1110	WRVA	461.3	650	WSM
208.2	1070	WTAM	508.2	590	WOW
299.8	1000	WOC	545.1	550	WGR
325.9	920	WWJ	545.1	550	KSD

Tuesday

10 a.m.	9	8	7

Ida Bailey Allen.

Key Station 2XE (58.5-970) WABC (309.1-970)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	348.6	860	WABC
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	468.5	640	WAIU
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	365.6	820	WHAS
234.2	1280	WEBC	374.8	800	WBAP
238	1260	WJAX	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
270.1	1110	WRVA	454.3	660	WEAF
277.6	1080	WBT	461.3	650	WSM
280.2	1070	WTAM	483.6	620	WTMJ
293.9	1020	KFKX	491.5	610	WDAF
299.8	1000	WOC	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
325.9	920	KPRC	535.4	560	WLIT
333.1	900	WKY	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR

2:00 p.m.	1:00	12 n.	11 a.m.

Montgomery Ward Program.

205.4	1460	KSTP	374.8	800	WFAA
222.1	1350	KWK	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
293.9	1020	KFKX	461.3	650	WSM
299.8	1000	WHO	491.5	610	WDAF
361.2	830	KOA	508.2	590	WOW
365.6	820	WHAS			

2:30 p.m.	1:30 p.m.	12:30 p.m.	11:30 a.m.

National Farm and Home Hour.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	325.9	920	KPRC
234.2	1280	WEBC	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	374.8	800	WFAA
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	440.9	680	WPTF
293.9	1020	KYW	461.3	650	WSM
299.8	1000	WHO	483.6	620	WTMJ
302.8	990	WBZ	491.5	610	WDAF
302.8	990	WBZA	508.2	590	WOW
305.9	980	KDKA	535.4	560	WIOD

7:00 p.m.	6	5	4

"Roads of the Sky."

205.4	1460	KSTP	365.6	820	WHAS
245.8	1220	WCAE	379.5	790	WGY
252	1190	WOAI	440.9	680	WPTF
263	1140	KVOO	454.3	660	WEAF
263	1140	WAPI	461.3	650	WSM
265.3	1130	KSL	483.6	620	WTMJ
280.2	1070	WTAM	516.9	580	WTAG
282.8	1060	WTIC	535.4	560	WIOD
299.8	1000	WHO	535.4	560	WFI
315.6	950	WRC	545.1	550	WGR
319	940	WCSH	545.1	550	KSD
361.2	830	KOA			

7:30 p.m.	6:30	5:30	4:30

Soconyland Sketches.

282.8	1060	WTIC	454.3	660	WEAF
319	940	WCSH	508.2	590	WEEI
336.9	890	WJAR	516.9	580	WTAG
379.5	790	WGY	545.1	550	WGR

8:00 p.m.	7	6	5

Pure Oil Band.

205.4	1460	KSTP	305.9	980	KDKA
222.1	1350	KWK	365.6	820	WHAS
234.2	1280	WEBC	384.4	780	WMC
238	1260	WJAX	394.5	760	WJZ
245.8	1220	WREN	399.8	750	WJR
260.7	1150	WHAM	405.2	740	WSB
270.1	1110	WRVA	428.3	700	WLW
277.6	1080	WBT	461.3	650	WSM
282.8	1060	WBAL	483.6	620	WTMJ
293.9	1020	KYW			

Eastern	Central	Mountain	Pacific
8:30 p.m.	7:30	6:30	5:30

Pro-phy-lac-tic Program.

Meters	Kc.	Call	Meters	Kc.	Call
225.4	1330	WSAI	454.3	660	WEAF
245.6	1220	WCAE	491.5	610	WDAF
299.8	1000	WHO	499.7	600	WTIC
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	508.2	590	WEEI
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WFI
344.6	870	WLS	545.1	550	WGR
375.9	790	WGY	545.1	550	KSD

Michelin Men.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
283.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ			

9 p.m.	8	7	6

Eveready Hour.

205.4	1460	KSTP	379.5	790	WGY
234.2	1280	WEBC	384.4	780	WMC
245.6	1220	WCAE	405.2	740	WSB
252	1190	WOAI	416.4	720	WGN
263	1140	KVOO	454.3	660	WEAF
280.2	1070	WTAM	461.3	650	WSM
299.8	1000	WHO	491.5	610	WDAF
315.6	950	WRC	508.2	590	WEEI
325.9	920	KOMO	535.4	560	WFI
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			

Old Gold-Paul Whiteman Hour.

201.2	1490	WLAC	256.3	1170	WCAU
204	1470	KFJF	258.5	1160	WOWO
204	1470	WKBW	267.7	1120	WISN
204	1470	KGA	275.1	1090	KMOX
215.7	1390	WHK	288.3	1040	KRLD
215.7	1390	KLRA	309.1	970	KJR
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	322.4	930	WDBJ
230.6	1300	KFH	322.4	930	WBRC
232.4	1290	KTSA	333.1	900	WFBL
232.4	1290	KDYL	348.6	860	WABC
232.4	1290	WJAS	370.2	810	WCCO
234.2	1280	WDOD	384.4	780	WTAR
236.1	1270	WDSU	389.4	770	WBBM
238	1260	WLBW	475.9	630	WMAL
238	1260	KOIL	499.7	600	WREC
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WFBM	526	570	KMTR
243.8	1230	WNAC	526	570	WWNC
243.8	1230	KYA	535.4	560	KLZ
254.1	1180	KEX	545.1	550	WEAN

9:30 p.m.	8:30	7:30	6:30

Dutch Masters Minstrel.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ	483.6	620	WTMJ

10 p.m.	9	8	7

Clicquot Club Eskimos.

205.4	1460	KSTP	379.5	790	KGO
234.2	1280	WEBC	379.5	790	WGY
238	1260	WJAX	384.4	780	WMC
245.6	1220	WCAE	405.2	740	WSB
252	1190	WOAI	440.9	680	KPO
265.3	1130	KSL	454.3	660	WEAF
270.1	1110	WRVA	461.3	650	WSM
277.6	1080	WBT	468.5	640	KFI
299.8	1000	WHO	483.6	620	KGW
315.6	950	WRC	483.6	620	WTMJ
319	940	WCSH	491.5	610	WDAF
325.9	920	WWJ	499.7	600	WTIC
325.9	920	KOMO	508.2	590	KHQ
325.9	920	KPRC	508.2	590	WEEI
333.1	900	WKY	508.2	590	WOW
336.9	890	WJAR	516.9	580	WTAG
361.2	830	KOA	535.4	560	WFI
365.6	820	WHAS	545.1	550	KSD
374.8	800	WBAP	545.1	550	WGR
374.8	800	WSAI			

Williams Syncomatics.

222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	416.4	720	WGN
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

Fada Salon Hour.

Key Station—WABC 348.6-860)

204	1470	WKBW	256.3	1170	WCAU
204	1470	KFJF	258.5	1160	WEAN
215.7	1390	WHK	258.5	1160	WOWO
215.7	1390	KLRA	267.7	1120	WISN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	288.3	1040	KRLD
232.4	1290	KTSA	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	WLBW	370.2	810	WCCO
238	1260	KOIL	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
243.8	1230	WFBM	545.1	550	WKRC

10:30 p.m.	9:30	8:30	7:30

Freed Orchestradians.

205.4	1460	KSTP	325.9	920	KOMO
222.1	1350	KWK	361.2	830	KOA
245.1	1220	WREN	374.8	800	WBAP
260.7	1150	WHAM	379.5	790	KGO
265.3	1130	KSL	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	440.9	680	KPO
283.9	1020	KYW	468.5	640	KFI
302.8	990	WBZ	483.6	620	KGW
302.8	990	WBZA	508.2	590	KHQ
305.9	980	KDKA			

10:30 p.m.	9:30	8:30	7:30

Story in a Song.

Key Station—WABC (348.6-860)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	267.7	1120	WISN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	370.2	810	WCCO
238	1260	KOIL	475.9	630	WMAL
238	1260	WLBW	491.5	610	WFAN
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WFBM	545.1	550	WKRC
243.8	1230	WNAC			

11 p.m.	10	9	8

Jesse Crawford.

Key Station—WABC (348.6-860)

204	1470	WKBW	267.7	1120	WISN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	WLBW	370.2	810	WCCO
241.8	1240	WGHP	475.9	630	WBBM
243.8	1230	WFBM	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
258.5	1160	WOWO	545.1	550	WKRC
258.5	1160	WEAN			

Eastern	Central	Mountain	Pacific
11 p.m.	10	9	8

Longines Time.

Meters	Kc.	Call	Meters	Kc	Call
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR

Neapolitan Nights.

206.8	1450	WFJC	384.4	780	WMC
245.8	1220	WCAE	440.9	680	KPO
270.1	1110	WRVA	454.3	660	WEAF
299.8	1000	WHO	461.3	650	WSM
325.9	920	WWJ	508.2	590	KHQ
325.9	920	KOMO	508.2	590	WOW
333.1	900	WKY	535.4	560	WFI
374.8	800	WFAA	545.1	550	WGR
379.5	790	WGY	545.1	550	KSD
379.5	790	KGO			

Wednesday

10 a.m.	9	8	7

National Home Hour.

245.6	1220	WCAE	374.8	800	WSAI
280.2	1070	WTAM	379.5	790	WGY
293.9	1020	KYW	454.3	660	WEAF
299.8	1000	WHO	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WFI
336.9	890	WJAR	545.1	550	WGR

11 a.m	10	9	8

Ida Bailey Allen.

Key Station—2XE (58.5-970) WABC (309.1-970)

215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	258.5	1160	WOWO
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	348.6	860	WABC
239.9	1250	WRHM	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
245.6	1220	WCAD	545.1	550	WKRC
256.3	1170	WCAU			

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	461.3	650	WSM
293.9	1020	KFKX	483.6	620	WTMJ
315.6	950	WRC	491.5	610	WDAF
319	940	WCSH	499.7	600	WTIC
325.9	920	WWJ	508.2	590	WEEI
325.9	920	KPRC	508.2	590	WOW
333.1	900	WKY	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
365.6	820	WHAS	545.1	550	KSD
374.8	800	WBAP	545.1	550	WGR

11:30 a.m.	10:30	9:30	8:30

National Radio Homemakers Club.

Key Station—WABC (348.6-860)

215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	258.5	1160	WOWO
227.1	1320	WADS	267.7	1120	WISN
232.4	1290	WJAS	275.1	1090	KMOX
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
241.8	1240	WGHP	389.4	770	WBBM
243.8	1230	WNAC	475.9	630	WMAL
243.8	1230	WFBM	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC

2 p.m.	1 p.m.	12 n.	11 a.m.

Montgomery Ward Program.

205.4	1460	KSTP	374.8	800	WFAA
222.1	1350	KWK	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
293.9	1020	KFKX	461.3	650	WSM
299.8	1000	WHO	491.5	610	WDAF
361.2	830	KOA	508.2	590	WOW
365.6	820	WHAS			

2:30 p.m.	1:30 p.m.	12:30 p.m.	11:30 a.m.

National Farm and Home Hour.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	325.9	920	KPRC
234.2	1280	WEBC	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	374.8	800	WFAA
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	440.9	680	WPTF
293.9	1020	KYW	461.3	650	WSM
299.8	1000	WHO	483.6	620	WTMJ
302.8	990	WBZ	491.5	610	WDAF
302.8	990	WBZA	508.2	590	WOW
305.9	980	KDKA	535.4	560	WIOD

8 p.m.	7	6	5

Hank Simmons Show Boat.

Key Station—WOR (420.3-710)

204	1470	WKBW	256.3	1170	WCAU
215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	267.7	1120	WISN
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
243.8	1230	WFBM	370.2	810	WCCO
243.8	1230	WNAC	447.5	670	WMAQ

The Yeast Foamers.

205.4	1460	KSTP	302.8	990	WBZ
222.1	1350	KWK	302.8	990	WBZA
234.2	1280	WEBC	305.9	980	KDKA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
282.8	1060	WBAL	428.3	700	WLW
293.9	1020	KYW	483.6	620	WTMJ

Mobiloil Concert.

206.8	1450	WFJC	336.9	890	WJAR
225.4	1330	WSAI	454.3	660	WEAF
245.8	1220	WCAE	491.5	610	WDAF
280.2	1070	WTAM	508.2	590	WEEI
282.8	1060	WTIC	508.2	590	WOW
299.8	1000	WOC	516.9	580	WTAG
309.1	970	WCFL	535.4	560	WLIT
315.6	950	WRC	545.1	550	WGR
319	940	WCSH	545.1	550	KSD
325.9	920	WWJ			

8:30 p.m.	7:30	6:30	5:30

Ipana Troubadours.

245.6	1220	WCAE	416.4	720	WGN
299.8	1000	WOC	454.3	660	WEAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
325.9	920	WWJ	508.2	590	WOW
336.9	890	WJAR	516.9	580	WTAG
374.8	800	WSAI	545.1	550	KSD
379.5	790	WGY	545.1	550	WGR

Eastern	Central	Mountain	Pacific
8:30 p.m.	7:30	6:30	5:30

Happy Wonder Bakers.

Meters	Kc.	Call	Meters	Kc	Call
205.4	1460	KSTP	344.6	870	WLS
206.8	1450	WFJC	374.8	800	WFAA
225.4	1330	WSAI	379.5	790	WGY
245.8	1220	WCAE	384.4	780	WMC
252	1190	WOAI	454.3	660	WEAF
263	1140	KVOO	483.6	620	WTMJ
282.8	1060	WTIC	491.5	610	WDAF
299.8	1000	WOC	508.2	590	WOW
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	KPRC	535.4	560	WLIT
325.9	920	WWJ	545.1	550	WGR
333.1	900	WKY	545.1	550	KSD
336.9	890	WJAR			

Sylvania Foresters.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
270.1	1110	WRVA	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	428.3	700	WLW
293.9	1020	KYW			

9 p.m.	8	7	6

Flit Soldiers.

222.1	1350	KWK	302.8	990	WBZA
227.1	1320	WSMB	305.9	980	KDKA
238	1260	WJAX	325.9	920	KPRC
245.8	1220	WREN	333.1	900	WKY
252	1190	WOAI	365.6	820	WHAS
260.7	1150	WHAM	374.8	800	WFAA
263	1140	KVOO	384.4	780	WMC
270.1	1110	WRVA	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	405.2	740	WSB
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ	461.3	650	WSM

Ingram Shavers.

225.4	1330	WSAI	379.5	790	WGY
245.8	1220	WCAE	416.4	720	WGN
282.8	1060	WTIC	454.3	660	WEAF
299.8	1000	WOC	508.2	590	WEEI
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	545.1	550	WGR
336.9	890	WJAR	545.1	550	KSD

United Symphony Orchestra.

Key Station—WOR (422.3-710)

204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	370.2	810	WCCO
238	1260	KOIL	447.5	670	WMAQ
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WNAC	545.1	550	WKRC
256.3	1170	WCAU			

9:30 p.m.	8:30	7:30	6:30

Palmolive Hour.

205.4	1460	KSTP	379.5	790	WGY
225.4	1330	WSAI	379.5	790	KGO
227.1	1320	WSMB	384.4	780	WMC
238	1260	WJAX	405.2	740	WSB
245.6	1220	WCAE	416.4	720	WGN
252	1190	WOAI	440.9	680	KPO
263	1140	KVOO	454.3	660	WEAF
265.3	1130	KSL	461.3	650	WSM
277.8	1080	WBT	468.5	640	KFI
280.2	1070	WTAM	483.6	620	WTMJ
288.3	1040	WFAA	483.6	620	KGW
299.8	1000	WOC	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	KHQ
325.9	920	KOMO	508.2	590	WEEI
325.9	920	KPRC	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
361.2	830	KOA	545.1	550	KSD
365.6	820	WHAS	545.1	550	WGR

La Palina Smoker.

Key Station—WOR (422.3m-710kc)

215.7	1390	WHK	267.7	1120	WISN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	331.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	370.2	810	WCCO
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC
258.5	1160	WOWO			

10 p.m.	9	8	7

Kolster Radio Hour.

Key Station—WOR (422.3m-710kc)

204.7	1470	KGA	258.5	1160	WOWO
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	309.1	970	KIR
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	KDYL	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	WLBW	370.2	810	WCCO
238	1260	KOIL	422.3	710	WOR
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	KYA	475	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
254.1	1180	KEX	526	570	KMTR
256.3	1170	WCAU	535.4	560	KLZ
258.5	1160	WEAN	545.1	550	WKRC

ABA Voyagers in Holland.

222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
293.9	1020	KYW	309.8	750	WJR

10:30 p.m.	9:30	8:30	7:30

National Light Opera.

225.4	1330	WSAI	405.2	740	WSB
245.8	1220	WCAE	454.3	660	WEAF
252	1190	WOAI	508.2	590	WOW
315.6	950	WRC	535.4	560	WIOD
325.9	920	WWJ	545.1	550	KSD
333.1	900	WKY			

Stromberg-Carlson.

205.4	1460	KSTP	325.9	920	KOMO
222.1	1350	KWK	333.1	900	WKY
227.1	1320	WSMB	361.2	830	KOA
234.2	1280	WEBC	365.6	820	WHAS
238	1260	WJAX	374.8	800	WBAP
245.8	1220	WREN	379.5	790	KGO
252	1190	WOAI	384.4	780	WMC
260.7	1150	WHAM	394.5	760	WJZ
263	1140	KVOO	399.8	750	WJR
265.3	1130	KSL	405.2	740	WSB
270.1	1110	WRVA	440.9	680	KPO
277.6	1080	WBT	461.3	650	WSM
282.8	1060	WBAL	468.5	640	KFI
283.9	1020	KYW	483.6	620	KGW
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA	508.2	590	KHQ
305.9	980	KDKA	535.4	560	WIOD
325.5	920	KPRC			

Eastern	Central	Mountain	Pacific
10:30 p.m.	9:30	8:30	7:30

Dixie Echoes.

Key Station—WABC (348.6-860)

Meters	Kc	Call	Meters	Kc.	Call
215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	267.7	1120	WISN
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	WLBW	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WOWO	545.1	550	WKRC

11 p.m.	10	9	8

"Amos 'n' Andy."

205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
234.2	1280	WEBC	361.2	830	KOA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	428.3	700	WLW
293.9	1020	KYW	447.5	670	WMAQ
302.8	990	WBZ	483.6	620	WTMJ

Thursday

10 a.m.	9	8	7

Morning Merrymakers.

201.2	1490	WLAC	275.1	1090	KMOX
215.7	1390	KLRA	288.3	1040	KRLD
223.7	1340	WSPD	322.4	930	WBRC
227.1	1320	WADC	322.4	930	WDBJ
232.4	1290	WJAS	333.1	900	WFBL
232.4	1290	KTSA	333.1	900	WMAK
234.2	1280	WDOD	348.6	860	WABC
236.1	1270	WDSU	384.4	780	WTAR
238	1260	KOIL	422.3	710	WOR
238	1260	WLBW	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
245.6	1220	WCAO	499.7	600	WREC
256.3	1170	WCAU	526	570	WWNC
258.5	1160	WOWO	545.1	550	WKRC
267.7	1120	WISN	545.1	550	WEAN

10:30 a.m.	9:30	8:30	7:30

National Radio Household Club.

Key Station—WABC (348.6-860)

201.2	1490	WLAC	243.8	1230	WNAC
204	1470	KFJF	256.3	1170	WCAU
204	1470	WKBW	258.5	1160	WEAN
215.7	1390	KLRA	258.5	1160	WOWO
215.7	1390	WHK	267.7	1120	WISN
223.7	1340	WSPD	288.3	1040	KRLD
227.1	1320	WADC	322.4	930	WBRC
230.6	1300	KFH	333.1	900	WFBL
232.4	1290	KTSA	384.4	780	WTAR
232.4	1290	WJAS	389.4	770	WBBM
234.2	1280	WDOD	475.9	630	WMAL
236.1	1270	WDSU	499.7	600	WREC
238	1260	WLBW	499.7	600	WCAO
238	1260	KOIL	526	570	WWNC
241.8	1240	WGHP	545.1	550	WKRC

11 a.m.	10	9	8

Ida Bailey Allen.

Key Station—2XE (58.5-970) WABC (309.1-970)

204	1470	WKBW	256.3	1170	WCAU
215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	258.5	1160	WOWO
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	389.4	770	WBBM
239.9	1250	WRHM	475.9	630	WMAL
241.8	1240	WGHP	545.1	550	WKRC
245.6	1220	WCAD			

11:15 a.m.	10:15	9:15	8:15

Radio Household Institute.

205.4	1460	KSTP	374.8	800	WBAP
234.2	1280	WEBC	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	461.3	650	WSM
293.9	1020	KFKX	483.6	620	WTMJ
299.8	1000	WOC	491.5	610	WDAF
309.1	970	WCFL	499.7	600	WTIC
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	508.2	590	WEEI
325.9	920	WWJ	516.9	580	WTAG
325.9	920	KPRC	535.4	560	WLIT
333.1	900	WKY	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
365.6	820	WHAS			

2:00 p.m.	1	12 n.	11 a.m.

Montgomery Ward Program.

205.4	1460	KSTP	374.8	800	WFAA
222.1	1350	KWK	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
293.9	1020	KFKX	461.3	650	WSM
299.8	1000	WHO	491.5	610	WDAF
361.2	830	KOA	508.2	590	WOW
365.6	820	WHAS			

2:30 p.m.	1:30	12:30	11:30 a.m.

National Farm and Home Hour.

205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	325.9	920	KPRC
234.2	1280	WEBC	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	374.8	800	WFAA
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	440.9	680	WPTF
293.9	1020	KYW	461.3	650	WSM
299.8	1000	WHO	483.6	620	WTMJ
302.8	990	WBZ	491.5	610	WDAF
302.8	990	WBZA	508.2	590	WOW
305.9	980	KDKA	535.4	560	WIOD

7:30 p.m.	6:30	5:30	4:30

Coward Comfort Hour.

241.8	1240	WCSH	499.7	600	WTIC
336.9	890	WJAR	508.2	590	WFI
454.3	660	WEAF	516.9	580	WTAG

8 p.m.	7	6	5

Daguerrotypes.

Key Station—WABC (348.6-860)

204	1470	WKBW	267.7	1120	WISN
232.4	1290	WJAS	275.1	1090	KMOX
238	1260	KOIL	315.6	950	KMBC
238	1260	WLBW	389.4	770	WBBM
243.8	1230	WFBM	491.5	610	WFAN
258.5	1160	WEAN	499.7	600	WCAO

Lehn & Fink Serenade.

222.1	1350	KWK	302.8	990	WBZA
245.8	1220	WREN	305.9	980	KDKA
249.9	1200	KPRC	333.1	900	WKY
252	1190	WOAI	374.8	800	WBAP
260.7	1150	WHAM	394.5	760	WJZ
282.8	1060	WBAL	399.8	750	WJR
293.9	1020	KYW	428.3	700	WLW
302.8	990	WBZ			

Eastern 8:30 p.m.		Central 7:30	Mountain 6:30		Pacific 5:30
Victor Program.					
Meters	Kc.	Call	Meters	Kc.	Call
205.4	1460	KSTP	336.9	890	WJAR
206.8	1450	WFJC	361.2	830	KOA
225.4	1330	WSAI	365.6	820	WHAS
227.1	1320	WSMB	374.8	800	WBAP
234.2	1280	WEBC	379.5	790	WGY
238	1260	WJAX	379.5	790	KGO
245.8	1220	WCAE	384.4	780	WMC
252	1190	WOAI	405.2	740	WSB
263	1140	WAPI	440.9	680	WPTF
263	1140	KVOO	454.3	660	WEAF
265.3	1130	KSL	461.3	650	WSM
270.1	1110	WRVA	483.6	620	KGW
277.6	1080	WBT	483.6	620	WTMJ
280.2	1070	WTAM	491.5	610	WDAF
282.8	1060	WTIC	508.2	590	WEEI
292.9	1020	KYW	508.2	590	WOW
299.8	1000	WHO	508.2	590	KHQ
315.6	950	WRC	516.9	580	WTAG
325.9	920	KPRC	535.4	560	WFI
325.9	920	KOMO	535.4	560	WIOD
325.9	920	WWJ	545.1	550	KSD
333.1	900	WKY	545.1	550	WGR

U. S. Marine Band. Key Station—WABC (348.6-860)					
204	1470	WKBW	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	389.4	770	WBBM
243.8	1230	WNAC	475.9	630	WMAL
258.5	1160	WEAN	499.7	600	WCAO
267.7	1120	WISN			

9 p.m.		8	7		6
True Detective Mysteries. Key Station—WABC (348.6-860)					
204	1470	WKBW	256.3	1170	WCAU
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	258.5	1160	WEAN
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	389.4	770	WBBM
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WFBM	545.1	550	WKRC
243.8	1230	WNAC			

Seiberling Singers.					
206.8	1450	WFJC	454.3	660	WEAF
225.4	1330	WSAI	468.5	640	KFI
245.6	1220	WCAE	483.6	620	KGW
280.2	1070	WTAM	491.5	610	WDAF
293.9	1020	KYW	499.7	600	WTIC
299.8	1000	WHO	508.2	590	WEEI
315.6	950	WRC	508.2	590	WOW
319	940	WCSH	516.9	580	WTAG
325.9	920	KOMO	535.4	560	WFI
325.9	920	WWJ	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
379.5	790	WGY	508.2	590	KHQ
379.5	790	KGO			

Veedol Program.					
205.4	1460	KSTP	305.9	980	KDKA
222.1	1350	KWK	309.1	970	WCFL
227.1	1320	WSMB	325.9	920	KPRC
234.2	1280	WEBC	333.1	900	WKY
238	1260	WJAX	365.6	820	WHAS
245.8	1220	WREN	384.4	780	WSB
252	1190	WOAI	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
263	1140	WAPI	405.2	740	WBT
270.1	1110	WRVA	428.3	700	WLW
282.8	1060	WBAL	440.9	680	WPTF
288.3	1040	KTHS	461.3	650	WSM
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA			

9:30 p.m.		8:30	7:30		6:30
Maxwell House Coffee.					
205.4	1460	KSTP	361.2	830	KOA
234.2	1280	WEBC	365.6	820	WHAS
238	1260	WJAX	374.8	800	WBAP
260.7	1150	WHAM	384.4	780	WMC
270.1	1110	WRVA	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	405.2	740	WSB
293.9	1020	KYW	428.3	700	WLW
299.8	1000	WHO	461.3	650	WSM
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA	491.5	610	WDAF
305.9	980	KDKA	508.2	590	WOW
325.9	920	KPRC	545.1	550	KSD

Gold Seal Program. Key Station—WABC (348.6-860)					
204	1470	WKBW	258.5	1160	WOWO
215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	389.4	770	WBBM
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WNAC	545.1	550	WKRC
256.3	1170	WCAU			

10 p.m.		9	8		7
Buffalo Civic Symphony Orchestra. Key Station—WABC (348.6-860)					
204	1470	WKBW	267.7	1120	WISN
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	370.2	810	WCCO
238	1260	KOIL	389.4	770	WBBM
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	491.5	610	WFAN
243.8	1230	WNAC	545.1	550	WKRC
258.5	1160	WEAN	312.5	960	CKGW

10 p.m.		9	8		7
Halsey-Stuart.					
205.4	1460	KSTP	365.6	820	WHAS
225.4	1330	WSAI	374.8	800	WBAP
227.1	1320	WSMB	379.5	790	KGO
238	1260	WJAX	379.5	790	WGY
245.6	1220	WCAE	384.4	780	WMC
252	1190	WOAI	405.2	740	WSB
263	1140	WAPI	440.9	680	KPO
265.3	1130	KSL	454.3	660	WEAF
270.1	1110	WRVA	461.3	650	WSM
277.6	1080	WBT	468.5	640	KFI
288.3	1040	WFAA	483.6	620	KGW
293.9	1020	KYW	483.6	620	WTMJ
299.8	1000	WHO	499.7	600	WTIC
315.2	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.5	920	KPRC	508.2	590	KHQ
325.9	920	WWJ	516.9	580	WTAG
325.9	920	KOMO	535.4	560	WFI
333.1	900	WKY	545.1	550	KSD
336.9	890	WJAR	545.1	550	WGR
361.2	830	KOA			

Eastern 10:30 p.m.		Central 9:30	Mountain 8:30		Pacific 7:30
"Around the World With Libby."					
Meters	Kc.	Call	Meters	Kc.	Call
222.1	1350	KWK	365.6	820	WHAS
227.1	1320	WSMB	379.5	790	KGO
245.8	1220	WREN	384.4	780	WMC
263	1140	WAPI	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	405.2	740	WSB
293.9	1020	KYW	440.9	680	KPO
302.8	990	WBZ	461.3	650	WSM
302.8	990	WBZA	468.5	640	KFI
305.9	980	KDKA	483.6	620	KGW
325.9	920	KOMO	508.2	590	KHQ
361.2	830	KOA			

Voice of Columbia.					
204	1470	WKBW	275.1	1090	KMOX
215.7	1390	WHK	315.6	950	KMBC
223.7	1340	WSPD	333.1	900	WFBL
227.1	1320	WADC	348.6	860	WABC
232.4	1290	WJAS	370.2	810	WCCO
238	1260	WLBW	389.4	770	WBBM
238	1260	KOIL	475.9	630	WMAL
241.8	1240	WGHP	491.5	610	WFAN
243.8	1230	WNAC	499.7	600	WCAO
258.5	1160	WOWO	545.1	550	WKRC
267.7	1120	WISN	545.1	550	WEAN

Nat'l Broadcasting and Concert Bureau Hour.					
206.8	1450	WFJC	379.5	790	KGO
225.4	1330	WSAI	379.5	790	WGY
245.1	1220	WCAE	454.3	650	WEAF
270.1	1110	WRVA	483.6	620	KGW
299.8	1000	WHO	516.9	580	WTAG
315.6	950	WRC	535.4	560	WFI
325.9	920	WWJ	535.4	560	WIOD
325.9	920	KPRC	545.1	550	KSD
325.9	920	KOMO	545.1	550	WGR
333.1	900	WKY			

11 p.m.		10	9		8
"Amos 'n' Andy."					
205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
234.2	1280	WEBC	361.2	830	KOA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	428.3	700	WLW
293.9	1020	KYW	447.5	670	WMAQ
302.8	990	WBZ	483.6	620	WTMJ

Longines Time.					
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
302.8	990	WBZ	399.8	750	WJR

Friday

10 a.m.		9	8		7
National Home Hour.					
245.6	1220	WCAE	374.8	800	WSAI
280.2	1070	WTAM	279.5	790	WGY
293.9	1020	KYW	454.3	660	WEAF
299.8	1000	WHO	299.6	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	516.9	580	WTAG
325.9	920	WWJ	535.4	560	WFI
336.9	890	WJAR	545.1	550	WGR

11 a.m.		10	9		8
Ida Bailey Allen. Key Station—2XE (58.5-970), WABC (309.1-970)					
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
245.6	1220	WCAO	491.5	610	WFAN
256.3	1170	WCAU	545.1	550	WKRC

Mary Hale Martin's Household Period.					
222.1	1350	KWK	365.6	820	WHAS
245.8	1220	WREN	384.4	780	WMC
260.7	1150	WHAM	394.5	760	WJZ
263	1140	WAPI	399.8	750	WJR
293.9	1020	KYW	405.2	740	WSB
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA	461.3	650	WSM
305.9	980	KDKA			

11:15 a.m.		10:15	9:15		8:15
Radio Household Institute.					
245.6	1220	WCAE	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
293.9	1020	KYW	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
374.8	800	WSAI	545.1	550	KSD
379.5	790	WGY	545.1	550	WGR

11:30 a.m.		10:30	9:30		8:30
Evening Stars.					
205.4	1460	KSTP	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WCAE	374.8	800	WBAP
263	1140	WAPI	379.5	790	WGY
265.3	1130	KSL	454.3	660	WEAF
270.1	1110	WRVA	461.3	650	WSM
277.6	1080	WBT	483.6	620	WTMJ
280.2	1070	WTAM	491.5	610	WDAF
299.8	1000	WHO	508.2	590	WOW
315.6	950	WRC	516.9	580	WTAG
319	940	WCSH	535.4	560	WLIT
325.9	920	KPRC	545.1	550	KSD
325.9	920	WWJ			

2 p.m.		1	12 n.		11 a.m.
Montgomery Ward Program.					
205.4	1460	KSTP	374.8	800	WFAA
222.1	1350	KWK	384.4	780	WMC
263	1140	KVOO	405.2	740	WSB
293.9	1020	KFKK	461.3	650	WSM
299.8	1000	WHO	491.5	610	WDAF
361.2	830	KOA	508.2	590	WOW
365.6	820	WHAS			

2:30 p.m.		1:30	12:30		11:30 a.m.
National Farm and Home Hour.					
205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	325.9	920	KPRC
234.2	1280	WEBC	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	374.8	800	WFAA
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	440.9	680	WPTF
293.9	1020	KYW	461.3	650	WSM
299.8	1000	WHO	483.6	620	WTMJ
302.8	990	WBZ	491.5	610	WDAF
302.8	990	WBZA	508.2	590	WOW
305.9	980	KDKA	535.4	560	WIOD

Eastern 6:30 p.m.		Central 5:30	Mountain 4:30		Pacific 3:30
Raybestos Twins.					
Meters	Kc.	Call	Meters	Kc.	Call
245.1	1220	WCAE	336.9	890	WJAR
280.3	1070	WTAM	379.5	790	WGY
315.6	950	WRC	454.3	660	WEAF
319	940	WCSH	499.7	600	WTIC
375.9	920	WWJ	516.9	580	WTAG

7:30 p.m.		6:30	5:30		4:30
Dixies Circus.					
277.6	1080	WBT	384.4	780	WMC
282.8	1060	WBAL	394.5	760	WJZ
293.8	1020	KYW	399.8	750	WJR
302.8	990	WBZ	405.2	740	WSB
302.8	990	WBZA	428.3	700	WLW
305.9	980	KDKA	461.3	650	WSM
365.6	820	WHAS			

8 p.m.		7	6		5
Hawaiian Shadows. Key Station—WOR (422.3-710)					
204	1470	WKBW	258.5	1160	WEAN
227.1	1320	WADC	267.7	1120	WISN
232.4	1290	WJAS	275.1	1090	KMOX
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	370.2	810	WCCO
243.8	1230	WNAC	475.9	630	WMAL
243.8	1230	WFBM	499.7	600	WCAO

Cities Service Concert Orchestra.					
205.4	1460	KSTP	361.2	830	KOA
245.6	1220	WCAE	454.3	660	WEAF
280.2	1070	WTAM	483.6	620	WTMJ
282.8	1060	WTIC	491.5	610	WDAF
288.3	1040	WFAA	508.2	590	WEEI
293.9	1020	KYW	508.2	590	WOW
299.8	1000	WOC	535.4	560	WLIT
315.6	950	WRC	545.1	550	KSD
325.9	920	WWJ	545.1	550	WGR
333.1	900	WKY			

8:30 p.m.		7:30	6:30		5:30
The Rollickers. Key Station—WOR (422.3-710)					
204	1470	WKBW	258.5	1160	WEAN
227.1	1320	WADC	258.5	1160	WOWO
238	1260	KOIL	275.1	1090	KMOX
238	1260	WLBW	315.6	950	KMBC
241.8	1240	WGHP	333.1	900	WFBL
243.8	1230	WNAC	447.5	670	WMAQ
243.8	1230	WFBM	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO

9 p.m.		8	7		6
Interwoven Entertainers.					
222.1	1350	KWK	325.9	920	KOMO
227.1	1320	WSMB	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	374.8	800	WFAA
260.7	1150	WHAM	379.5	790	KGO
263	1140	WAPI	384.4	780	WMC
265.3	1130	KSL	394.5	760	WJZ
270.1	1110	WRVA	405.2	740	WSB
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	440.9	680	KPO
288.3	1040	KTHS	461.3	650	WSM
293.9	1020	KYW	468.5	640	KFI
302.8	990	WBZ	483.6	620	KGW
302.8	990	WBZA	508.2	590	KHQ
305.9	980	KDKA	535.4	560	WIOD
325.9	920	KPRC			

True Story Hour. Key Station—WOR (422.3m-710kc)					
208.2	1440	WHEC	258.5	1160	WOWO
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
236	1260	KOIL	370.2	810	WCCO
238	1260	WLBW	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WEAN			

9:30 p.m.		8:30	7:30		6:30
Philco Hour.					
205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
282.8	1060	WBAL	428.3	700	WLW
293.9	1020	KYW	483.6	620	WTMJ
302.8	990	WBZ			

Schradertown Band.					
225.4	1330	WSAI	454.3	660	WEAF
245.1	1220	WCAE	491.5	610	WDAF
299.8	1000	WOC	499.7	600	WTIC
315.6	950	WRC	508.2	590	WEEI
319	940	WCSH	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
336.9	890	WJAR	565.4	560	WLIT
344.6	870	WLS	545.1	550	KSD
279.5	790	WGY	545.1	550	WGR

Philco Theatre Memories.					
205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
293.9	1020	KYW	483.6	620	WTMJ
302.8	990	WBZ			

10 p.m.		9	8		7
Armstrong Quakers.					
222.1	1350	KWK	302.8	990	WBZ
245.8	1220	WREN	302.8	990	WBZA
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
293.9	1020	KYW	428.3	700	WLW

Summer Melodies.					
545.1	1550	KSD	384.4	780	WMC
225.4	1330	WSAI	440.9	680	KPO
245.8	1220	WCAE	454.3	660	WEAF
282.8	1060	WTIC	461.3	650	WSM
299.8	1000	WOC	468.5	640	KFI
315.6	950	WRC	483.6	620	KGW
325.9	920	KOMO	508.2	590	KHQ
325.9	920	WWJ	508.2	590	WOW
333.1	900	WKY	508.2	590	WEEI
336.9	890	WJAR	516.9	580	WTAG
379.5	790	WGY	545.1	550	WGR
379.5	790	KGO			

Bremer-Tully Time. Key Station—WOR (420.3-710)					
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	267.7	1120	WISN
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	333.1	900	WFBL
238	1260	WLBW	333.1	900	WMAK
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC

Eastern	Central	Mountain	Pacific
10 p.m.	9	8	7
Longines Correct Time.			

Meters	Kc.	Call	Meters	Kc	Call
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

10:30 p.m	9:30	8:30	7:30
Armour Program.			
205.4	1460	KSTP	325.9	920	KPRC
222.1	1350	KWK	325.9	920	KOMO
227.1	1320	WSMB	333.1	900	WKY
234.2	1280	WEBC	361.2	830	KOA
238	1260	WJAX	365.6	820	WHAS
245.8	1220	WREN	374.8	800	WFAA
252	1190	WOAI	379.5	790	KGO
260.7	1150	WHAM	384.4	780	WMC
263	1140	WAPI	394.5	760	WJZ
263	1140	KVOO	399.8	750	WJR
265.3	1130	KSL	405.2	740	WSB
270.1	1110	WRVA	428.3	700	WLW
277.6	1080	WBT	440.9	680	KPO
282.8	1060	WBAL	461.3	650	WSM
288.3	1040	KTHS	468.5	640	KFI
293.9	1020	KYW	483.6	620	KGW
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA	508.2	590	KHQ
305.9	980	KDKA			

"The Family Goes Abroad."					
245.8	1220	WCAE	379.5	790	KGO
282.8	1060	WTIC	440.9	680	KPO
309.1	970	WCFL	454.3	660	WEAF
315.6	950	WRC	508.2	590	WEEI
325.9	920	KOMO	508.2	590	WOW
325.9	920	WWJ	516.9	580	WTAG
379.5	790	WGY	545.1	550	KSD

In a Russian Village.					
Key Station—WOR (420.3m-710kc)					
215.7	1390	WHK	258.5	1160	WOWO
223.7	1340	WSPD	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	333.1	900	WMAK
238	1260	WLBW	333.1	900	WFBL
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
258.5	1160	WEAN	545.1	550	WKRC

St. Regis Hotel Orchestra.					
315.6	950	WRC	545.1	550	KSD
454.3	660	WEAF			

"Amos 'n' Andy."					
11 p.m.		10	9		8
205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
234.2	1280	WEBC	361.2	830	KOA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	428.3	700	WLW
293.9	1020	KYW	447.5	670	WMAQ
302.8	990	WBZ	483.6	620	WTMJ

11:15	10:15	9:15	8:15
Slumber Music.			
260.7	1150	WHAM	305.9	980	KDKA
282.8	1060	WBAL	394.5	760	WJZ
302.8	990	WBZ	428.3	700	WLW
302.8	990	WBZA			

Saturday

6:45 a.m.	5:45	4:45	3:45
Tower Health Exercises.			
245.6	1220	WCAE	508.2	590	WEEI
315.6	950	WRC	535.4	560	WFI
379.5	790	WGY	545.1	550	WGR
454.3	660	WEAF			

8:15 a.m.	7:15	6:15	5:15
Federation Morning Devotions.			
245.8	1220	WCAE	454.3	660	WEAF
315.6	950	WRC	545.1	550	WGR
379.5	790	WGY			

8:30 a.m.	7:30	6:30	5:30
Cheerio.			
245.8	1220	WCAE	454.3	660	WEAF
299.8	1000	WHO	508.2	590	WEEI
315.6	950	WRC	545.1	550	WGR
379.5	790	WGY			

9:30 a.m.	8:30	7:30	6:30
Parnassus Trio.			
454.3	660	WJZ			

10 a.m.	9	8	7
U. S. Navy Band.			
203.9	1020	KYW	454.3	660	WEAF
315.6	950	WRC	508.2	590	WOW
325.9	920	WWJ			

Bluebirds.					
222.1	1350	KWK	394.5	760	WJZ
245.8	1220	WREN			

Eastern	Central	Mountain	Pacific
11:15 a.m.	10:15	9:15	8:15
Radio Household Institute.			

Meters	Kc	Call	Meters	Kc.	Call
205.4	1460	KSTP	374.8	800	WSAI
245.6	1220	WCAE	379.5	790	WGY
252	1190	WOAI	384.4	780	WMC
263	1140	KVOO	404.2	740	WSB
277.6	1080	WBT	454.3	660	WEAF
280.2	1070	WTAM	461.3	650	WSM
293.9	1020	KFKX	483.6	620	WTMJ
299.8	1000	WOC	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	WEEI
325.9	920	WWJ	508.2	590	WOW
333.1	900	WKY	516.9	580	WTAG
336.9	890	WJAR	535.4	560	WLIT
365.6	820	WHAS	545.1	550	KSD
374.8	800	WBAP	545.1	550	WGR

2:30 p.m.	1:30	12:30	11:30 a.m.
National Farm and Home Hour.			
205.4	1460	KSTP	315.6	950	WRC
222.1	1350	KWK	325.9	920	KPRC
234.2	1280	WEBC	333.1	900	WKY
238	1260	WJAX	361.2	830	KOA
245.8	1220	WREN	365.6	820	WHAS
252	1190	WOAI	374.8	800	WFAA
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
270.1	1110	WRVA	399.8	750	WJR
277.6	1080	WBT	428.3	700	WLW
282.8	1060	WBAL	440.9	680	WPTF
293.9	1020	KYW	461.3	650	WSM
299.8	1000	WHO	483.6	620	WTMJ
302.8	990	WBZ	491.5	610	WDAF
302.8	990	WBZA	508.2	590	WOW
305.9	980	KDKA	535.4	560	WIOD

3:30 p.m.	2:30	1:30	12:30
RCA Demonstration Hour.			
205.4	1460	KSTP	361.2	830	KOA
222.1	1350	KWK	365.6	820	WHAS
252	1190	WOAI	374.8	800	WBAP
260.7	1150	WHAM	384.4	780	WMC
263	1140	KVOO	394.5	760	WJZ
277.6	1080	WBT	399.8	750	WJR
282.8	1060	WBAL	405.2	740	WSB
293.9	1020	KYW	428.3	700	WLW
299.8	1000	WOC	461.3	650	WSM
302.8	990	WBZ	483.6	620	WTMJ
302.8	990	WBZA	491.5	610	WDAF
305.9	980	KDKA	508.2	590	WFAA
315.6	950	WRC	508.2	590	WOW
325.9	920	KPRC			

7:45 p.m.	6:45	5:45	4:45
A Week of the World's Business.			
222.1	1350	KWK	315.6	950	WRC
245.8	1220	WREN	333.1	900	WKY
252	1190	WOAI	344.6	870	WLS
282.2	1060	WBAL	365.6	820	WHAS
288.3	1040	WFAA	394.5	760	WJZ
305.9	980	KDKA	440.9	680	WPTF

8 p.m.	7	6	5
Sorrento Serenade.			
Key Station—WABC (348.6m-860kc.)			
204	1470	WKBW	258.5	1160	WEAN
215.7	1390	WHK	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	WLBW	370.2	810	WCCO
238	1260	KOIL	389.4	770	WBBM
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WFBM	499.7	600	WCAO
243.8	1230	WNAC	545.1	550	WKRC
256.3	1170	WCAU			

8:30 p.m.	7:30	6:30	5:30
The Romancers.			
Key Station—WABC (348.6m-860kc)			
215.7	1390	WHK	267.7	1120	WISN
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	333.1	900	WMAK
238	1260	KOIL	389.4	770	WBBM
238	1260	WLBW	475.9	630	WMAL
241.8	1240	WGHP	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC

9 p.m.	8	7	6
General Electric Hour.			
205.4	1460	KSTP	361.2	830	KOA
225.4	1330	WSAI	365.6	820	WHAS
227.1	1320	WSMB	374.8	800	WBAP
234.2	1280	WEBC	379.5	790	WGY
238	1260	WJAX	384.4	780	WMC
254.1	1220	WCAE	405.2	740	WSB
252	1190	WOAI	440.9	680	KPO
263	1140	WAPI	454.3	660	WEAF
265.3	1130	KSL	461.3	650	WSM
270.1	1110	WRVA	468.5	640	KFI
277.6	1080	WBT	483.6	620	WTMJ
280.2	1070	WTAM	483.6	620	KGW
299.8	1000	WHO	491.5	610	WDAF
315.6	950	WRC	499.7	600	WTIC
319	940	WCSH	508.2	590	KHQ
325.9	920	WWJ	508.2	590	WEEI
325.9	920	KPRC	508.2	590	WOW
325.9	920	KOMO	516.9	580	WTAG
333.1	900	WKY	535.4	560	WFI
336.9	890	WJAR	545.1	550	KSD
344.6	870	WLS	545.1	550	WGR

Eastern	Central	Mountain	Pacific
9 p.m.	8	7	6
Nit-Wit Hour			

Key Station—WABC (348.6m-860kc)					
Meters	Kc	Call	Meters	Kc	Call
204	1470	WKBW	256.3	1170	WCAU
215.7	1390	WHK	267.7	1120	WISN
232.4	1290	WJAS	315.6	950	KMBC
238	1260	KOIL	370.2	810	WCCO
238	1260	WLBW	389.4	770	WBBM
241.8	1240	WGHP	499.7	600	WCAO
243.8	1230	WNAC	545.1	550	WKRC
243.8	1230	WFBM			

9:30 p.m.	8:30	7:30	6:30
Temple Hour			
Key Station—WABC (348.6m-860m)			
204	1470	WKBW	258.5	1160	WOWO
215.7	1390	WHK	258.5	1160	WEAN
223.7	1340	WSPD	275.1	1090	KMOX
227.1	1320	WADC	315.6	950	KMBC
232.4	1290	WJAS	333.1	900	WFBL
238	1260	WLBW	370.2	810	WCCO
238	1260	KOIL	447.5	670	WMAQ
241.8	1240	WGHP	468.5	640	WAIU
243.8	1230	WNAC	475.9	630	WMAL
256.3	1170	WCAU	499.7	600	WCAO
545.1	550	WKRC			

10 p.m.	9	8	7
Lucky Strike.			
205.4	1460	KSTP	374.8	800	WBAP
206.8	1450	WFJC	379.5	790	KGO
225.4	1330	WSAI	379.5	790	WGY
227.1	1320	WSMB	384.4	780	WMC
238	1260	WJAX	405.2	740	WSB
245.6	1220	WCAE	416.4	720	WGN
252	1190	WOAI	440.9	680	KPO
263	1140	WAPI	440.9	680	WPTF
265.3	1130	KSL	454.3	660	WEAF
277.6	1080	WBT	468.5	640	KFI
282.8	1060	WTIC	483.6	620	KGW
288.3	1040	KTHS	483.6	620	WTMJ
299.8	1000	WHO	491.5	610	WDAF
315.6	950	WRC	508.2	590	KHQ
319	940	WCSH	508.2	590	WEEI
325.9	920	KPRC	508.2	590	WOW
325.9	920	WWJ	508.2	590	WTAG
325.9	920	KOMO	516.9	580	WFI
333.1	900	WKY	535.4	560	KSD
336.9	890	WJAR	545.1	550	WGR
361.2	830	KOA	545.1	550	WGR
365.6	820	WHAS			

National Forum from Washington.					
Key Station—WABC (348.6m-860m)					
204	1470	WKBW	267.7	1120	WISN
215.7	1390	WHK	275.1	1090	KMOX
223.7	1340	WSPD	315.6	950	KMBC
227.1	1320	WADC	333.1	900	WFBL
232.4	1290	WJAS	370.2	810	WCCO
238	1260	WLBW	389.4	770	WBBM
238	1260	KOIL	447.5	670	WMAQ
241.8	1240	WGHP	475.9	630	WMAL
243.8	1230	WNAC	491.5	610	WFAA
243.8	1230	WFBM	499.7	600	WCAO
258.5	1160	WOWO	545.1	550	WKRC
258.5	1160	WEAN			

10:30 p.m.	9:30	8:30	7:30
Jesse Crawford Program.			
Key Station—WABC (348.6m-860m)			
204	1470	WKBW	258.5	1160	WEAN
223.7	1340	WSPD	267.7	1120	WISN
227.1	1320	WADC	275.1	1090	KMOX
232.4	1290	WJAS	315.6	950	KMBC
238	1260	WLBW	333.1	900	WFBL
238	1260	KOIL	370.2	810	WCCO
241.8	1240	WGHP	447.5	670	WMAQ
243.8	1230	WNAC	475.9	630	WMAL
243.8	1230	WFBM	499.7	600	WCAO
256.3	1170	WCAU	545.1	550	WKRC
258.5	1160	WOWO			

11 p.m.	10	9	8
Longines Time.			
245.8	1220	WREN	305.9	980	KDKA
282.8	1060	WBAL	294.5	760	WJZ

"Amos 'n' Andy."					
205.4	1460	KSTP	302.8	990	WBZA
222.1	1350	KWK	305.9	980	KDKA
234.2	1280	WEBC	361.2	830	KOA
245.8	1220	WREN	394.5	760	WJZ
260.7	1150	WHAM	399.8	750	WJR
265.3	1130	KSL	428.3	700	WLW
293.9	1020	KYW	447.5	670	WMAQ
302.8	990	WBZ	483.6	620	WTMJ

Slumber Music.					
245.8	1220	WREN	394.5	760	WJZ
282.8	1060	WBAL			

11:30 p.m.	10:30	9:30	8:30
Ben Pollack's Park Central Hotel Orchestra.			
245.6	1220	WCAE	440.9	680	WPTF
299.8	1000	WHO	454.3	600	WEAF
333.1	900	WKY	535.4	560	WIOD

OFFICIAL CALL BOOK AND LOG

KCRC

Enid, Okla. 218.8m-1370kc. 250 watts daylight, 100 watts after sunset. Champlin Refining Co. Daily ex Sun, 10:30 am, 12:15 pm, 6:30 pm. Central.

KDB

Santa Barbara, Calif. 199.9m-1500kc. 100 watts. Santa Barbara Broadcasting Co. C. W. Meighan. Daily ex Sun, 9 am-12 mid. Sun, 4-11 pm. Sat, 9 am-12 mid. Pacific. Founded Dec. 22, 1926.

KDKA

E. Pittsburgh, Pa. 305.9m-980kc. 50,000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sun, 9:40 am, 12 n, 4 pm, 5 markets, weather; 6:30, dinner concert. Mon, 10:30 pm; Wed, 11 pm; Thurs, 10:30 pm; 9:40 am-11 pm. Tues, Fri, 9:40 am-10:30 pm. Sat, 9:45 am-11 pm. Sun, 11 am-10:15 pm. Eastern.

KDLR

Devils Lake, N. Dak. 247.8m-1210kc. 100 watts. Radio Electric Co. Announcer, Bert Wick. Daily ex Sun, 7-8:40 am, 11 am to 1 pm, 6 to 8 pm. Mon, 9:30-11 pm. Sun, 10:45 am, service. Founded Jan. 25, 1925. Central.

KDYL

Salt Lake City, Utah. 232.6m-1290kc. 1000 watts. Intermountain Broadcasting Corp. Announcer, Philip G. Lasky. Slogan, "Dawn to Midnight." Daily ex Sun, 7 am-1 am. Sun, 12 n-12 mid. Mountain. Founded June, 1922.

KEJK

Beverly Hills, Calif. 256.3m-1170kc. 500 watts. R. S. MacMillan. Daily ex Sun, 7 am to sundown; 9 pm-1 am. Pacific. Founded Feb. 7, 1927.

KELW

Burbank, Calif. 384.4m-780kc. 500 watts. Earl L. White. Daily ex Sun, 10 am-1 pm, 5-8 pm. Pacific. Founded Feb. 12, 1927.

KEX

Portland, Ore. 254.1m-1180kc. 5000 watts. Western Broadcasting Co. Announcers, Archie Presby, Louis C. Teegarden. Daily ex Sun, 7 am to 7 pm. 8-12 pm, 12 mid. Sun, 10 am to 11 pm. Pacific. Opened Dec. 25, 1926.

KFAB

Lincoln, Neb. 389.4m-770kc. 5000 watts. Nebraska Buick Auto Co. Daily, 6 am-7 pm. Mon, Wed, Fri, Sat, 9 pm-12 pm. Tues, Thurs, 10 pm-12 mid. Founded Dec. 4, 1924. Central.

KFAD

Phoenix, Ariz. 483.6m-620kc. 1,000 watts. Electrical Equip. Co. Announcers, Leo Gleim, Lee Foster, Harold Haughowout. Slogan, "The Voice of Phoenix." Sun, 11 am-4 pm, 6-11 pm. Mon, 7 am-2 pm, 6-11 pm. Tues, Thurs, Fri, Sat, 7 am-2 pm, 3-4 pm, 6-11 pm. Founded Oct. 30, 1921. Mountain.

KFBB

Havre, Mont. 220.4m-1360kc. 500 watts. Buttrey Broadcast, Inc. Daily ex Sun, 12-2 pm, music, markets, weather reports, household talks; 3-4 pm, record hours; 4-5 pm, woman's hour. Mon, Wed, Fri, 8-10 pm. Sun, 1:15-2, Sunday School; 7:15, organ; 7:30-9, church services. Founded 1921. Mountain.

KFBK

Sacramento, Calif. 228.9m-1310kc. 100 watts. Sacramento Bee. Bimball-Upson Co. Announcer, R. K. Clark. Founded 1921. Pacific.

KFBL

Everett, Wash. 218.8m-1370kc. 50 watts. Lesse Bros. Announcer, Al Folkins. Daily ex Sun, 9-12 am. Tues, 6-12 pm. Thurs, Sat, 6-10 pm. Sun, 10-11 am, 8-9:30 pm. Pacific. Founded Aug. 25, 1922.

KFDM

Beaumont, Tex. 535.4m-560kc. 500 watts. Magnolia Petroleum Co. Announcer, Lee O. Smith. Slogan, "Kall for Dependable Magnolene." Daily ex Sun, 6:30 am-10:30 am, 12 n, 6:30 pm-10 pm. Sun, 11-3 pm, 7:30-8:30 pm. Central. Founded Oct. 1, 1924.

KFDY

Brookings, S. D. 545.1m-550kc. 1,000 watts. State College of Agriculture and Mechanic Arts. Announcer, Sam Reck. Daily ex Sun, 12:30-1:15 pm Tues, Thurs, 7:40-9:30 pm. Central.

KFEC
Portland, Ore. 218.8m-1370kc. 100 watts. Meier & Frank Co., Inc. Announcer, Sid Goodwin. Daily ex Sun, 10 am-mid. Sun, 8-10:30 pm. Pacific. Founded 1922.

KFEL
Denver, Colo. 319m-940kc. 250 watts. Eugene P. O'Fallon, Inc. Announcer, Ralph Crowder. Daily ex Sun, 5:45-8:30 am, 10 am-12:30 pm, 3-4:30 pm. Mon, Wed, Sat, 6-8 pm; Tues, Thurs, Fri, 8-12 pm; Sun, 5:45 am, 10 am, 1:30 pm, 2:30 pm, 3 pm, 5 pm, Mountain.

KFEQ
St. Joseph, Mo. 535.4m-560kc. 2500 watts. J. L. Scroggin. Announcer, Clarence Koch. Daily ex Sun, markets, 8:45 am, 9:45-11, 12, 1, 2 pm; music, 2:20-6:20 pm. Central. Founded 1922.

KFEY
Kellogg, Idaho. 247.8m-1210kc. 10 watts. Union High School Station. Announcer, Walter C. Clark. Slogan, "Voice of the Coeur D'Alenes." Pacific.

KFGQ
Boone, Iowa. 228.9m-1310kc. 100 watts. Boone Biblical School. Founded April, 1923.

KFH
Wichita, Kan. 230.6m-1300kc. 1,000 watts. J. L. Fox. Daily ex Sun, 7:30-10, 11-12, 2-3, 4-5:30, 7-8:30, 10-11. Markets, 9, 10, 11, 12, 1:25, 2. Sun, 9:30-10:30, religious; 5-6, Program; 7-9, Program. Founded Dec. 1, 1925. Central.

KFHA
Gunnison, Colo. 249.9m-1200kc. 100 watts. Western State College of Colorado. E. Russell Wightman. Slogan, "Where the Sun Shines Every Day." Sun, 7:30-8:45 pm. Tues, Thurs, Sat, 7-10 pm. Daily, 12:30-1 pm. Founded May, 1922. Mountain.

KFI
Los Angeles, Calif. 468.5m-640kc. 5000 watts. Earle C. Anthony, Inc. Announcer, Harry Hall. Slogan, "A National Institution." Daily ex Sun, 8 am-11 pm. Sun, 10 am-11 pm. Sat, 8 am-2 am. Installed Spring, 1922. Pacific.

KFIF
Portland, Ore. 211.1m-1420kc. 100 watts. Benson Polytechnic School. Announcer, Alfred Skei, Omar Bittner, W. Hollensted. Tues, Wed, 7-8. Pacific.

KFIO
Spokane, Wash. 243.8m-1230kc. 100 watts. Spokane Broadcasting Corporation. Daily ex Sun, 10 am-7 pm. Sun, 2-5 pm.

KFIU
Juneau, Alaska. 228.9m-1310kc. 10 watts. Alaska Elec. Light & Power Co. Announcer, O. E. Schoenbell. Mon, Wed, Fri, 6-7 pm. Alaskan time.

KFIZ
Fond du Lac, Wis. 211.1m-1420kc. 100 watts. Fond du Lac Commonwealth Reporter. Daily ex Sun, noon, 5 and 8 pm Fri.

KFJB
Marshalltown, Iowa. 249.9m-1200kc. 100 watts. Marshall Electric Co. Announcers, Phil Hoffman, Allen Warder and Darrel E. Laird. Daily, 7-8 am, 9:30-10 am, 12:30-2 pm, 3:30-5 pm, 6:30-8 pm, 10:30-12 mid. Sun, 11 am-1 pm, 3-5 pm, 6:30-7:30 pm. Central.

KFJF
Oklahoma City, Okla. 204m-1470kc. 5000 watts. National Radio Mfg. Co. Announcer, Tired Hand. Slogan, "Radio Headquarters of Oklahoma City." Daily ex Sun, 9 am, music; 10, sacred music; 10:30, markets; 11:30 am-2 pm, music; 6-12. Sun, 9 am, I. B. S. A.; 10, Men's class; 11, services; 7:30-9:30 pm, services; 9:30-10:30 pm, entertainment. Central. Founded July, 1923.

KFJI
Astoria, Ore. 218.8m-1370kc. 100 watts. Kincaid News Co. Oregonian Fast Express. Announcers, Jack Keating, L. J. Allen. Daily, 9:30 am-1:15 pm, Mon, Tues, Wed, Thurs, Sat, 5-8 pm. Fri, 5 pm-12 mid. Sun, 11 am-8 pm. Pacific.

KFJM
Grand Forks, N. D. 218.8m-1370kc. 100 watts. University of North Dakota. Announcers, Jack Stewart, Howard J. Monley. Daily, 12 n-1 pm, 6:40-7 pm. Sun, 10:45 am, 12:30 pm, 6, 7:15-8:15 pm. Founded Oct., 1923. Central.

KFJR
Portland, Ore. 230.6m-1300kc. 500 watts. Ashley C. Dixon & Son. Announcer, Ashley C. Dixon, Sr. Daily ex Sun, 11:30 am-2:30 pm. Mon, Thur, Sat, 5 pm-6 pm-7 pm. Tue, Wed, Fri, 7-12 pm. Founded Sept. 23, 1923. Pacific.

KFJY
Fort Dodge, Iowa. 228.9m-1310kc. 100 watts. Tunwall Radio Co. Announcer, Carl Tunwall. Daily 12:10-1:30 pm, 6:30-7:30 pm. Tues, 9:30 am-10:30 am, 9:30-10:30 pm extra. Fri, 6:30-8:30 pm extra. Sat, 9:30-10:30 pm extra. Founded Oct., 1923. Central.

KFJZ
Fort Worth, Texas. 218.8m-1370kc. 100 watts. W. E. Branch. Announcer, Texas Joy Boy. Slogan, "The Voice of Texas, The Home of Texas Hour." Central. Founded Sept. 24, 1923.

KFKA
Greeley, Colo. 340.7m 880kc. 500 watts after 6 pm. 1000 watts day. Colorado State Teachers' College. Announcers, Geo. A. Irvin, Lynn Craig. Daily ex Sun, 9-10 am-6-7 pm. Fri, 11 am, school assembly program.

KFKB
Milford, Kan. 285.5m-1050kc. 5000 watts. J. R. Brinkley, M. D. Announcer, Dee D. Denver, Jr. Daily ex Sun, 5-8 am, 11:30-1 pm, 9-10 am, 4-8:30 pm. Sun, 8-8:30 am, sunrise service; 12-8:30 pm.

KFKU
Lawrence, Kan. 245.6m-1220kc. 1000 watts. University of Kansas. Announcer, Ellsworth C. Dent. Wed, 6:30-7:30 pm. Thurs, 8-9 pm. Founded Dec. 15, 1924. Central.

KFKX
Chicago, Ill. 293.9m-1020kc. 5000 watts. Westinghouse Elec. & Mfg. Co. Daily ex Sat, Sun, 10 am, 11, 12, 1:30 pm, 3, 5:15, 5:30. Sat, 10 am, 11, 12 n, 5:15, 5:30. Central.

KFKZ
Kirksville, Mo. 249.9m-1200kc. 15 watts. State Teachers Colleg. Announcers, Garret Underhill, John Harty. Mon, 8:30-9:30 pm. Thurs, 8-9 pm. Founded 1923. Central.

KFLV
Rockford, Ill. 212.6m-1410kc. 500 watts. Rockford Broadcasters, Inc. Announcers, Paul Bodin, Willard Anderson, Aaron Markuson, Harold Nelson. Founded October, 1923. Central.

KFLX
Galveston, Texas. 247.8m-1210kc. 100 watts. George R. Clough.

KFMX
Northfield, Minn. 239.9m-1250kc. 1000 watts. Carleton College. Central.

KFNF
Shenandoah, Iowa. 336.9m-890kc. 1000 watts daytime, 500 watts evening. 6 am-10:30 pm except 5-6 pm and 7:30-9 pm. Henry Field Seed Co. Announcer, Henry Field. Slogan, "The Friendly Farmer Station." Founded Feb. 1924. Central.

KFOR
Lincoln, Neb. 247.8m-1210kc. 250 watts. Howard A. Shuman. Jack Strahl, announcer. Daily ex Sun, 7-8, 10-11, 12-1, 2-2:30, 7-10. Sun, 9-9:30, 2:30-3. Central. Founded March, 1924.

KFOX
Long Beach, Calif. 239.9m-1250kc. 1000 watts. Nichols & Warriner, Inc. Announcer, Hal G. Nichols. Slogan, "The Hancock Oil Co. Station." Daily and Sun, 8-1 am. Founded March, 1924. Pacific.

KFPL
Dublin, Texas. 228.9m-1310kc. 15 watts. Announcer, C. C. Baxter. Daily ex Sun, 6 am. Mon, Thurs, 8 pm. Sat, 11 pm. Sun, 7:30-11 am, 1:30-7 pm, religious programs. Central.

KFPM
Greenville, Texas. 228.9m-1310kc. 15 watts. The New Furniture Co.

KFPW
Siloam Springs, Ark. 223.7m-1340kc. 50 watts. John E. Brown College. Slogan, "Keeping Pace With Christ Means Progress." Daily ex Sun, 5-6 am, 1:30-2:30 pm. Sun, 1-2:30 pm. Central. Founded April 17, 1924.

KFPY
Spokane, Wash. 215.7m-1390kc. 500 watts. Symons Investment Co. Announcers, T. W. Baird, Jr., Wesley Bell, Ralph Stewart. Mon, Wed, 9 am-3:30 pm, 5-7:30, 10-12 mid. Tues, Sat, 9 am, mid. Fri, 9 am-3:30 pm, 5:12 mid. Thurs, 9 am-12 mid. Sun, 6 pm-10 pm. Pacific. Founded 1922.

KFQD
Anchorage, Alaska. 243.8m-1230kc. 100 watts. Anchorage Radio club. Alaskan time.

KFQU
Holy City, Calif. 211.1m-1420kc. 100 watts. W. E. Riker, Announcer, C. E. Boone. Daily ex Sun, 11:30 am-4:30 pm, 7-8 pm, 10 pm-2 am. Sun, 11 am-12 n, 10-11 pm. Founded November, 1924. Pacific.

KFQW
Seattle, Wash. 211.1m-1420kc. 100 watts. KFQW, Inc. Pacific. Announcer, Edwin A. Kraft. Daily ex Sat, 9 am-1:30 am. Sat, 9 am-3 am. Pacific. Founded June. 1924.

KFQZ
Hollywood, Calif. 348.6m-860kc. 250 watts. Taft Radio Broadcasting Co., Inc. Announcer, Jack Carrington. Daily, 7 am-6 pm, 9 pm-7 am. Pacific.

KFRC
San Francisco, Calif. 491.5m-610kc. 1000 watts. Don Lee, Inc. Announcer, Harrison Holliway. Daily ex Sat, Sun, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sat, 7-9 am, 10-12 n, 12-1 pm, 2-12 mid. Sun, 9 am-12 n, 12-12 mid. Pacific.

KFRU
Columbia, Mo. 475.9m-630kc. 500 watts. Stephens College. Announcer, Earl W. Lewis. Slogan, "Knowledge Flourishes Round Us." Daily, 6-9 am, 5-8 pm. Sun, 7:30-12 n, 2-6 pm. Founded October 25, 1925. Central.

KFSD
San Diego, Calif. 499.7m-600kc. 1000 watts. Airfan Radio Corporation. Announcer, Tom Sexton. Daily ex Sun, 9 am-1:30 pm, 3:15-4:15 pm, 4:45 pm-mid. Sun, 10 am-2 pm, 2:30-3:30 pm, 8-10 pm. Pacific. Founded March 28, 1926.

KFSG
Los Angeles, Calif. 267.7m-1120kc. 500 watts. Echo Park Evang. Assn. Slogan: "The Glory Station of the Pacific Coast." Daily ex Sun, 6:30 am-12 pm, 2-5 pm, Mon, Thurs. Sat, 10-11 pm, Tues, 11 pm-mid. Sun, 10:15 am-12:30 pm, 2:30-4:30 pm, 7 pm-mid.

KFUL
Galveston, Texas. 232.4m-1290kc. 1000 watts daytime, 500 watts night. Will H. Ford. Daily ex Sun, 11 am-1 pm, 7-11 pm ex Tues and Fri. Tues, Fri, 7:30-8:30 pm, 9:30-11 pm. Sun, 1:30-4 pm.

KFUM
Colorado Springs, Colo. 236.1m-1270kc. 1000 watts. Corley Mountain Highway. Announcer, Edw. Norton. Slogan, "The Voice of the Rockies." Daily ex Sun, 9 am-12:30 pm, 5:15-7:30 pm. Mon, 7:30-10 pm, Tues, 7:30-10:30 pm. Thurs, 7:30-2 am special Dx program. Fri, 7:30-9 pm. Mountain.

KFUO
St. Louis, Mo. (Tr. at Clayton.) 545.1m-550kc. 1000 watts day, 500 watts night. Concordia Theological Seminary (Lutheran). Announcer, Herm. H. Hohenstein. Daily ex Sun, 7:15 am. Daily ex Sat, Sun, 9:25 am, 12:15 pm. Daily, 3 pm. Sun, 8:30 am, 10 am, 10:45 am, 3 pm, 3:30 pm, 9:15 pm. Founded Dec. 14, 1924. Central.

KFUP
Denver, Colo. 228.9m-1310kc. 100 watts. Fitzsimons General Hospital. Educational and Recreational Dept. Announcer, Major Transue. Daily ex Sat, Sun, 10-11 am. Tues, Thurs, Fri, 7:30 pm. Mountain.

KFUR
Ogden, Utah. 218.8m-1370kc. 50 watts. Peery Building Co. 5:30-11. Mountain.

KFVD
Culver City, Calif. 422.3m-710kc. 250 watts. Auburn-Fuller Co. Announcers, Al Weinert, Paul Meyers. Founded April, 1925.

KFVS
Cape Girardeau, Mo. 247.8m-1210kc. 100 watts. Hirsch Battery & Radio Co. Announcer, W. W. Watkins. Slogan, "The City of Opportunity." Mon, Wed, Thurs, Sat, 12:15 noon; 5-7:30 pm. Mon, Wed, Fri, 8-9 pm; Tues, Thurs, Sat, 9 pm-12. Tues, Fri, 10 am, 12:15 noon, 5-7:30 pm. Sun, 11 am-12 noon, church. Founded May 27, 1925.

KFWB
Hollywood, Calif. 315.6m-950kc. 1000 watts. Warner Brothers. Announcer, William "Bill" Ray. Mon, 8 am-2:10 pm, 4:30-mid. Tues, 8 am-2:10 pm, 4:30-12 mid. Wed, 8 am-2:10 pm, 4:30-mid. Thurs, 8 am-2:10 pm, 4:30-mid. Fri, 8 am-2:10 pm, 4:30-mid. Sat, 8 am-2:10 pm, 4:30-mid. Sun, 9 am-1:30 pm, 6:30-11 pm.

KFWC
Pomona, Calif. 249.9m-1200kc. 100 watts. James R. Fouch. Announcer, Frank Pierce. 12 n-11 pm. Pacific.

KFWF
St. Louis, Mo. 249.9m-1200kc. 100 watts. St. Louis Truth Center. Slogan, "The Voice of Truth." Announcer, Rev. Charles H. Hartmann. Tues, Fri, 9:45 am. Thurs, 10:45 am, 7:45 pm. Sun, 9 am, 10:45, 7:45 pm. Founded 1925. Central.

KFWI
San Francisco, Calif. 322.4m-930kc. 500 watts. Radio Entertainments, Inc. Announcer, Henry C. Blank. Mon, Wed, Fri, 7-8 am, 9-1:30 pm, 6-7 pm, 8:30-11 pm. Tues, Thurs, Sat, 7-8 am, 9-11 am. Tues, Sat, 10-11 am. Thurs, 12-1:30 pm, 6-7 pm, 8:30-9 pm. Sun, 7:50-9:15 pm. Pacific.

KFWM
Oakland, Calif. 322.4m-930kc. 500 watts. Oakland Educational Society. Announcer, O. B. Eddins. Sun, 9:45-11 am, 12-2:30 pm, 6-7:45, 9:15-10:15 pm. Mon, 2:36-6 pm; 7-8:30 pm. Tues, 8-9 am; 11-12 am; 1:30-6 pm, 7-11 pm. Wed, 2:30-6 pm, 7-8:30 pm. Thurs, 8-10 am, 11-12 am, 1:30-6 pm, 7-11 pm. Fri, 2:30-6 pm, 7-8:30 pm. Sat, 8-9 am, 11-12 am, 1:30-6 pm, 7-11 pm.

KFXD
Jerome, Idaho. 211.1m-1420kc. 50 watts. KFXD, Inc. Daily ex Sun, 12 n. Wed, Sat, 8-10 pm. Sun, 11:20-12:20 pm. Mountain.

KFXF
Denver, Colo. 319m-940kc. 250 watts. Colorado Radio Corp. Announcers, W. D. Pyle, T. C. Ekrem, Lou Keplinger. Slogan, "The Voice of Denver." Daily ex Sun, 8 am-6 pm, 6-11. Sun, 7 pm-1 am. Mountain.

KFXJ
Edgewater, Colo. 228.9m-1310kc. 50 watts. R. G. Howell. Slogan, "America's Scenic Center." Daily ex Sun, 8 am-1 pm. Wed, 3:30-10. Thurs, 3:30-10. Sat, 3:30-11:00. Mountain.

KFXR
Oklahoma City, Okla. 228.9m-1310kc. 100 watts. Exchange Ave. Baptist church. Daily, 8-10 pm. Sun, 10-12:30, 3-4 pm, 7:30-9:30 pm.

KFXY
Flagstaff, Ariz. 211.1m-1420kc. 100 watts. Mary M. Costigan. Announcer, Frank Wilburn. Daily, 12 noon-1 pm, 5-7 pm. Mon, Wed, Sat, 9:30 pm-10:30 pm. Mountain.

KFYO
Abilene, Texas. 211.1m-1420kc. 250 watts day. 100 watts night. T. E. Kirksey. Daily ex Sun, 9-10 am, 11-11:15 am, 12-1 pm, 6-6:30 pm, 8-10. Sun, 12-4 pm, 8-10 pm. Central. Founded February 19, 1927.

KFYR
Bismarck, N. D. 545.1m-550kc. 500 watts. Hoskins-Meyer, Inc. Announcer, Stanley Lucas. Daily ex Sun, 8:30-12 noon, 1-5:30 pm, 6-9 pm. Wed, Sat, 10-11 pm. Sun, 10:30-12 n, 3-5 pm. Founded December, 1925.

KGA
Spokane, Wash. 204m-1470kc. 5000 watts. Northwest Radio Service Co. Announcer, Harry Long. Daily ex Sun, 7-8 am, exercises; 8-12 n, chain programs; 12-12:30, news, farm; 12:30-5 pm, programs; 5 pm, studio; 6 pm, time, 6-12 pm, chain. Sun, 10 am-2 pm, chain; 2-7 pm, chain; 7:30-9 pm, church; 9-10 pm, chain. Pacific.

KGAR
Tucson, Ariz. 218.8m-1370kc. 100 watts. Tucson Citizen. Announcer, Harold S. Sykes. Tues, Fri, 8-9 pm. Sun, 11 am, 7:30-9 pm. Installed June, 1926. Mountain.

KGB
San Diego, Calif. 220-4m-1360kc. 250 watts. Pickwick Broadcasting Corp. Daily, 7-11 am, 2:30 pm-midnight. Sun, 8 am-12 n, 6 pm-midnight.

KGBU
Ketchikan, Alaska. 333.1m-900kc. 500 watts. Alaska Radio & Service Co. Announcer, James A. Britton. Slogan, "The Voice of Alaska." Daily ex Sun. Daily, 12 n-3 pm, 6 pm-10 pm. Pacific.

KGBX
St. Joseph, Mo. 218.8m-1370kc. 100 watts. Foster-Hall, Inc. Announcers, R. D. Foster, Geo. E. Wilson. Daily ex Sun, 6-8 am, 12-1 pm, 4-9 pm. Sun, 11 am-12:30 pm, 7:30-8:30 pm. Founded Aug. 11, 1926. Central.

KGBZ
York, Neb. 322.4m-930kc. 500 watts night, 1000 watts day. Announcer, Dr. George R. Miller. Slogan, "Keep Your Hogs and Poultry Healthy." Silent Monday night. Tues, Wed, Thurs, Fri, Sat, 5, 7, 11 am; 2, 5, 8:30 pm. Thurs, 7:00 pm, music. Alternate Sun, 9-11 am, 3-6 pm, service. Opened August, 1926. Central.

KGCA
Decorah, Iowa. 236.1m-1270kc. 50 watts. Sun, 10 am-11:30 am. Daily ex Sun, 9 am-10 am, 12:30 pm-1:30 pm. Chas. W. Greenley.

KGCI
San Antonio, Texas. 218.8m-1370kc. 100 watts. Liberty Radio Sales.

KGCN
Concordia, Kan. 211.1m-1420kc. 50 watts. Concordia Broadcasting Co. Daily ex Sun, 12:30-1:30 pm, 7-9. Founded August, 1926. Central.

KGCR
Brookings, S. D. 247.8m-1210kc. 100 watts. Cutler's Radio Broadcasting Service, Inc.

KGCU
Mandan, N. D. 249.9m-1200kc. 100 watts. Mandan Radio Assn. Announcers, H. L. Dahners, C. E. Bagley. Daily ex Sun, 7-8:30 am, 10-11, 12-1:30 pm, 6:30-8. Mon, 11 pm-1:30 am. Sun, 11-12 n, 4:30-6:30 pm. Mountain. Founded 1925.

KGCX
Vida, Mont. 211.1m-1420kc. 10 watts. First State Bank of Vida. Announcer, E. E. Krebsbach. Daily ex Sun, 12:15-1:15 pm. Sun, 10:30-12 n. Mountain Founded Oct. 1, 1926.

KGDA
Dell Rapids, S. D. 218.8m-1370kc. 50 watts. Home Auto Co. Sun, 10-11 am, 1:30-5 pm. Tues and Fri, 2-3 pm. Central.

KGDE
Fergus Falls, Minn. 249.9m-1200kc. 50 watts. C. L. Jaren. Daily ex Sun, 7-8:30, musical and time signals; 12-1, musical and time signals; 4-4:45, musical; 4:45-5, news, weather, markets; 5-6, 7-8, musical. Licensed Sept. 15, 1926. Central.

KGDM
Stockton, Calif. 272.6m-1100kc. 50 watts day. Peffer Music Co. Daily ex Sun, 10 am-1 pm, 2-4 pm. Pacific. Founded Jan. 1, 1927.

KGDY
Oldham, S. D. 249.9m-1200kc. 15 watts. J. Albert Loesch. Daily ex Sun, 11-12:30. Thurs, 8 pm-11 pm. Central.

KGEF
Los Angeles, Calif. 230.6m-1300kc. 1000 watts. Trinity Methodist church. Announcer, E. C. Huckabee. Sun, 8 am-8 pm. Tues, Wed, Thurs, 6-11 pm. Pacific. Founded Dec. 26, 1926.

KGEK
Yuma, Colo. 249.9m-1200kc. 50 watts. Beehler Electrical Equipment Co.

KGER
Long Beach, Calif. 218.8m-1370kc. 100 watts. C. Merwin Dobyns. Daily, 8-mid. Special Dx program, mid to 3 am. Pacific. Founded Dec. 19, 1926.

KGEW
Fort Morgan, Colo. 249.9m-1200kc. 100 watts. City of Fort Morgan. Announcer, Glenn S. White. Daily ex Sat, Sun, 5:15-6:30 pm. Tues, Wed, Thurs, Fri, 8-10 pm. Sun, 11-12:15 n. Mountain. Founded Jan. 15, 1927.

KGEZ
Kalispell, Mont. 228.9m-1310kc. 100 watts. Flathead Broadcasting Assn. Announcer, John E. Parker. Daily ex Sun, 12-1 pm, 6-6:30. Tues, Thurs, 8-9 pm. Sun, 11 am-12 n. Mountain. Founded Feb. 20, 1927.

KGFF
Alva, Okla. 211.1m-1420kc. 100 watts. Earl E. Hampshire. Daily ex Sun, 12 n-1:30 pm, 6-8 pm. Sun, 3 pm-5 pm.

KGFG
Oklahoma City, Okla. 218.8m-1370kc. 100 watts. Faith Tabernacle Assn., Inc.

KGFH
Glendale, Calif. 299.8m-1000kc. 250 watts. Frederick Robinson. Slogan, "Keeping Glendale Folks Happy." Daily ex Sun, 9-12 n. Mon, Wed, Fri, Sat, 5-1 am. Pacific. Founded Feb. 7, 1927.

KGFI
Corpus Christi, Texas. 199.9m-1500kc. 100 watts. Eagle Broadcasting Co., Inc. Daily ex Sun, 12 n, 3 pm, 8-10 pm. Sun, 10:45 am, 7:45 pm, sermons. Central.

KGFJ
Los Angeles, Calif. 211.1m-1420kc. 100 watts. Ben S. McGlashan. Slogan, "Keeping Good Folks Joyful Twenty-four Hours a Day." 24-hour service. Pacific. Founded Jan. 18, 1927.

KGFK
Hallock, Minn. 249.9m-1200kc 50 watts. Kittson County Enterprise. Tues, Wed, Fri, 7:30-9:30 pm. Mon, Wed, Fri, 12:15-1:15 pm.

KGFL
Raton, N. M. 218.8m-1370kc. 50 watts. Hubbard-Murphy.

KGFW
Ravenna, Neb. 288.9m-1310kc. 50 watts. Otto F. Sothman. Announcer, R. H. McConnell. Slogan, "Catering to the Home Folks." Daily ex Sun, 7:10 am, 12:30-1:30 pm, 4-6. Central.

KGFX
Pierre, S. D. 516.9m-580kc. 200 watts. 6 am-6 pm. Dana McNeil. Daily ex Sun, 12:15 pm, news, weather. Central.

KGGF
Picher, Okla. 296.9m-1010kc. 500 watts. Dr. D. L. Connell. Daily ex Thurs, 12 n-1 pm, 6-9:30 pm. Central. On air Sept. 1, 1927.

KGGM
Albuquerque, N. M. 243.8m-1230kc. 500 watts. New Mexico Broadcasting Co., Inc. Daily, 11 am-2 pm, 6 to 10 pm.

KGHA
Pueblo, Colo. 249.9m-1200kc. 50 watts. George H. Sweeney and N. S. Walpole.

KGHB
Honolulu, H. I. 227.1m-1320kc. 250 watts. Radio Sales Co. Announcer, Gaylord Byron. Mon, Tues, Wed, Fri, 9-10 am, 11:30-1 pm, 3:30-5, 6-10. Thurs, 9-10 am, 11:30-1 pm, 3:30-5, 6-7. Sat, 9-10 am, 11:30-1 pm, 3:30-5, 6-12 mid. Sun, 10-12 n, 6-10 pm. 157½ meridian, 2½ hours earlier than Pacific. Founded Sept. 28, 1927.

KGHD
Missoula, Mont. 211.1m-1420kc. 50 watts. 6 am-8 pm. Elmore-Nash Broadcasting Corp.

KGHF
Pueblo, Colo. 227.1m-1320kc. 250 watts. Curtis P. Ritchie, Joe E. Finch. Slogan, "The Voice of Pueblo." Announcer, J. Fitzpatrick. Daily, 8 am-1:30 pm, 4-11 pm. Mountain.

KGHG
McGhee, Ark. 228.9m-1310kc. 50 watts. Chas. W. McCollum.

KGHI
Little Rock, Ark. 199.9m-1500kc. 100 watts. Berean Bible Class.

KGHL
Billings, Mont. 315.6m-950kc. 500 watts. 7-12 mid. Northwestern Auto Supply Co., Inc.

KGHX
Richmond, Texas. 199.9m-1500kc. 50 watts. Ft. Bend County School Board.

KGIQ
Twin Falls, Idaho. 227.1m-1320kc. 250 watts. Stanley M. Soule.

KGIR
Butte, Mont. 220.4m-1360kc. 250 watts. Symons Broadcasting Co. Announcers, Leo McMullen, Clark Kellett, Emmett Burke. Daily ex Sun, 7 am-12 n; 4-6 pm, 7-8 pm. Tues, Thurs, 8 pm-mid. Sat, 8 pm-2 am. Sun, 2-6 pm, 7-12 mid. Mon, 10-12 mid.

KGIW
Trinidad, Colo. 211.1m-1420kc. 100 watts. Trinidad Creamery Co.

KGJF
Little Rock, Ark. 336.9m-890kc. 250 watts. First Church of the Nazarene. Daily ex. Sunday, 10:30 am-12 n, 2:30-5 pm, 7:30-8:30 pm. Sun, 11 am, 6-12 mid. First Church of the Nazarene.

KGKB
Brownwood, Texas. 199.9m-1500kc. 100 watts. Eagle Pub. Co. 7:30-8:30.

KGKL
San Angelo, Texas. 218.8m-1370kc. 100 watts. KGKL, Inc.

KGKO
Wichita Falls, Texas. 526m-570kc. 250 watts night, 500 watts daytime. The Wichita Falls Broadcast Co. Announcer, Zack Hurt. Daily, 8-10 am, 12-1:30 pm, 5-6 pm, 7-10 pm. Sun, 11-12:30, 3-6, 7:30-9.

KGO
Oakland, Calif. 379.5m-790kc. 7500 watts. Gen. Elec. Co. Announcer, Howard I. Milholland. Daily ex Sun, 9:30-10:30 am, 11:30-1 pm, 1, stocks; 4-5, orchestra; 10:30-11:30 am. Daily ex Sun. Mon, 4-11:45 pm. Tues, 4:30-12. Wed, 3-11. Thurs, 3-12. Fri, 4-12. Sat, 3:30 pm-1 am. Pacific.

KGRC
San Antonio, Texas. 218.8m-1370kc. 100 watts. Eugene J. Roth. Announcers, L. G. Weber and J. Savage. Daily, 6-7 am, 8:30-10 am, 2-3 pm, 6-7 pm, 8-9 pm. Tues, 9:30-10 pm. Fri, 9-10 pm. Sun, 9-11 am, 1-2 pm, 8-9 pm. Central. Opened Jan. 31, 1927.

KGRS
Amarillo, Texas. 212.6m-1410kc. 1000 watts. Gish Radio Service. Daily ex Sun, 6:30 am, 10, 11:45, 6:30. Mon, Wed, Fri, 9 pm. Sun, 8-11 am, 2-5 pm. Central.

KGTT
San Francisco, Calif. 211.1m-1420kc. 50 watts. Glad Tidings Temple and Bible Institute. Daily ex Sun, 9-11 am, music; 12:30-1 pm, Scripture study; 1-2, shopping hour; 2-4, classical and foreign recordings; 4-4:30, children's recordings; 4:30-6, request programs; Wed, Thurs, 8-10 pm, studio programs and church services. Sun, 2:30-3 pm, Sunday school; 3-5 pm, 7:30-10 pm, church services. Pacific. Founded Nov., 1925.

KGU
Honolulu, Hawaii. 319m-940kc. 500 watts. Marion A. Mulrony. Announcer, Homer Tyson. Daily, 12-1 pm. Mon, Wed, Fri, 10:30-11 am. Daily ex Sat, Sun, 5-6 pm. Mon, Tues, Thurs, 7:30-9:30 pm. Fri, 8-9:30 pm. Sat, 2-4:30 pm, sports. Sun, 7-9:30 pm. 157½ meridian, 2½ hours earlier than Pacific. Founded May 11, 1922.

KGW
Portland, Ore. 483.6m-620kc. 1000 watts. Oregonian Publishing Co. Announcer, Paul Connet. Slogan, "KGW, Keep Growing Wiser." Daily, 2-2:20, stock quotations. Mon, 7:15 am-2:20 pm, 6-11 pm. Tues, 8 am-1 pm, 2-4 pm, 6-12 pm. Wed, 7:15-7:30 am, 8 am-4 pm, 5:30-12 mid. Thurs, 9:15 am-12:30 pm, 2-4 pm, 6-12 pm. Fri, 7:15-7:30 am, 9:30-n, 5:30-12 pm. Sat, 8 am-2:20 pm, 5-12 pm. Sun, 11 am-12:30 pm, 1:30-11 pm. Pacific.

KGY
Lacey, Wash. 249.9m-1200kc. 50 watts day. 10 watts night. St. Martins College. Announcer, Sebastian Ruth. Slogan, "Out Where the Cedars Meet the Sea." Sun, Tues, Thurs, 8:30-9:30 pm. Pacific. Opened April 5, 1922.

KHJ
Los Angeles, Calif. 333.1m-900kc. 1000 watts. Don Lee. Daily ex Sun, 8 am, 9, time; 12:30, news; 1:30-12 mid. Sun, 8:30 am, concert; 10:30, service; 1-12. Pacific.

KHQ
Spokane, Wash. 508.2m-590kc. 1000 watts. Louis Wasmer, Inc. Announcer, C. P. Underwood. Slogan, "Tells the World." Daily ex Sun, 7 am-12 mid. Sun, 10:30 am-10:30 pm. Pacific.

KIAF
Sihtipoc, Minn. 422.3m-710kc. 500 watts. Steele Co. Slogan, "Far from the Maddening Crowd." Mon, Wed, Fri, 7-8 pm. Sun, 2-3 pm. Central.

KICK
Red Oak, Iowa. 211.1m-1420kc. 100 watts. Red Oak Radio Corp. Announcer, Oliver Reiley. Daily ex Sun, 7:30-8:30 am, n-1 pm, 7-9 pm, Wed, 7 pm-1 am. Founded 1923. Central.

KID
Idaho Falls, Idaho. 227.1m-1320kc. 250 watts. Jack W. Duckworth, Jr.

KIDO
Boise, Idaho. 239.9m-1250kc. 1000 watts. Boise Broadcast Station. Announcer, C. G. Phillips. Slogan, "The Voice of Idaho." Daily, 7:30 am-8:45 pm. Founded Oct., 1921. Mountain.

KJBS
San Francisco, Calif. 280.2m-1070kc. 100 watts. Julius Brunton & Sons Co. Announcers, Gordon Brown, R. J. Smith. Daily ex Sun, 7 am-5:30 pm. Sun, 9 am-5:30 pm. Pacific. Founded Jan., 1925.

KJR
Seattle, Wash. 309.1m-970kc. 5000 watts. Northwest Radio Service Co. Daily ex Sun, 7 am-12 mid. Sun, 10 am-11 pm. Pacific. Opened July 2, 1920.

KKP
Seattle, Wash. 218.8m-1370kc. 15 watts. City of Seattle. Daily, 10 pm. Pacific. Opened Dec., 1926.

KLCN
Blytheville, Ark. 232.4m-1290kc. 50 watts. Edgar G. Harris.

KLRA
Little Rock, Ark. 215.7m-1390kc. 1000 watts. Arkansas Broadcasting Co.

KLS
Oakland, Calif. 208.2m-1440kc. 250 watts. Warner Bros. Radio Supplies. Daily 11:30 am-2:30 pm. Sun, 10 am-12 n.

KLX
Oakland, Calif. 340.7m-880kc. 500 watts. Oakland Tribune. Announcer, Charles Lloyd. Slogan, "Where Rail and Water Meet." Daily ex Sun, 7 am-11 pm. Sun, 5-6 pm. Pacific. Founded Nov. 20, 1922.

KLZ
Denver, Colo. 535.4m-560kc. 1000 watts. Reynolds Radio Co. Announcer, Vern Hiner. Slogan, "Pioneer Broadcasting Station of the West." Daily ex Sun, 7 am-mid. Sun, 10 am-mid. Mountain. Founded 1919.

KMA
Shenandoah, Iowa. 322.4m-930kc. 1000 watts. May Seed & Nursery Co. Announcer, Earl E. May. Daily ex Sun, 6-7:30 am, 9:30-11 am, 12:30-2 pm, 3:30-5 pm; 6:30-8:30. Mon, 6:30-mid. Wed, Fri, 10-11:30 pm. Sun, 8-9 am, 12:15-3 pm, 4-7 pm, 8-11 pm. Central. Founded Jan., 1925.

KMBC
Kansas City, Mo. 315.6m-950kc. 1000 watts night, 2500 watts day. Midland Broadcast Central. Announcers, Arthur B. Church, Dick Smith, Kenneth Krahl, George Biggar, Ted Malone, Dr. Frank Criley. Daily ex Sun, 7-7:30 am, morning health program; 7:30-8, educational; 9-9:30, entertainment features; 9:40-10, the morning mail; 10-10:30, homemakers' hour; 10:40-11:30, program features, organ; 12-10-1 pm, Dinnerbell program; 3:30-5, matinee program, town crier; 6-7 dinner music; 8-10 Columbia chain. Tues, Thurs, Sat, 6:30-7 am, devotional service; 10 pm-1 am, entertainment features. Sun, 7:30-9 am, Bible study; 9:30-11 am, Church services; 2-6 pm, Columbia chain; 6-7 pm, Vespers; 7-10 pm, Columbia chain; 10-11 pm, studio service. Founded April, 1922. Central.

KMED
Medford, Ore. 228.9m-1310kc. 50 watts. W. J. Virgin. Daily ex Sun, 9:30 am-1:30 pm; 5:30-6:15 pm; Mon, Tues, Thurs, Fri, 8-10 pm. Sun, 11 am-12 n, church; 8-9 pm, church. Pacific. Founded Dec. 22, 1926.

KMIC
Inglewood, Calif. 267.7m-1120kc. 500 watts. Dalton's, Inc. Daily, 8-10 am, 12-2 pm. Mon, Tues, Wed, Fri, 5-12 pm. Thurs, Sat, 5-8 pm, 10:30-12 pm. Pacific. Founded Jan. 10, 1927.

KMJ
Fresno, Calif. 249.9m-1200kc. 100 watts. Fresno Bee. Daily ex Sun, 5-11 pm. Pacific. Founded Oct. 1, 1922.

KMMJ
Clay Center, Neb. 405.2m-740kc. 1000 watts. M. M. Johnson Co. Daily ex Sun, 6 am-6 pm. Founded 1925. Central.

KMO
Tacoma, Wash. 223.7m-1340kc. 500 watts. KMO, Inc. Announcer, Carl E. Haymond. Daily, 6:45-12 n. Mon, Wed, Fri, 6-9 pm. Tues, Thurs, Sat, 6-10 pm. Sun, 9-10 pm. Tues, Thurs, Sat, 8:30-12:30 am. Sun, 6-9:30 pm. Pacific. Founded Aug. 25, 1926.

KMOX-KFQA
St. Louis, Mo. 275.1m-1090kc. 5000 watts. The Voice of St. Louis. Announcer, George Junkin. Daily ex Sun, 6:30 am, setting up exercises; 7:30 am, organ; 9 am, shoppers' Ramblers program; 9:40, market reports, talks, music; 12 n, farm flash; 1 pm, orchestra; 2, bid and offer market; 2:30, studio program; 5, market summary; 5:30, Lady Bee, the story book lady; 5:45, nursery and orchard talks; 6, children's club; 6:30, Melody Maids. Mon, Tues, Wed, Thurs, Fri and Sun, Columbia chain; 10 pm, Daily News; 10:10, Amos and Andy. Monday, 10:20, Skouras Monday Night Club; 11:40-1 am, dance music. Sat, 6:30-10 studio programs. Sun, 2-4, Columbia chain; 4-4:30 studio program; 4:30-5 Columbia chain; 5-8, studio programs.

KMTR
Hollywood, Calif. 526m-570kc. 500 watts. KMTR Radio Corp. Daily, 6-9 am, 1-3 pm, 6-10 pm, 11 pm-1 am. Pacific. Installed June, 1925.

KNX
Hollywood, Calif. 285.5m-1050kc. 5000 watts. Western Broadcast Co. Announcer, "Town Crier." Daily ex Sun, 6:45 am, exercises; 8, prayer; 8:58, time; 9, news; 10, Town Crier; 10:30, economics; 1:30 pm, book talk; 2-4, 4:55, markets; 5, 5:30, music; 5:45, Town Crier; 6:30, dinner music. Mon, Tues, Wed, Thurs, Fri, 7-1 am. Sat, 7-2 am. Sun, 10-12:30 pm, church service; 12:45-1:45, 2-4, 6:30-9, 9-10:30. Installed Oct. 11, 1924. Pacific.

KOA
Denver, Colo. 361.2m-830kc. 12,500 watts. General Elec. Co. Announcers, Freeman Talbot, Ralph Freese, Everett E. Foster, Julian H. Riley. Daily ex Sat, Sun, 11 am, NBC, 11-45 studio. Mon, 12-1:15 pm, time signals, stocks, Aladdin, 5:30 pm, stocks; 6, band; 6:30, NBC; 7, studio; 7:30, NBC; 9:05, G. E. Hour; 10-12, NBC. Tues, 12-1:15 pm, time signals, stocks, Aladdin; 2:30, bridge; 3:30, matinee; 5, NBC; 6, NBC; 6:30, farm question box; 7, NBC; 9, answers to financial questions; 9:05, NBC. Wed, 12-12:30, time signals, stocks, Aladdin; 6, stocks; 9-11, studio; 11-12, NBC. Thurs, 8:45 am, NBC; 12-12:15, time signals, stocks; 12:15-1:15, NBC; 3:30, matinee; 5:30 stocks; 6, NBC; 6:30 Brown Palace; 7, NBC; 8:30, Extension services; 9, Reese Quartet. Fri, 9-10, NBC; 10-11, shopping hour; 12-1:15, time signals, stocks, Aladdin; 2-3, NBC; 5:30, stocks; 6, NBC; 8:30, answers to financial questions; 9:05, NBC; 10, studio; 11-12, NBC. Sat, 12-1:30, time signals, stocks, Aladdin; 1:30-2:30, NBC; 5-9, NBC. Sun, 12-1:30, time signals, stocks, Aladdin; 1:30-2:30, NBC; 5-9, NBC; 9, Sunday School, 9:30-10:30, dance. Founded Dec. 15, 1924. Mountain.

KOAC
Corvallis, Ore. 535.4m-560kc. 1000 watts. Oregon State Agricultural College. Announcer, Dr. D. V. Poling. Mon, Tues, Wed, Thurs, Fri, Sat, 12-1 pm, 2:30-4 pm, 7-8. Pacific. Founded Dec., 1922.

KOB
State College, N. M. 254.1m-1180kc. 10,000 watts. N. M. College of Agr. and Mech. Arts. Announcer, Marshall Beck. Slogan, "The Sunshine State of America." Daily 11:55-1 pm, time, weather, markets, road reports, news, music, weather, time. Sun, 6-9. Mon, 6-7:30, 8:30-10. Tues, 6-7:30, 8-9. Wed, 6-8, 8:30-10. Thurs, 6-7:30, 8-9:30. Fri, 6-8, 9-10. Sat, 6-9. Founded 1920. Mountain.

KOCW
Chickasha, Okla. 214.2m-1400kc. 500 watts day, 250 watts night. Okla. College for Women. Announcer, Ollie Dean Cook. Slogan, "Voice of the Great Southwest." Daily ex Sun, 9-10 am, 11 am-1 pm, 6-9 pm. Sun, 10:50-12 n, 6:30-8:30 pm. Central. Founded Nov. 1922.

KOH
Reno, Nev. 218.8m-1370kc. 100 watts. Jay Peters, Inc. Daily ex Sun, 7-9 am, 10-3 pm, 5:30-9 pm. Sun, 10:30-3 pm, 8-10, 5:30 pm-8:30 pm. Sun, 11 am-2:30 pm, 6 pm-9 pm.

KOIL
Council Bluffs, Iowa. 238m-1260kc. 1000 watts. Mona Motor Oil Co. Announcers, Harold Fair, Wilson Doty and George Roesler. Daily ex Sun, 6-10 am, markets, news, weather; Columbia Chain; 11 am-2 pm, news, musical; 5 pm-12 mid, musical, Columbia Chain. Sun, 10-11 am, services, Columbia Chain; 12:15 pm-12 mid, musical, Columbia Chain. Central. Founded July 10, 1925.

KOIN
Portland, Ore. 319m-940kc. 1000 watts. KOIN, Inc. Announcers, Art Kirkham, Gene Baker. Daily ex Sun, 9 am-10 am, 11 am, 12 n, 1 pm, 3 pm, 5 pm, 6 pm, 7 pm, 8 pm, 9 pm, 10 pm, 11 pm, 12 n. Sat, 11-2 am. Sunday, 12 n-1 pm, 1:30-2:30 pm, 6-7 pm, 7:50-9 pm, 10-11 pm. Pacific. Founded April, 1926.

KOL
Seattle, Wash. 236.1m-1270kc. 1000 watts. Seattle Broadcasting Co. Mon, Tues, Wed, Thurs, 6:45 am to mid. Fri, Sat, 6:45 am-1 am. Pacific. Founded May, 1922.

KOMO
Seattle, Wash. 325.9m-920kc. 1000 watts. Fisher's Blend Station, Inc. Announcers, George Godfrey, Art Lindsay, James Harvey, Bob Vierling. Daily ex Sun, 10 am, health exercises; 10:15 am, recipes; 7:55 am, inspirational; 12 n, U. S. Farm Talks; 5 pm, Kiddies' Court of Storyland; 5:30, stocks; 5:45, news; 6-12:30 am, music. Sun, 11 am-11 pm. Pacific. Founded Dec. 31, 1926.

KORE
Eugene, Ore. 211.1m-1420kc. 100 watts. Eugene Broadcast Station. Daily 8:30-11 am, 12-1:30 pm, 3-4 pm, 5-9 pm. Sun, 11-12 am, 2-3 pm, 4:30-5 pm, 7:30-9 pm.

KOY
Phoenix, Ariz. 215.7m-1390kc. 500 watts. Nielsen Radio Supply Co. Announcers, E. A. Nielsen, J. A. Murphy, W. T. Hogg. Slogan, "The Radio Voice of Arizona." Mountain.

KPCB
Seattle, Wash. 247.8m-1210kc. 100 watts. Pacific Coast Biscuit Co. Announcer, L. D. Greenway. Sun, 11 am-12:30 pm, 7:30-9 pm. Mon, 8 am-4:30 pm. Tues, 4 pm-12 mid. Wed, 8 am-4:30 pm. Thurs, 4 pm-12 mid. Fri, 8 am-4:30 pm. Sat, 4 pm-12 mid. Pacific. Founded April 1, 1927.

KPJM
Prescott, Ariz. 199.9m-1500kc. 100 watts. Miller & Klahn. 12-1 pm, 3-4, 5:30-8.

KPLA
Los Angeles, Calif. 299.8m-1000 kc. 1000 watts. Pacific Development Radio Co. N. H. Marshall. Daily, 6 am-7 pm, 9 pm-6 am. Pacific. Founded March, 1927.

KPO
San Francisco, Calif. 440.9m-680kc. 5000 watts. Hale Bros. and the Chronicle. Announcer, Curtis Peck. Slogan, "The Voice of San Francisco, The City by the Golden Gate." Daily ex Sun, 7-8 am, exercises; 8, music; 9:30-10:30, utility features; 12 n, time, weather, music. Tues, Wed, Thurs, Fri, 2 pm, Thurs, Fri, 12:30 pm, club programs. Daily ex Sun, 4:30-12 mid. Sun, 9:00 am-1 pm, church; 3-9:30 pm. Pacific.

KPOF
Denver, Colo. 340.7m-880kc. 500 watts. Pillar of Fire, Inc. Slogan, "And the Lord Went Before Them in a Pillar of Fire." Sun, 9-10 am, studio church service. Tues, Fri, 7:30-9 pm, music and lecture. Thurs, 6:45-7:20 am, Bible class. Sat, 7:15-8:15 pm, Young People's hour. Mountain.

KPPC
Pasadena, Calif. 249.9m-1200kc. 50 watts. Pasadena Presbyterian Church. Announcer, Frederick T. Swift, Jr. Sun, 9:45 am-12:45 pm, 6:45-9 pm. Wed, 7-9 pm. Founded Dec. 25, 1924. Pacific.

KPQ
Seattle, Wash. 247.8m-1210kc. 100 watts. Taft and Wasmer, Inc. Tues, Thurs, Sat, 8 am-4 pm. Mon, Wed, Fri, 4:30-11. Sun, 8 and 11 am.

KPRC
Houston, Texas. 325.9m-920kc. 1000 watts. Houston Post-Dispatch. Slogan, "Kotton Port Rail Center." Announcers, Alfred P. Daniel, Ted Hills and I. S. Roberts. Daily ex Sun, 6:30 am, 10 am, Housewives' Hour; 11 am, time, weather, markets; 12 n, entertainment; 2-4 pm, 5-12 mid. Sun, 11 am, services; 12:30 pm-mid, entertainment. Founded May 8, 1925. Central.

KPSN
Pasadena, Calif. 315.6m-950kc. 1000 watts. Pasadena Star-News. Announcer, P. C. Pryor. Daily ex Sun. First Sunday of mo; 8-9 pm. Second and fourth Sundays, 12:15 pm, news; 6, news. Sun, 10:30-12:30 am. Installed Nov. 23, 1925. Pacific.

KPWF
Westminster, Calif. 201.6m-1490kc. 5000 to 10,000 watts. Pacific Western Broadcasting Federation.

KQV
Pittsburgh, Pa. 217.3m-1380kc. 500 watts. Doubleday-Hill Elec. Co. Announcers, Ford Miller, Ted Kaufman, Floyd Donber. Daily ex Sun, 11-1 pm, 3-5 pm, 6-12 mid. Sun, 10-11 am, 1-2 pm, 5-10 pm. Eastern.

KQW
San Jose, Calif. 296.9m-1010kc. 500 watts. Pacific Agricultural Foundation. Daily ex Sun, 10 am-12:30 pm, music; 12:30-1, market reports; 1-5, music; 5-5:30, children's hour; 5:30-6, Aunt Sammy; 6-6:20, U. S. D. A.; 6:20-6:50, market reports; 6:50, Farmers' exchange; 7, news, weather, markets; 7:20, farm topics; 7:30, mail bag; 7:40, talk; 7:55, riddles; 8-9:30, program; Sun, 10:15 am-7:30 pm, church. Pacific.

KRE
Berkeley, Calif. 218.8m-1370kc. 100 watts. First Congregational Church of Berkeley. Pacific School of Religion. Daily ex Sat, Sun, 12:30-1 pm. Sun, 11 am. Pacific.

KRGV
Harlingen, Texas. 238m-1260kc. 500 watts. Valley Radio Electric Corp. Sun, 8:15 am-9:15 am, 12:30 pm-2 pm, 5 pm-7 pm. Daily, 6 am-10 am, 1 pm to 4 pm. Mon, 9 pm-11 pm. Tues, 7 pm-9 pm. Wed, 9-11 pm. Thurs, 7-9 pm. Fri, 9-11 pm. Sat, 7-9 pm.

KRLD
Dallas, Texas. 288.3m-1040kc. 10,000 watts. KRLD, Inc. Announcer, T. J. Driggers, Jr. Daily ex Sun, 9-11 am, 12:30-2 pm, 2:30-3 pm, 3-4 pm, 5-6 pm, 8-9, 10-11 pm. Sat, mid-3 am. Sun, 9:30-10:30 am, 12:30-6 pm, 7-8 pm, 10-11 pm. Central. Founded Oct. 30, 1926.

KRMD
Shreveport, La. 228.9m-1310kc. 50 watts. Airphan Radio Shop. Daily ex Sun, 8:30 am-1 pm. Sun, 8:30 am-9:30 am.

KRSC
Seattle, Wash. 267.7m-1120kc. 50 watts. Radio Sales Corp. Announcer, Robert E. Priebe. Daily, sunrise to sunset. Pacific.

KSAC
Manhattan, Kan. 516.9m-580kc. 500 watts nights, 1000 watts days. Kansas State Agricultural College. Announcer, Lisle L. Longsdorf. Daily ex Sun, 8-9 am, 10-11 am, 12:30-1:30 pm, 4:30-5:30 pm. Central. Founded Dec. 1, 1924.

KSCJ
Sioux City, Ia. 225.4m-1330kc. 1000 watts. The Sioux City Journal. Announcer, C. W. Corkhill. Daily ex Sun, 7 am-8:50, markets, weather, 9:30-1 pm, news, music; 3-7 pm, music, educational; 8-9. Sun, 10:30 am, 2 pm, 8. Central. Opened April 4, 1927.

KSD
St. Louis, Mo. 545.1m-550kc. 500 watts. Pulitzer Pub Co. Announcers, W. F. Ludgate, R. L. Coe. Daily ex Sun, 9:40 am, 10:40, 11:40, 12:40, 1:40, 3:40. Mon, Fri, Sat, 7-11:30 pm. Tues, 7-9:30 pm. 10-11 pm. Wed and Fri, 9-9:15 am; 9:50-11 am, 11:45-12:15. Wed, 7-10:30 pm. Thurs, 7-10 pm. Sun, 12:30-1:30 pm, 4:30-9:15 pm. Central. Founded June 24, 1922.

KSEI
Pocatello, Idaho. 333.1m-900kc. 250 watts. KSEI Broadcasting Assn. Announcer, W. J. O'Connor. Daily ex Sun, 11 am-12 m, 3-4 pm, 6-8, 9-11. Sun, 9-11 pm. Mountain. Opened Jan, 1925.

KSL
Salt Lake City, Utah. 265.3m-1130kc. 5000 watts. Radio Service Corp. of Utah. Announcers, Roscoe Grover, Douglas Nowell, Douglas Done. Daily ex Sun, 6:30-12 n, 12 n-1 pm, 2 pm, 2 pm-12 mid. Sun, 9:30-11:30 pm. Mountain.

KSMR
Santa Maria, Calif. 249.9m-1200kc. 100 watts. Santa Maria Valley Railroad Company. Announcer, Sydney C. Peck. Daily ex Sat, Sun, 11-1, 2:30-3:30, 6-7, 8-9:30. Sat, 11-2, 6-7, 8-9. Pacific. Founded Dec. 3, 1925.

KSO
Clarinda, Iowa. 217.3m-1380kc. 500 watts. Berry Seed Co. Announcer, Joe Faassen. Slogan, "Keep Serving Others." Daily ex Sun, 6:30-8 am, 10:30-11, 11:45-1 pm, 3-4, 6:30-8 pm, 9-10 pm. Sun, 11-12 n, 2:30-3:30 pm. Founded Nov. 2, 1925. Central.

KSOO
Sioux Falls, S. D. 270.1m-1110kc. 2000 watts. Sioux Falls Broadcast Assn. Announcer, Randall Ryan. Slogan, "A Friendly Station in a Friendly City." Daily ex Sun, 6 am-6 pm. Sun, 9:30 am-6 pm. Limited time nights. Central. Founded 1922.

KSTP
St. Paul-Minneapolis, Minn. (tr. Wescott, Minn.). 205.4m-1460kc. 10,000 watts. The National Battery Station. Slogan, "The Call of the North." Daily ex Sun, 7 am-5 pm; 10-10:20; 12 mid, 12:45 am. Mon, 6 to 10:45 pm. Tues and Sat, 6 to 10 pm. Wed, Thurs and Fri, 6-9:30 pm. Sun, 12:30-9:45 pm. Central. Founded May, 1924.

KTAB
Oakland, Calif. 545.1m-550kc. 500 watts. Pickwick Stages Station. Announcers, Mel Le Mon, Irving Krick, W. G. Hobart. Slogan, "Knowledge, Truth and Beauty." Daily ex Sun, 6:45-1:30 pm, 4 pm-2 am. Sun, 9:45-12:30 pm, 1 pm-9 pm. Pacific. Opened August 1, 1925.

KTAP
San Antonio, Texas. 211.1m-1420kc. 100 watts. Robert B. Bridge, Alamo Broadcasting Co. Slogan, "Kum to America's Playground." Daily ex Sun, 7-8 am, 11-12, 1-2 pm, 3-4, 6-7, 9-12. Sun, 5-7 pm, 9-12. Central. Founded September 15, 1927.

KTAT
Fort Worth, Texas. 241.8m-1240kc. 1000 watts. Texas Air Transport Broadcast Co. Announcer, Alva R. Willgus. Daily ex Sun, 10:30-11:30 am, 12:30-1:30 pm, 2:15-3, 7:30-8:30, 9:30-11. Wed, 10:30-11:30 am, 12:30-1:30 pm. Sun, 11-12 n, 2-4 pm, 7:30-11. Central.

KTBI
Los Angeles, Calif. 230.6m - 1300kc. 750 watts. Bible Inst. of Los Angeles. Announcer, H. P. Herdman. Mon to Fri, 8 am-2:30 pm. Mon, Fri, Sat, 7-10 pm. Sun, 6-7, 8-10 pm. Pacific. Founded September, 1922.

KTBR
Portland, Ore. 230.6m-1300kc. 500 watts. M. E. Brown. Announcer, M. E. Brown. Daily ex Sun, 6-7 pm, dinner program, markets. Mon, Thurs, Sat, 8-12. Mon, 9-12 mid. Sun, 10 am-12:15 pm, 2-4 pm, 7:30-10 pm, church services. Pacific. Opened Sept. 23, 1925.

KTBS
Shreveport, La. 206.8m-1450kc. 1000 watts. Shreveport Broadcasting Assn. Announcer, W. G. Patterson. Daily ex Sun, 9:15 am, 12:15 pm, 2:15, markets, weather, news; 6 pm, 11 pm, studio program. Sun, 11 am, 7:30 pm. Central. Founded March 14, 1922.

KTHS
Hot Springs National Park, Ark. 288.3-1040kc. 10,000 watts. The Hot Springs Chamber of Commerce. Announcer, G. C. Arnoux. Slogan, "Kum to Hot Springs." Daily ex Sun, 11:30 am-12:30 pm. Mon, Sat, 6-6:30 pm, 7-9 pm. Tues, Wed, Thurs, Fri, 7-8, 9-10, 11-12 mid. Sun, 11 am-12:30 pm, 8-10 pm, 11 pm-12 mid. Installed Dec. 20, 1924. Central.

KTM
Santa Monica, Calif. 384.4m-780kc. 500 watts. Pickwick Broadcasting Corp. Daily and Sun, 6-8 am; 1-5 pm; 8-12 m. Pacific.

KTNT
Muscatine, Iowa. 256.3m-1170kc. 5000 watts. Norman Baker. Slogan, "The Voice of Labor and Farmer." Announcers, Norman Baker, Wm. McFadden, Charles Salisbury, Rene Bellows, Fonda Jarvis. Daily ex Sun, 6 am-6 pm, 10 pm-12 pm. Sun, 12-1 pm, 2:30 pm-4:30 pm. Central. Founded 1924.

KTSA
San Antonio, Texas (tr. Woodlawn Hills). 232.4m-1290kc. 1000 watts night, 2000 watts day. Lone Star Broadcast Co. Sun, 9-11 am, 1 to 2:30 pm, 6-9:30 pm. Mon, 7-11 am, 2-2:30 pm, 5:30-6:45, 8-9:30 pm. Tues, 7-11 am, 2-2:30 pm, 5:30-9:30 pm. Wed, 7-11 am, 2-2:30 pm, 5:30-6:45 pm, 10-11:30 pm. Thurs, 7-11 am, 2-2:30 pm, 5:30-8:30 pm. Fri, 7-11 am, 2-2:30 pm, 5:30-6:45 pm, 8-11 pm. Sat, 7-9 am, 2-2:30 pm, 5:30-7 pm.

KTSL
Shreveport, La. 228.9m-1310kc. 100 watts. Houseman Sheet Metal Works. Announcer, G. A. Houseman. 2-4 pm, 7:30-10:30 pm. Central. Founded Sept. 15, 1927.

KTUE
Houston, Texas. 211.1m-1420kc. 5 watts. Uhalt Electric. Announcer, Walter Ivanhoe Zaborski. Daily ex Sun, 2-3 pm, 7-10 pm. Sun, 2-3 pm. Central.

KTW
Seattle, Wash. 236.1m-1270kc. 1000 watts. First Presbyterian Church. Announcer, J. D. Ross. Slogan, "Hear Ye, Hear Ye, the Gospel." Sun, 11-12:30 pm, 3-4:30, 7-9:30, church service. Pacific.

KUJ
Longview, Wash. 199.9m-1500kc. 10 watts. Puget Sound Radio Broadcasting Co. Mon, Wed, Fri, 6-9 pm. Sat, 6-12 mid. Pacific.

KUOA
Fayetteville, Ark. 215.7m-1390kc. 1000 watts. University of Arkansas. W. S. Gregson. Daily ex Sun, 12:30-2 pm, 5-5:55 pm. Mon, 7-9 pm. Wed, 7-9 pm. Central. Founded 1923.

KUOM
Missoula, Mont. 526m-570kc. 500 watts. University of Montana. Mon, Thurs, 8-10 pm. Sun, 9:30-10:45 pm. Mountain. Founded 1924.

KUSD
Vermilion, S. D. 336.9m-890kc. 500 watts night, 750 day. University of South Dakota. Announcer, Bill Knight. Slogan, "South Dakota University for South Dakotans." Mon, Wed, Fri, 8-9 pm. Central.

KUT
Austin, Texas. 267.7m-1120kc. 500 watts. University of Texas. Announcer, J. G. Adams. Mon, Wed, 8 pm. Fri, 8 pm. Founded 1925. Central.

KVI
Tacoma, Wash. 394.5m-760kc. Puget Sound Radio Broadcasting Co. Daily, 7-am-mid, ex 15 min, 7:30-7:45 pm. Sun, 12 n-mid, ex 7:30-7:45 pm. Pacific.

KVL
Seattle, Wash. 218.8m-1370kc. 100 watts. Arthur C. Dailey, Calhoun Hotel. Mon, Wed and Fri, 12-4 pm, 5-12 pm. Tues, Thurs, Sat, 12-6 pm. Sun, 4:30-7, 9:30-12 pm. Pacific. Founded July 13, 1926.

KVOO
Tulsa, Okla. 263m-1140kc. 5000 watts. Southwestern Sales Corp. Announcers, Gordon Hittenmark, Roland R. Wiseman, Harry K. Richardson. Daily ex Sun, 9-10:45 am; 11:45, markets; 12-1:45 pm, 3-4 pm; 5:25-9 pm. Mon, Tues, Wed, 5:25-6 pm; 9 pm-mid. Thurs, Fri, Sat, Sun, 9 am-8 pm. Central. Opened January, 1925.

KVOS
Bellingham, Wash. 249.9m-1200kc. 100 watts. Mt. Baker Station. Daily ex Sun, 8 am-10 pm. Sun, 10 am-1:30 pm. Daily Organ Features, 6:15 pm-7 pm.

KWBS
Portland, Ore. 199.9m-1500kc. 15 watts. Schaeffer Radio Co. Daily ex Sun, 9-12 am, 6-12 pm. Sun, 11-12 am.

KWCR
Cedar Rapids, Iowa. 228.9m-1310kc. 100 watts. H. F. Paar. Slogan, "The Voice of Cedar Rapids." Daily ex Sun, 6:30-8 am, 11:30-1 pm, 5-6:30 pm. Mon, Wed, Fri, Sat, 10:30-11:30, organ programs. Mon, Wed, Fri, 9-11 pm. Sun, 9-11 am, 4-8 pm, 9:30-10:30 pm. Central. Founded July 29, 1922.

KWEA
Shreveport, La. 247.8m-1210kc. 100 watts. William Erwin Antony. Daily, 24 hours.

KWG
Stockton, Calif. 249.9m-1200kc. 100 watts. Portable Wireless Telephone Co. Announcer, George J. Turner. Slogan, "Voice of the San Joaquin Valley." Daily ex Sun, 8-9 am, 4-5 pm, news, concert, markets; 5-6, 6-7:30, 8-10, concert. Sun, 7:30-9:30, service. Daily ex Sun, 9-9:30, devotional period; 9:30-10:00, recordings; 12 n-2 pm concert. Pacific.

KWJJ
Portland, Ore. 282.8m-1060kc. 500 watts. Wilbur Jerman. Slogan, "The Voice From Broadway." Daily ex Sun, 1-6 pm, 6-8, 8-10:30. Wed, 10:30-12 mid, 12-1. Sun, 12-1 pm. Pacific. Founded July 25, 1925.

KWK
St. Louis, Mo. 222.1m-1350kc. 1000 watts. Greater St. Louis Broadcasting Co. Announcers, Thomas Patrick Convey. Bob Thomas, John McDowall, Allan Taylor, Orson Curtis, Jack Casserly and Ray Schmidt. Daily ex Sun, 7:30 am-mid. Sun, 8 am-mid. Central.

KWKC
Kansas City, Mo. 218.8m-1370kc. 100 watts. Wilson Duncan Studios. Announcer, Elmer C. Hodges. Slogan, "Keep Watching Kansas City." Tues, Wed, Thurs, Fri, 7 pm, 9. Central. Founded 1925.

KWKH
Shreveport, La. 352.7m-850kc. 10,000 watts. The W. K. Henderson Iron Works & Supply Co. Mon, Wed, Fri, Sat, 9 pm-12 mid. Tues, Thurs, 6-9 pm. Sun, 7:45 pm-12. Central. Founded Jan. 8, 1925.

KWLC
Decorah, Iowa. 236.1m-1270kc. 100 watts. Luther College.

KWSC
Pullman, Wash. 215.7m-1390kc. 500 watts. State College of Washington. Announcer, Harvey Wixson. Mon, Wed, Fri, 3:30-5 pm, Tues, 11 am-1 pm, Mon, Wed, 7:30-10 pm. Sun, 4-5 pm. Pacific. Founded 1922.

KWTC
Santa Ana, Calif. 199.9m-1500kc. 100 watts. Dr. John Wesley Hancock. Mon, Thurs, 5-10 pm. Tues, Wed, Fri, 5-7:30 pm. Sat, 5-9 pm. Pacific. Founded November 15, 1926.

KWWG
Brownsville, Texas. 238m-1260kc. 500 watts. Chamber of Commerce.

KXA
Seattle, Wash. 526m-570kc. 500 watts. American Radio Tel. Co. Daily ex Sun, 7 am-12 n. Sun, 9 am-1:30 pm, 6:30-10:30 pm.

KXL
Portland, Ore. 239.9m-1250kc. 500 watts. The Portland Telegram. Announcers, A. R. Truitt, H. B. Read, Chet Blomsness. Slogan, "The Voice of Portland." Founded Dec. 13, 1926.

KXO
El Centro, Calif. 249.9m-1200kc. 100 watts. E. R. Irey and F. M Bowles. Daily ex Sun, 7-8 am, 11 am-1 pm, 5:30-10 pm. Sun, 10 am-2 pm, 6-9 pm. Pacific.

KXRO
Aberdeen, Wash. 211.1m-1420kc. 75 watts. KXRO, Inc. 7-11:15 am, 12 n-3:30 pm. Daily ex Sun, 5-11 pm. Mon, Thurs, Fri, 5-12 mid. Tues, Wed, Sat, Sun, 12-1:30 pm. Organ program, remote. Sun, 6-7:30 pm. Dinner Trio, remote.

KYA
San Francisco, Calif. 243.8m-1230kc. 1000 watts. Pacific Broadcasting Corp. & American Broadcasting Co. Announcer, Edward Ludes. Daily ex Sun, 7 am-12 mid. Sun, 10 am-12 n. Pacific. Founded December 18, 1926.

KYW—KFKX
Chicago, Ill. 293.9m-1020kc. 10,000 watts. Westinghouse Elec. & Mfg. Co., Herald and Examiner. Announcers, Gene Rouse, Parker Wheatley, Barney McArville, D. L. Gross. Daily ex Sun, 7 am-1 am, 5:30, Uncle Bob. Sun, 10:40 am-12 mid. Central.

KYWA
Chicago, Ill. 293.9m-1020kc. 500 watts. Westinghouse Elec. & Mfg. Co.

KZIB
Manila, P. I. 260m-1153kc. 20 watts. I. Beck, Inc. Daily, 6:30-8 pm. Wed, 7:30-10:30 pm.

KZM
Hayward, Calif. 218.8m-1370kc. 100 watts. Western Radio Institute (Hotel Oakland). Announcer, Elbert Cowan. Daily ex Sun, 6:30-7:30 pm. Sun, 8-10 pm. Pacific. Founded June 29, 1921.

KZRQ
Manila, P. I. 413m-726kc. 1000 watts. Radio Corp. of the Philippines.

NAA
Washington, D. C. 434.5m-690kc. 1000 watts. United States Navy Dept. Daily and Sun, 10:05 am, 10:05 pm, weather; noon, 10 pm, time. Daily ex Sun, 3:45 pm, weather. Fri, 7:45-8 pm. Eastern.

WAAF
Chicago, Ill. 325.9m-920kc. 500 watts. Chicago Daily Drovers Journal. Announcer, Carl Ulrich. Daily ex Sun, 8:45 am, 10:30, 11, 12:30 pm. Daily ex Sun, Sat, 1 pm, 4:30 pm. Central. Founded May 22, 1922.

WAAM
Newark, N. J. 239.9m-1250kc. 2000 watts day, 1000 watts night. I. R. Nelson Company. Announcers, Jack Van Riper, James Cosier. Daily ex Sun, 7-9 am, 10-12 n. Daily ex Mon, 2-4:30 pm. Mon, 10-12 pm. Tues, Thurs, Sat, 6-9 pm. Wed, Fri, 9-12 mid. Sun, 11-12:30 pm. Eastern. Experimental call 2XBA 65.18m. Founded February, 1922.

WAAT
Jersey City, N. J. 280.2m-1070kc. 300 watts. Bremer Broadcasting Corp. Announcer, J. B. Bayley. Slogan, "The Voice at the Gate of the Garden State." Daily ex Sun, 10 am to sunset and after mid. Sun, 8:30-3:15 pm, 4:30 pm to sunset and after mid. Eastern. Founded 1921.

WAAW
Omaha, Neb. 454.3m-660kc. 500 watts. Omaha Grain Exchange. Announcer, James Thompson. Slogan, "Pioneer Market Station of the West." Daily ex Sun, 6 am, 8, 9:30, 9:45, 10:15, 10:45, 11:15, 11:45, 12:45, 1:15, 1:30, 4-6 pm. Founded 1921. Central.

WABC
New York, N. Y. 348.6m-860kc. 5000 watts. Atlantic Broadcasting Corp. Daily ex Sun, 10:30 am to mid or 1 am. Sun, 10:50 am-11:30 pm. Eastern.

WABI
Bangor, Me. 249.9m-1200kc. 100 watts. First Universalist church. Slogan, "The Pine-Tree Wave." Announcer, Prof. W. J. Creamer, Jr. Sun, 10:30 am, 7:30-9 pm. Eastern. Founded 1923.

WABY
Philadelphia, Pa. 228.9m-1310kc. 50 watts. John Magaldi, Jr.

WABZ
New Orleans, La. 249.9m-1200kc. 100 watts. The Coliseum Place Baptist church. Announcer, Charles B. Page. Slogan, "The Station With a Message." Thurs, 8-9 pm. Sun, 11-12:15 pm, 7:30-9, church service. Central. Founded January, 1924.

WADC
Akron, Ohio. 227.1m-1320kc. 1000 watts. Allen Theater Broadcasting Station. Announcer, George F. Houston. Daily ex Sun, 10 am-11 pm. Daily ex Tues, 11 am-12 n. Sun, 10:30 am-11:45 am, 12:45 pm-6 pm, 7 pm-11 pm. Eastern. Founded March, 1925.

WAFD
Detroit, Mich. 199.9m-1500kc. 100 watts. Albert B. Parfet Co. Announcer, Owen F. Uridge. Eastern. Founded Jan., 1925.

WAGM
Royal Oak, Mich. 228.9m-1310kc. 50 watts. Robert L. Miller. Announcer, Fred Stanton. Slogan, "The Little Station With the Big Reputation." Daily ex Sun, 9 am-12:30 pm. Mon, 6:30 pm-12 mid. Wed, 6-9 pm. Thurs, 10-12 mid. Friday, 6-10 pm. Sat, 2-4 pm. Central. Founded Oct. 3, 1925.

WAIU
Columbus, Ohio. 468.5m-640kc. 5000 watts. American Insurance Union. Daily ex Sat, Sun, 9:30 am-1 pm, 5:30-8 pm. Sat, 9:30 am-1 pm. Sun, 10:30 am, 3-4 pm, 5-8:30 pm. Eastern. Founded April, 1922.

WALK
Willow Grove, Pa. 199.9m-1500kc. 50 watts. Albert A. Walker.

WAPI
Birmingham, Ala. 263m-1140kc. 5000 watts. Alabama Polytechnic Institute. Announcer, W. A. Young. Installed 1922. Central.

WASH
Grand Rapids, Mich. 236.1m-1270kc. 500 watts. Wash Broadcasting Corp. Baxter Laundries, Inc. Announcers, Hugh Hart, "Uncle Jerry," Leonard Greenway, Richard Smith. Daily ex Sat, Sun, 12-1 pm, 5-6 pm, Sun, 7-8 pm, Sun, 10-11:30 am, 2-4 pm, 6:45-9 pm. Wed, Sat, 11:15 pm-12:15 am. Central. Founded March 13, 1925.

WBAK
Harrisburg, Pa. 209.7m-1430kc. 500 watts. Pennsylvania State Police. Announcer, A. E. Poorman. Daily ex Sun, 10:30 am, 1:30-4 pm. Mon, Wed, 7 pm. Eastern. Founded 1919.

WBAL
Baltimore, Md. 282.8m-1060kc. 10,000 watts. Consolidated Gas, Elec. Light & Power Co. Director, Frederick R. Huber. Slogan, "The Station of Good Music." Mon, Wed, Fri, 1:30 pm-7 pm. Tues, Thurs, Sat, 7-12 mid. Sun, 1-8 pm. Eastern. Founded Nov. 1, 1925.

WBAP
Fort Worth, Texas. 374.8m-800kc. 50,000 watts. Carter Publications, Inc. Daily ex Sun, 9, 11, 12, 1, 2, 3, 4, 5. Mon, Wed, Fri, 9-12 mid. Tues, Thurs, Sat, 6-9 pm. Sun, 10:45 am-12 n, 3-6 pm, 9:30 pm-12 mid. Central. Founded April, 1922.

WBAR
Sisiht, Wis. 270.1m-1110kc. 500 watts. Koop Radio Co. Slogan, "The Station of Northern Wisconsin."

WBAX
Wilkes-Barre, Pa. 247.8m-1210kc. 100 watts. Announcer, Earl H. Fine. Slogan, "We Burn Anthracite Xclusively." Tues, 6-11 pm. Thurs, 6-11 pm. Sat, 8-11 pm. Sun, 6-11 pm. Eastern. Founded May, 1922.

WBBC
Brooklyn, N. Y. 214.2m-1400kc. 500 watts. Brooklyn Broadcasting Corp. Announcers, Bob Fram, Leon Sherman. Sun, 9-12 n, 3-4:30, 6-10:30 pm. Mon, 11:15-1:30, 4-7:30, 10:30-12 mid. Tues, 9-11:30 am, 3:45-7:30, 9-10:30 pm. Wed, 9-11:15 am, 1:30-4, 7:30-10 pm. Thur, 11:30-3:45 pm, 7:30-10:30 pm. Fri, 11:15-1:30, 4-7:30, 10-12 mid. Sat, 9-11 am, 3:45-6, 7:30-9, 10:30-12 mid.

WBBL
Richmond, Va. 218.8m-1370kc. 100 watts. Grace Covenant Presbyterian Church. Founded Feb., 1924.

WBBM
Chicago, Ill. (Tr. at Glenview.) 389.4m-770kc. 25,000 watts. Atlass Co., Inc. Daily, 8 am-6 pm, 8-10 pm, 12 mid-1 am. Tues, Thurs, 10 pm-12 mid. Sun, 10 am-12 m. Central. Founded 1922.

WBBR
Rossville, N. Y. 230.6m-1300kc. 1000 watts. Peoples Pulpit Assn. Announcer, Victor F. Schmidt. Mon, 10 am-12 n, 2-4 pm. Tues, 12-2 pm, 6-8 pm. Wed, 10 am-12 n, 9-12 pm. Thurs, 1-3 pm, 8-10 pm. Fri, 2-4 pm, 6-8 pm. Sun, 10-11 am, watchtower chain program. Eastern. Founded February, 1924.

WBBW
Norfolk, Va. 249.9m-1220kc. 100 watts. Ruffner Junior High School. Announcer, Lee M. Klinefelter. Slogan, "The School You'd Like to Go To." Eastern. Founded Feb. 26, 1924.

WBBY
Charleston, S. C. 249.9m-1200kc. 75 watts. Washington Light Infantry. Slogan, "Seaport of the Southeast." Eastern.

WBBZ
Ponca City, Okla. 249.9m-1200kc. 100 watts. C. L. Carrell. Announcer, Morton Harvey. Daily ex Sun, 6:30-8 am, 10:30-11:30 am, 12-1:15 pm, 5:30-6 pm, 6:30-8:30 pm. Sat, 6:30-7:45 pm. Sun, 11-1 pm, 6-8 pm.

WBCM
Bay City, Mich. 212.6m-1410kc. 500 watts. Bay City Broadcasting Assn. Announcer, S. F. Northcott. Daily ex Sun, 11 am-1. Daily, 12 n-1 pm, 4-4:30 pm, 7-10 pm. Sat, 9 pm-2 am. Sun, 11 am, services; 4-5 pm, concert. Eastern. Founded June 15, 1925.

WBIS
Boston, Mass. 243.8m-1230kc. 1000 watts. Boston Information Service. Announcer, Grace Lawrence. Daily ex Sun, 8-9 am, 2-3 pm. Eastern. Founded Jan. 29, 1927.

WBMH
Detroit, Mich. 228.9m-1310kc. 100 watts. Braun's Music House. Announcers, Ray A. Miller, O. F. Gabbert, Jr. Tues, 8-11:30. Wed, 9-11:30. Thurs, 7:30-10. Fri, 10-11:30. Sat, 8:30-11:30. Eastern. Founded Jan. 11, 1927.

WBMS
Fort Lee, N. J. 206.8m-1450kc. 250 watts. WBMS Broadcasting Corp. Slogan, "The Voice of Bergen County." Sun, 12-2 pm, 5:45-7:30 pm. Mon, 12-3 pm. Tues, 8-10 am, 6-9 pm. Wed, 3-6 pm. Thurs, 10-12 am, 9 pm-2 am. Fri, 12-3 pm. Sat, 8-10 am, 6-9 pm. Eastern.

WBNY
New York, N. Y. 222.1m-1350kc. 250 watts. Baruchrome Corp. Eastern. Founded 1925.

WBOQ
Richmond Hill, N. Y. 348.6m-860kc. 5000 watts. Atlantic Broadcasting Co.

WBOW
Terre Haute, Ind. 228.9m-1310kc. 100 watts. Banks of Wabash Broadcasting Assoc.

WBRC
Birmingham, Ala. 322.4m-930kc. 500 watts. Birmingham Broadcasting Co. Announcer, Dud Connolly. Daily ex Sun, 12 n-3 pm, 7-11 pm. Sun, 11 am, church; 7:30 pm, church; 9-11 pm, music. Central. Founded May 18, 1925.

WBRE
Wilkes-Barre, Pa. 228.9m-1310kc. 100 watts. Liberty State Bank and Trust Co. Announcer, Louis G. Baltimore. Mon, Fri, 12:30-1:15 pm, 6:30-12. Wed, 12:30-1:15 pm, 6:30-11:30. Sun, 9-12 mid. Eastern.

WBRL
Tilton, N. H. 209.7m-1430kc. 500 watts. Booth Radio Laboratories. Tues, Thurs, Sat, 9 am-12 pm. Sun, 10 am-12 n, 3-5 pm, 7-9 pm. Eastern.

WBSO
Babson Park, Mass. 384.4m-780kc. 250 watts. Babson's Statistical organization. Announcer, Ross Wood. Daily ex Sat & Sun, 3:30-4:30 pm. Daily, 12-12:30 am. Eastern. Founded January, 1927.

WBT
Charlotte, N. C. 277.6m-1080kc. 5000 watts. C. C. Coddington, Inc. Announcer, Donnell O'Connor, Fritz Hirsch. Daily ex Sun, 12:30 pm. Mon, Sat, 6:30-12 mid. Tues, Wed, Thurs, Fri, 7-12 mid. Sun, 10 am-11:15 pm. Eastern.

WBZ
Springfield, Mass. 302.8m-990kc. 15,000 watts. Westinghouse Elec. & Mfg. Co. Radio Station of New England. Announcers, Aidan Redmond, Bernard W. Burdick. Mon, 10 am-11:30 pm. Tues, 10 am-11 pm. Wed, 10 am-11:30 pm. Thurs, 10 am-11:30 pm. Fri, 10-11:30 pm. Sat, 11 am-10:45 pm. Sun, 11 am-11:30 pm. Installed Sept. 19, 1921. Eastern.

WBZA
Boston, Mass. 302.8m-990kc. 500 watts. Westinghouse Elec. & Mfg. Co. Same programs as WBZ.

WCAC
Mansfield, Conn. 499.7m-600kc. 250 watts. Connecticut Agricultural College. Announcer, Daniel E. Noble. Slogan, "From the Nutmeg State." Mon, 7:30-8 pm. Wed, 7-7:30 pm. Eastern. Founded June, 1923.

WCAD
Canton, N. Y. 245.6m-1220kc. 500 watts. (1000 watts 6 am-6 pm.) St. Lawrence University. Announcer, Ward C. Priest. Slogan, "The Voice of the North Country." Daily, 12:30 pm, weather reports, talks, music, time. Wed, 4-5 pm. Eastern. Founded Dec. 7, 1922.

WCAE
Pittsburgh, Pa. 245.8m-1220kc. 500 watts. Gimbel Brothers. Daily ex Sun, 6:45-8 am, exercises, 10-12:15, 12:15 pm-1, concert; 4-12 mid. Sun, 9 am-2 pm, 4-11:15 pm. Eastern.

WCAH
Columbus, Ohio. 209.7m-1430kc. 500 watts. Commercial Radio Service. Daily ex Sun, 10 am-7 pm. Tues, Thurs, Sat, 7 pm-9 pm. Mon, 10 pm-12 mid. Wed, Fri, 9 pm-11:30 pm. Sun, 12-2 pm, 6-7 pm, 9-10:30 pm. Eastern. Founded April, 1921.

WCAJ
Lincoln, Nebr. 508.2m-590kc. 500 watts. Nebraska Wesleyan University. Announcer, J. C. Jensen. Daily, 10 am, convocation exercises; 4:30 pm, weather and education features. Sun, 11 am, services; 2 pm, vesper. Daily ex Sun, 7:30 am, morning radio service. Tues, 8:30 pm, educational program. Thurs, 9 pm, musical program. Founded Oct., 1921. Central.

WCAL
Northfield, Minn. 239.9m-1250kc. 1000 watts. Dept. of Physics, St. Olaf College. Announcer, Hector Skifter. Slogan, "The College on the Hill." Daily ex Sun. Thurs, 9:45 am. Mon, 7-8:30 pm. Wed, 9-9:30 pm. Sun, 8:30-9:30 am, 3-4 pm. Central. Founded 1922.

WCAM
Camden, N. J. 234.2m-1280kc. 500 watts. City of Camden. Announcer, J. A. Howell. Mon, 2-5 pm, 7:30 to midnight. Tues, Thurs, 2-3 pm. Wed, 2-5 pm, 7-8 pm. Fri, 2-5 pm, 9-12 pm. Sun, 10:45 am-12:15 pm, 3-5 pm. Eastern. Founded Oct. 26, 1926.

WCAO
Baltimore, Md. 499.7m-600kc. 250 watts. Monumental Radio, Inc. Daily ex Sun, 7 am-11 pm. Sun, 10:50 am, services; 3 pm-11 pm. Founded May 17, 1922.

WCAP
Asbury Park, N. J. 234.2m-1280kc. 500 watts. Chamber of Commerce. Announcer, Thomas F. Burley, Jr. Mon, Tues, Thurs, Sat, Sun, 10 am-12 n. Sun, 1-3 pm, 8-12 pm. Mon, 6-7 pm. Tues, 4-12 pm. Wed, 6-7:30 pm. Thurs, 3-12 pm. Fri, 6-9 pm. Sat, 1-8 pm. Eastern. Founded July 1, 1927.

WCAT
Rapid City, S. D. 249.9m-1200kc. 100 watts. South Dakota State School of Mines. Announcer, J. O. Kammerman. Daily ex Sun, 9:30 am, 12:30 pm, weather, reports. Mountain. Founded 1920.

WCAU
Philadelphia, Pa. (tr. Byberry). 256.3m-1170kc. 10,000 watts. Universal Broadcasting Co. Announcers, Stan Lee Broza, Norman Brokenshire. Daily ex Sun, 9 am-mid. Sun, 10 am-mid. Eastern. Founded May, 1922.

WCAX
Burlington, Vt. 249.9m-1200kc. 100 watts. University of Vermont. Slogan, "The Voice of the Green Mountains." Eastern.

WCAZ
Carthage, Ill. 280.2m-1070kc. 50 watts. Carthage College. Daily ex Sat, Fri, 2-3 pm. Sun, 11:40-12:15 pm. Central.

WCBA
Allentown, Pa. 208.2m-1440kc. 250 watts. B. Bryan Musselman. Announcers, Clarence Dreisbach, Don Rayburn, Chas. Melson. Daily ex Sun, 7:30-9:15 am. Mon, 6:30-8:30 pm. Wed, 6:30-11 pm. Fri, 6:30-12 pm. Sun, 10 am, 5:30-12 pm. Eastern.

WCBD
Zion, Ill. 277.6m-1080kc. 5000 watts. Wilbur Glenn Voliva. Announcer, J. H. DePew. Slogan, "Where God Rules, Man Prospers." Founded May, 1923. Central.

WCBM
Baltimore, Md. 218.8m-1370kc. 100 watts. Baltimore Broadcasting Co. Francis Dice, announcer. Daily, 12-1:30 pm, 6-7:30 pm. Tues, Thurs, Sat, 9:30-11:15. Sun, 6-8. Eastern. Founded March 25, 1923.

WCBS
Springfield, Ill. 247.8m-1210kc. 100 watts. Harold L. Dewing, Charles H. Messter. Slogan, "Home of Abraham Lincoln." Mon, 10:30 am-4:30 pm, 7-10 pm. Tues, 10:30 am-4:30 pm, 7-9:30. Wed, 10:30-4:30, 7-9:30. Thurs, 10:30-4:30, 7-10. Fri, 10:30-4:30, 7:10. Sat, 10:30-4:30, 7-11. Sun, same (ex 7-8:30 pm. Central. Founded April 8, 1923.

WCCO
Minneapolis-St. Paul, Minn. (Tr. at Anoka.) 370.2m-810kc. 10,000 watts. Washburn-Crosby Co. Announcers, L. J. Seymour, A. J. Snyder, K. C. Titus, A. B. Sheehan, K. W. Husted, F. F. Laws. Slogan, "Service to the Northwest." Daily ex Sun, 7 am, music; 9 am, Radio University; 9:15 am, program for day, news; woman's hour; 9:50, weather, markets; 11:30, markets; 12, music; 1:30, weather, markets; 3, markets; 5:45, livestock. Mon, 6:30 pm, dinner music; 7, 7:30, CBS, orchestra; 8:30, 9, opera stars; 10, weather; 10:05, orchestra. Tues, 6:30-7:30, symphony orchestra and tenor; 7:30-8, orchestra and male quartet; 8-10, Columbia Chain; 10, weather; 8, N. W. Musical Comedy Co.; Izaak Walton. Wed, 7-8, Show Boat; 8:30-10, Columbia Chain; 10, weather; 10:30, dance program; 11:30, organ. Thurs, 6, dinner music; 7-7:15, talks; 7:30, music; 8:30, Columbia; 9-12, theater; 10:20, weather and dance music. Fri, 6, quartet; 7, music; 8, tenor solo; 8:30, Radio play; 9, Columbia; 9:30, music; 10, weather; 10:05, music. Sat, 6:15 pm, music; 7-8, Columbia; 8-8:30, music; 8:30-10, Columbia; 10, weather, dance program. Sun, 7:15-10:15 pm. Founded Oct. 1, 1924. Central.

WCDA
New York, N. Y. (Tr. at Cliffside Park, N. J.) 222.1m-1350kc. 250 watts. Italian Educational Broadcasting Co. Mon, Wed, 1:30-3 pm; Tues, 4:30-9 pm; Thurs, 5:30-9 pm; Fri, 12-4 pm; Sat, 6-9 pm; Sun, 8 pm-mid.

WCFL
Chicago, Ill. 309.1m-970kc. 1500 watts. Chicago Federation of Labor. Announcer, Harold O'Halleran. Slogan, "The Voice of Farmer and Labor." Daily ex Sun, 7-9 am, 12-1 pm, 3-8 pm. Sun, 11 am-12:30 pm, 3-8 pm. Central.

WCGU
Coney Island, N. Y. 214.2m-1400kc. 500 watts. U. S. Broadcast Corp. Eastern.

WCLB
Long Beach, N. Y. 199.9m-1500kc. 100 watts. Arthur Faske.

WCLO
Kenosha, Wis. 249.9m-1200kc. 100 watts. C. E. Whitmore. Announcer, James Boutelle. Daily ex Sun, 10 am-11:30 pm. Founded Aug. 4, 1925. Central.

WCLS
Joliet, Ill. 228.9m-1310kc. 100 watts. WCLS, Inc. Slogan, "Will County's Largest Store." Central. Founded June, 1925.

WCMA
Culver, Ind. 214.2m-1400kc. 500 watts. Culver Military Academy. Announcer, C. F. McKinney. Sun, 11:30 am-12:30, chapel service. Central. Founded 1925.

WCOA
Pensacola, Fla. 267.7m-1120kc. 500 watts. Municipal Broadcasting Station. Announcer, John E. Frenkel. Slogan, "Wonderful City of Advantages." Daily ex Sun, 10:30 am, 12-1 pm, 12:30 pm, Mon, Wed, Fri, 8 pm. Sun, 12:30 pm. Central. Founded February 2, 1927.

WCOC
Columbus, Miss. 340.7m-880kc. 1000 watts. Mississippi Broadcasting Co., Inc. Announcer, T. C. Billups. Slogan, "Down in the Old Magnolia State." Daily full time. Central. Founded Feb. 26, 1927.

WCOD
Harrisburg, Pa. 249.9m-1200kc. 100 watts. Norman R. Hoffman. Daily ex Sun, 8-10:30 pm. 2nd and 4th Sun, 11 am, 7:30-10:30 pm. Eastern. Opened September 30, 1925.

WCOH
Yonkers, N. Y. 247.8m-1210kc. 100 watts. Westchester Broadcasting Corp.

WCRW
Chicago, Ill. 247.8m-1210kc. 100 watts. Clinton R. White. Announcers, Fred K. Weston, Al John, Miss Josephine. Slogan, "For Your Entertainment." Daily ex Sun, 7:30-8:30 am, 11:30-1:30 pm. Daily, 6-7 pm, 9-10 pm. Central. Founded May, 1926.

WCSH
Portland, Me. (tr. Portland). 319m-940kc. 500 watts. Congress Square hotel. Slogan, "Sunrise Gateway of America." Announcer, L. T. Pitman. Mon, 10-11:30 am, 12-1:30 pm, 2:30-4:30, 5:30-11. Tues, 10-11:30, 12-1:30 pm, 2:30-4:30, 5:30-12. Wed, 10-11:30 am, 12-12:30 pm, 5:30-11. Thurs, 9:15-11:30 am, 12 n-1 pm, 5:30-10:30. Fri, 10-11:30 am, 12-12:30 pm, 4-5, 5:30-11. Sun, 9:30-12 n, 1:30-3 pm, 4-9:15. Eastern. Founded June, 1925.

WCSO
Springfield, Ohio. 217.3m-1380kc. 500 watts. Wittenberg College. Announcer, Vaughn Gayman, Norman Zuck. Mon, Wed, Fri, 7-9 pm. Tues, 11-12 n, 7-8 pm. Thurs, 7-9 pm. Fri, 7-8 pm. Sat, 2-4:30 pm. Athletic activities also broadcast. Eastern. Founded Dec., 1921.

WDAE
Tampa, Fla. 483.6m-620kc. 1000 watts. Tampa Daily Times. Announcer, Bruce Lum. Slogan, "Florida's Most Reliable Station." Eastern. Founded 1921.

WDAF
Kansas City, Mo. 491.5m-610kc. 1000 watts. Kansas City Star. Announcer, H. Dean Fitzer. Club, "Nighthawks." Daily ex Sun, 9:30 am, 11:30, 1:15 pm, grain quotations. Daily ex Sun, 7-8 am, record program; 8 am, Bible lesson; 11:45-1:15 pm, Aunt Sammy, farm school; 1:30-2, matinee; 5:30-11:45, musicale; 11:45-1, Nighthawk frolic. Sun, 9-10 am-1pm-10 pm. Founded June 5, 1922. Central.

WDAG
Amarillo, Texas. 212.6m-1410kc. 250 watts. J. Laurence Martin. Daily ex Sun, 9-10 am, 12:45-2:15 pm, 7:30-9 pm. Tues, 9:30-10 pm. Sun, 7:30-9:30 pm. Central. Founded May 16, 1922.

WDAH
El Paso, Texas. 228.9m-1310kc. 100 watts. Eagle Broadcasting Co., Inc. 7-8, musical clock; 8-8:15, news report; 10-11, musical request; 12-12:., musical request; 12:45-1, news reports; 3-4, recorded program; 6:30-7, news and sports; 7-10, musical; 11-12, Coco Noodle Club, on Fri only. Mountain.

WDAY
Fargo, N. D. 234.2m-1280kc. 1000 watts. WDAY, Inc. Announcer, Earl Reineke. Daily ex Sun, 7-9:30 am, musical program, 12 n-1 pm, 3-4 pm, markets, Mpls. grain markets, 10 am, 11 am, 12 n-2 pm, St. Paul Live Stock market, 8:30 am, 10 am, 12:30 pm, Fargo Live Stock market; 5:45 pm, USDA farm feature; 10 am, 2 pm, 11 pm, 2 am. Evening musical features, Mon, 8-10 pm. Tues, 8-10:15 pm. Wed, 8:30-10. Thurs, 9-12. Fri, 7-8. Sat, 7-10 pm. Sun, 11 am-12, 2-5 pm. Central. Founded May, 1922.

WDBJ
Roanoke, Va. 322.4m-930kc. 500 watts. Richardson Wayland Elec. Corp. Announcers, J. V. Huffman, C. E. Stone, Hermon P. Black, R. P. Jordan. Slogan, "Roanoke Down in Old Virginia." Daily ex Sun, 10-11, organ; 12:30-1:30 pm, music; 5:30-7:30 pm, music, news, weather; 7:30-11, studio musical programs. Sun, 5-6 pm, church; 9-10 pm. Eastern. Founded May, 1924.

WDBO
Orlando, Fla. 483.6m-620kc. 1000 watts. Orlando Broadcasting Co. Announcer, Harold Danforth. Slogan, "Down Where the Oranges Grow." Daily ex Sun, & Thurs, 12:45-2 pm, 5-7 pm. Mon, Wed, Fri, 9-10 pm, 11-12. Tues, 7:45-9 pm, 10-11 pm. Sat, 7:45-9 pm. Sun, 11-12:30 pm, 4-5 pm, 7-9 pm. Founded 1921. Eastern.

WDEL
Wilmington, Del. 267.7m-1120kc. 250 watts night, 350 day. WDEL, Inc. Daily, 10 am-2 pm, 6-10 pm. Sun, 3:30-5 pm, 7:30-10 pm. Eastern. Founded 1922.

WDGY
Minneapolis, Minn. 215.7m-1390kc. 1000 watts. Dr. George Young. Daily, 9:30-11 am, 2-8 pm. Sun, 9:30 am-12 n, 1-8 pm. Central. Founded 1923.

WDOD
Chattanooga, Tenn. 234.2m-1280kc. 2500 watts daytime, 1000 watts night. Chattanooga Radio Co., Inc. Announcer, Frank S. Lane. Daily ex Sun, 10:30 am-1:15 pm. Mon, Tues, Wed, Thurs, Fri, Sat, 6:30-10 pm. Sun, 11 am, 7-9 pm. Sat, 6-10 pm. Central. Founded 1925.

WDRC
New Haven, Conn. 225.4m-1330kc. 500 watts. Doolittle Radio Corp. Announcer, W. B. Haase. Daily ex Sun, 10-1 pm, 6:45-10. Sun, 11 am, 3:30-5 pm. Eastern. Founded Dec., 1922.

WDSU
New Orleans, La. 236.1m-1270kc. 1000 watts. Daily 10 am, 5:30-11 pm. Joseph H. Uhalt.

WDWF
Cranston, R. I. 247.8m-1210kc. 100 watts. Dutee W. Flint, Inc. Slogan, "Community Service" Daily ex Sat, 3:30 pm, 8 pm. Eastern.

WDZ
Tuscola, Ill. 280.2m-1070kc. 100 watts. James L. Bush. Daily ex Sun, 9 am, 9:30, 10, 10:30, 11, 11:30, 12 n, 12:30, 1, 1:15, 1:30, 2:45 pm, grain markets, livestock markets. Central. Founded March, 1921.

WEAF
New York, N. Y. (tr. at Bellmore). 454.3m-660kc. 50,000 watts. National Broadcasting Co., Inc. Slogan, "The Voice to the Millions." Daily ex Sun, 6:45 am-mid. Sun, 12-11:15 pm. Eastern. Founded July 25, 1922.

WEAI
Ithaca, N. Y. 236.1m-1270kc. 500 watts. Cornell University.

WEAM
Plainfield, N. J. 218.8m-1370kc. 100 watts. W. J. Buttfield.

WEAN
Providence, R. I. 545.1m-550kc. 500 watts daytime. The Shepard Stores. Announcers, Edmund Cashman, Fred Long, James Cairn, June Abbott, Jane Day, Beau Brummel. Slogan, "We Entertain a Nation." Daily, 8 am-12:30 next am, Polar Bears, Woman's Institute, Dandies of Yesterday, Ted and Gang, music, news, weather reports, concert Columbia Chain. Sun, 8 am-12 mid. Eastern. Founded 1922.

WEAO
Columbus, Ohio. 526m-570kc. 750 watts. Ohio State University. Announcer, Robert Coleman. Daily, 9:30-10:30, 11-11:30, 12:30-2:45. Mon, Wed, Fri, 7-10 pm. Sat, 9:30-10:30, 11-11:30, 12:30-1 only. Eastern. Founded 1922.

WEAR
Cleveland, Ohio. 280.2m-1070kc. 1000 watts. WTAM-WEAR, Inc. Daily ex Sat, Sun, 11:35 am-4 pm. Sat, 11:35-1:30 pm. Eastern. Opened Jan. 15, 1926.

WEBC
Superior, Wis. Duluth, Minn. 234.2m-1280kc. 1000 watts. Head-of-the-Lakes Broadcasting Co. Announcer, Sam Kiley. Slogan, "At the Head of the Lakes." Daily ex Sun, 6:45-10:15 am, 11:30-2:45 pm, 5:45-10:30 pm. Thurs, 5:15-10:30 pm. Sun, 10:30 am-2 pm, 4:30-8:45 pm. Central. Founded 1924.

WEBE
Cambridge, Ohio. 247.8m-1210kc. 100 watts. Roy W. Waller. Slogan, "The Voice of Southeastern Ohio." Daily ex Sun, 12-1 pm. Mon, Wed, 6-7 pm. Fri, 6-11 pm. Sun, 10:30 am-7 pm. Eastern. Founded July, 1924.

WEBQ
Harrisburg, Ill. 247.8m-1210kc. 100 watts. First Trust & Savings Bank. Announcers, Dr. H. J. Raley and Inglis M. Taylor. Slogan, "The Voice From Egypt." Mon, Wed, Fri, 7:30-8, 9-11 pm. Tues, Thurs, Sat, 7:30-9 pm. Sun, 10:45-12, 7-8. Central. Founded. Sept. 1, 1923.

WEBR
Buffalo, N. Y. 228.9m-1310kc. 200 watts. H. H. Howell. Announcers, E. J. Hinckley, Lowell Kitchen. Slogan, "We Extend Buffalo's Regards." Daily, 7 am-4 am, 22 hours as the All Night and Day Station. Eastern. Founded Oct. 8, 1924.

WEBW
Beloit, Wis. 499.7m-600kc. 350 watts. Beloit College. Sun, 4:30 pm. Central. Founded Oct. 26, 1924.

WEDC
Chicago, Ill. 247.8m-1210kc. 100 watts. Emil Denemark Broad. Station. Central.

WEDH
Erie, Pa. 211.1m-1420kc. 30 watts. Erie Dispatch-Herald. Daily ex Sun, 7:30 am-2:30 pm, 5:30-11 pm. Sun, 11-1:00, 4-10:30 pm.

WEEI
Boston, Mass. 508.2m-590kc. 1000 watts. Edison Electric Illuminating Company. Announcers, Robert Burlen, Carlton H. Dickerman, Edward Gisburne, Frederick Hawkins. Slogan, "The Friendly Voice." Daily ex Sun, 6:45-8 am, exercises; 8-8:45, musicale; 10-11:15, home service features; 11:15-12, "Billy" Williams and "The Friendly Five"; 12:12-15, news; 12:15-12:45 pm, "Billy" Williams and "The Friendly Five"; 12:45-1, market and garden reports; 2-3, 3-4, Metropolitan Dutch Girls; 4-4:10, news; 4:10-4:45, A & P Afternoon Tea, varied musical; 5:30-6:45, service features and music; 6-7, Big Brother Club; 7-11, local and New York features from Red Network NBC. Sun, 10:55-12:15, church; 12:15, symphony; 1-4, concert; 4-5:30, Dr. Cadman; 5:30, musical; 6:30, band; 7:20, news; 7:30, symphony concert; 9:15, Atwater-Kent. Eastern. Founded Sept. 29, 1924, succeeding WTAT.

WEHS
Evanston, Ill. 228.9m-1310kc. 100 watts. Victor C. Carlson. Announcer, Jessie Robinson. Sun, 5-6 pm, 7-9:30 pm. Tues, 4-8 pm. Wed, 4-6, Thurs, 4-6, 7-9 pm. Fri, 4-6, 7-8 pm. Sat, 4-6, 7-9 pm. Central. Founded February, 1924.

WELK
Philadelphia, Pa. 218.9m-1370kc. 100 watts. Howard R. Miller. Slogan, "The Voice of the Elks." Daily, 9 am-1 am ex Sun, 5 pm-12:30 am. Eastern. Founded June, 1922.

WEMC
Berrien Springs, Mich. 508-2-590kc. 1000 watts. Emanuel Missionary College. Announcer, John E. Fetzer, Willard Shadel. Daily ex Sun, 7:30-9 am, 12-1 pm, 2:30-4:30 pm. Sun, 9:30-11 am, 2-4:30 pm. Slogan, "The Radio Lighthouse." Central. Founded April 1, 1923.

WENR
Chicago, Ill. 344.6m-870kc. 50,000 watts. Great Lakes Radio Broadcasting Co. Slogan, "The Voice of Service." Central.

WEPS
Gloucester, Mass. 249.9m-1200kc. 100 watts. Matheson Radio Co., Inc.

WEVD
Woodhaven, N. Y. 230.6m-1300kc. 500 watts. Debs Memorial Radio Fund. Eastern. Founded Oct. 1, 1927.

WEW
St. Louis, Mo. 394.5m-760kc. 1000 watts. 6 am-6 pm. St. Louis University. Announcer, Geo. Rueppel. Daily ex Sun, 9 am, 10, 2 reports. Mon, Tues, 4 pm, lecture. Wed, 4 pm, students' hour, music, reading. Thurs, 5 pm, musical. Fri, 4 pm, Library Hour. Sun, 9:35 am, 11, 2 pm, 4. Founded April 26, 1921. Central.

WFAA
Dallas, Texas. 374.8m-800kc. 500 watts. Dallas News and Dallas Journal. Adams Colhoun. Slogan, "Working for All Alike." Daily, 7:30-8:30 am, 9:05-9:15 am, 10-11 am, 11:30-12 n, 1:45-2:30 pm, 3-3:30 pm, 4-5 pm, 6-7 pm, 8-9 pm, 10-11 pm. Central. Founded June 26, 1922.

WFAN
Philadelphia, Pa. 491.5m-610kc. 500 watts. Keystone Broadcasting Co. Hotel Lorraine. Daily ex Sun, 11 am-12:30 pm, 1:30-3 pm, 4:30-6:30 pm. Tues, Thurs, Sat, 7:30-mid. Sun, 3:30-9 pm. Eastern.

WFBC
Knoxville, Tenn. 249.9m-1200kc. 50 watts. First Baptist church. Sun, 9:30-10:30 am, Bible class; 10:45 am; 7-7:30, Children's Hour; 7:30 pm, services; 4 pm, sacred music. Central. Founded 1924.

WFBE
Cincinnati, Ohio. 249.9m-1200kc. 100 watts. Hotel Park View. Announcer, Clark Waskom. Daily ex Sun, 12-1 pm, Mon, 5:30 pm, 9, 11, 12:30. Tues. 5:30 pm, 8:30, 9, 12:30. Wed, 6-8:30 pm, 9, 10, 11-12:30. Thurs, 6 pm, 8, 10, 10:30, 11, 12:30. Fri-5:30 pm, 6:30. Sat, 3-4 pm, 6-8, 9-10, 11, 2:30. Sun, 1-2 pm, 6:30-7:30 pm, 11, 12:30. Central.

WFBG
Altoona, Pa. 228.9m-1310kc. 100 watts. The Wm. F. Gable Co. Announcer, Roy F. Thompson. Slogan, "The Original Gateway to the West." Daily ex Sun and Mon, 11:45 am-12:15 pm, 2, 3, 3:45, 7-10 pm. Wed, 11:45-12:45 am. Sun, 10:45 am, 3:30, 7, 7:30 pm. Mon, silent. Eastern. Founded Aug. 28, 1924.

WFBJ
Collegeville, Minn. 218.8m-1370kc. 100 watts. St. John's University. Announcer, Hilary Doerfler. Slogan, "In the Heart of the Landscape Paradise." Mon and Wed, 4-5 pm, Tues, Thurs, 6:45-7:15 pm. Fri, 8:30-9:30 pm. Central. Founded October, 1924.

WFBL
Syracuse, N. Y. 333.1m-900kc. 1000 watts. Onondaga company. Announcer, Charles F. Phillips. Daily, 8:30 am-12 mid. Eastern. Opened Nov. 19, 1924.

WFBM
Indianapolis, Ind. (tr. at Perry Township). 243.8m-1230kc. 1000 watts. Indianapolis Power and Light Company. Announcer, John Tribby. Slogan, "The Crossroads of America." Central.

WFBR
Baltimore, Md. 236.2m-1270kc. 250 watts. Baltimore Radio Show, Inc. Announcer, S. R. Kennard. Daily ex Sun, 7 am-1 pm, 3-5 pm, 5:30 pm-mid. Sun, 11 am-12:30 pm, 3-5 pm, 8-11 pm. Founded Oct. 1, 1924.

WFDF
Flint, Mich. 228.9m-1310kc. 100 watts. Frank D. Fallain. Announcer, Fred L. McKitrick. Mark Garner. Daily, 12-1:30 pm, 6-10:30, features, organ; 6-6:30 pm, dinner hour; 6:30-7:30, Buick band. Wed, 9:30-10:30 pm. Sun, church, 12 noon, 8 pm. Mother Goose children's time, Wed, 7:30-8; request hour, 8-9 pm, 3:30-5 pm.

WFI
Philadelphia, Pa. 535.4m-560kc. 500 watts. Strawbridge & Clothier. Announcer, John Vandersloot. Daily, 6:45-8 am. Daily ex Sun, 9:45 am, 1 pm, 3, 6:15, 7:30 pm. Daily ex Sun, Mon, 7:30 pm. Tues, 8-11:30 pm. Thurs, Sat, 8 to 11:30 pm. Sun, 10:20 am, 7:30, 4:30 pm, 9:15-11:15 pm. Eastern. Founded March 18, 1922.

WFIW
Hopkinsville, Ky. 319m-940kc. 1000 watts. Acme Mills, Inc. Announcer, D. E. "Plug" Kendrick. Sun, 9-12 am, 8-10 pm. Daily, 10-11 am, 12-1:30 pm, 5-11 pm. Central. Founded Feb. 12, 1927.

WFJC
Akron, Ohio. 206.8m-1450kc. 500 watts. W. F. Jones Broadcasting, Inc. Daily, 1-3 pm, 5:30-12 pm. Sundays, 1-4 pm, 7-11 pm. Eastern.

WFKD
Frankford, Pa. 228.9m-1310kc. 50 watts. Foulkrod Radio Eng Co. Sun, 12:30-2 pm, 5-9 pm. Mon, 12-1 pm. Tues, 12-1:30 pm, 4:30-8 pm. Wed, 12-1 pm. Thurs, 12-1:30 pm, 4:30-12 pm. Fri, 12-1:30 pm, 7:30-9 pm. Sat, 12-3 pm, 4:30-9 pm. Eastern.

WFLA—WSUN
Clearwater, Fla. 333.1m-900kc. 1000 watts night, 2500 watts day. Chamber of Commerce. Announcer, Walter Tison. Daily ex Sun, 7:45-12 mid. Founded Dec. 25, 1925. Eastern.

WGAL
Lancaster, Pa. 228.9m-1310kc. 15 watts. Lancaster Elec. Supply & Construction Co. Announcers, J. E. Mathiot, Luther J. Mathiot. Slogan, "World's Gardens at Lancaster." Eastern.

WGBB
Freeport, N. Y. 247.8m-1210kc. 100 watts. Harry H. Carman. Sun, 10 am-12 pm. Mon, 11 am-3 pm, 9-11 pm. Tues, Thurs, 7-9 pm. Wed, 9 am-12 n. Sat, 11 pm-1 am. Eastern. Founded Dec. 13, 1924.

WGBC
Memphis, Tenn. 209.7m-1430kc. 500 watts. First Baptist church. Announcer, A. L. Cowles. Sun, 9:30-11 am, 8 pm. Central. Opened 1925.

WGBF
Evansville, Ind. 475.9m-630kc. 500 watts. Evansville on the Air, Inc. Announcer, Martin Hansen. Slogan, "The Air Cross Roads of America." Daily, 7 am-7pm. Sun, Tues, Thurs, Sat, 7 am-12 mid. Central. Founded October, 1923.

WGBI
Scranton, Pa. 340.7m-880kc. 250 watts. Scranton Broadcasters, Inc. Daily, 10-12:30 pm, 6 pm. Sun, 10 am, 6 pm, 9 pm. Eastern.

WGBS
New York, N. Y. (tr. at Astoria). 254.1m-1180kc. 500 watts. General Broadcasting System. Dailey Paskman. Eastern. Founded Oct. 26, 1924.

WGCM
Gulfport, Miss. 247.8m-1210kc. 100 watts. Frank L. Kroulik, announcer. Daily, 11:30-12:30 pm. Tues, Fri, 8-10:30 pm. Sun, 3-5 pm. Gulf Coast Music Co.

WGCP
Newark, N. J. 239.9m-1250kc. 250 watts. Paramount Broadcasting & Artists Service, Inc. Announcer, Irving Porter. Daily ex Sun, 3:30-6 pm. Mon thru Fri, 6-8 pm. Tues, Sat, 10-12 mid. Wed, Thurs, 8-10 pm. Sun, 12 n-3:30 pm. Eastern. Founded March, 1922.

WGES
Chicago, Ill. 220.4m-1360kc. 500 watts. Guyon's Paradise Ballroom. Announcers, Harlow Wilcox, Geo. Keicher. Founded August, 1920. Central.

WGH
Newport News, Va. 228.9m-1310kc. 100 watts. Virginia Broadcasting Co. and Hampton Roads Broadcasting Corp, Inc. Announcers, E. Ellsworth Bishop, G. Douglas Evans, Malvern Lee Powell. Slogan, "World's Greatest Harbor." Daily ex Sat, Sun, 7:30-9:30 am, 12-2:30 pm, 5-10:15 pm. Sat, 7:30-9:30 am, 12-2:30 pm, 5-11:30 pm. Sun, 11 am-12 n, 8-9 pm.

WGHP
Mt. Clemens, Mich. 241.8m-1240kc. 750 watts. George Harrison Phelps, Inc. Announcers, Corley W. Kirby, Robert Childe. Eastern. Founded Oct. 19, 1925.

WGL
Fort Wayne, Ind. 218.8m-1370kc. 100 watts. Allen-Wayne Co. Fred C. Zieg. Slogan, "The Home Sweet Home Station." Founded 1924. Central.

WGN
Chicago, Ill. (tr. at Elgin). 416.4m-720kc. 25,000 watts. Chicago Tribune. Announcers, Quin Ryan, Pat Barnes, Russ Russell, John Stamford, Robt. Elson. Central.

WGR
Buffalo, N. Y. 545.1m-550kc. 1000 watts. W. G. R., Inc. Announcers, Bradley T. Yaw, Frank Murphy, John Ganson. Daily ex Sun, 6:45-8 am, 10:45-11, 11:5-11:30, 11:45-12 n, 12, stocks; 2-4:30 pm. Tues, Thurs, 8-11 pm. Mon, Wed, Fri, 8-12 mid. Sun, 10:45-12 n, 1:30-5 pm, 6-7, 9:15-9:45. Mon, Thurs, 7-1 am. Eastern. Founded May 21, 1922.

WGST
Atlanta, Ga. 336.9m-890kc. 500 watts day, 250 watts night. Georgia School of Technology. Announcer, J. O. Turner. Slogan, "The Southern Technical School With a National Reputation." Mon, 9:30-10:30 pm. Thurs, 7-8 pm. Central. Founded January, 1924.

WGY
Schenectady, N. Y. 379.5m-790kc. 50,000 watts. General Electric Company. Announcer, A. O. Coggeshall. Slogan, "Good Evening to You All." Founded 1922.

WHA
Madison, Wis. 319-940. 750 watts. Univ. of Wis. Central. Founded 1920.

WHAD
Milwaukee, Wis. 267.7m-1120kc. 250 watts. Marquette University. Cy Foster, Dick Macaulay. Sun, Mon, Tues, Wed, Thurs, Fri, 4:30-5, 7:30-8. Wed, Fri, 8-9. Central. Founded Oct., 1921.

WHAM
Rochester, N. Y. 260.7m-1150kc. 5000 watts. Stromberg-Carlson Tel. Mfg. Co. Announcers, F. H. Warren, Ben Weaver, W. Fay, L. C. Stark, Frank Kelly. Slogan, "This Is Rochester—Where Quality Dominates." Daily ex Sun, 10-11 am, 12:45-2:15 pm, 5:30-11 pm. Sun, 10:30-12 n, 2-11 pm. Eastern. Founded July 11, 1922.

WHAP
New York, N. Y. 230.6m-1300kc. 1000 watts. Defenders of Truth Society, Inc. Announcer, Franklin Ford. Mon, 6-8 pm. Wed, 6:30-9 pm. Fri, 8-12 pm. Sat, 8:30-11 pm. Sun, 9-11 pm. Eastern. Founded May 1925.

WHAS
Louisville, Ky. 365.6m-820kc. 10,000 watts. Courier-Journal and Louisville Times Co. Daily ex Sun, farm news, 12-12:30; 12:45-1:15, markets; 1:15-1:20, 11:50-12, 2:30-2:45; matinee musicale, 2:45-5:30; police bulletins, weather, 1:15; Children's club, 5:30; R.C.A. Hour, 2:30-3:30. Mon, Tues, Wed, Thurs, Fri, Sat, 6-12. NBC concerts and studio concerts. Sun, 10 am, church service. NBC concerts; 2-4:30; Choral Evening Service; 4:30-5:30; NBC and studio concerts, 5:30-11. Founded July, 1922. Central.

WHAZ
Troy, N. Y. 230.6m-1300kc. 500 watts. Rensselaer Polytechnic Inst. Announcer, Rutherford Hayner. Slogan, "Transcontinental and International Broadcasting Station Located at the Oldest College of Science and Engineering in America." Club, R. P. I. students. Mon, 8-12 mid. Tues, 12 mid-1 am. Founded June 22. Eastern.

WHB
Kansas City, Mo. 315.6m-950kc. 500 watts. Sweeney Auto & Electrical School. Announcer, John T. Schilling. Slogan, "Heart of America." Central. Founded April, 1922.

WHBC
Canton, Ohio. 249.9m-1200kc. 10 watts. St. John's Catholic Church. Slogan, "Ignorance Is Our Greatest Foe." Sun, 2:30-3 pm. Central. Founded Feb., 1925.

WHBD
Bellefontaine, Ohio. 218.8m-1370kc. 100 watts. First Presbyterian church. Sun, 10:45 am, 7:30 pm. Eastern. Founded February, 1925.

WHBF
Rock Island, Ill. 247.8m-1210kc. 100 watts. Beardsley Specialty company. Announcer, C. L. Beardsley. Slogan, "Where Historic Blackhawk Fought." Daily ex Sun, 12-2 pm, 6-8 pm. Mon, Wed, 9-11 pm. Sat, 2:30-5 pm, 11 pm-1 am. Central. Founded February, 1925.

WHBL
Sheboygan, Wis. 212.6m-1410kc. 500 watts, 6 am-6 pm. C. E. Broughton. Daily, 7-9, 10-10:30, 12-1:15, 3:45-5:15, 6-8 pm. Sun, 9-10 am, 12-1 pm. Fri eve, 11:30-12:30. Founded 1925.

WHBQ
Memphis, Tenn. 218.8m-1370kc. 100 watts. Broadcasting Station WHBQ, Inc. Founded March, 1925.

WHBU
Anderson, Ind. 247.8m-1210kc. 100 watts. Citizen's Bank. Announcer, A. L. McKee. Slogan, "Radio Voice of Anderson."

WHBW
Philadelphia, Pa. 199.9m-1500kc. 100 watts. D. R. Kienzle. Tues, Fri, 6 pm-12:15 am. Sun, 7:30-10:30 pm. Eastern.

WHBY
West De Pere, Wis. 249.9m-1200kc. 100 watts. St. Norbert's College. Green Bay-De Pere Broadcasting Station. Daily, 10-11:30 am, 12-1 pm, 6-8 pm, markets, time, weather. Sun, 10-11 am, services; 5-6 pm, religious program. Central. Founded Jan., 1925.

WHDI
Minneapolis, Minn. 254.1m-1180kc. 500 watts. Wm. Hood Dunwoody Industrial Institute. Announcers, M. R. Bass, A. P. Upton, G. W. Haverty. Slogan, "Northwest Leading Trade School." Mon, 7-8 pm. Wed, 7-8 pm. Fri, 7-8 pm. Daily ex Sun, 6:30-9:30 am. Sun, 9-9:30 am. Central. Founded May 22, 1922.

WHDL
Tupper Lake, N. Y. 211.1m-1420kc. 10 watts. George F. Bissell.

WHEC
Rochester, N. Y. 208.2m-1440kc. 500 watts. 6 am-6 pm. Hickson Electric company, Inc. Slogan, "The All Day Broadcasting Station." Daily ex Sun, 7 Sun, 10:30-12 n, 4:30-5:30 pm, 7:30-10 pm. Eastern. am-12 mid. Sun, 10:30-12 n, 4:30-5:30 pm, 7:30-10 pm. Eastern. Founded January, 1924.

WHFC
Chicago, Ill. 228.9m-1310kc. 100 watts. Goodson & Wilson, Inc. Central.

WHK
Cleveland, Ohio. 215.7m-1390kc. 1000 watts. Radio Air Service Corp. Slogan, "Cleveland's Pioneer Broadcasting Station." Sun, 10 am-1:30 am. Mon, 10 am-12 mid. Tues, 9:15 am-1 am. Wed, 9:45 am-1 am. Thurs, 9:15 am-12 mid. Fri, 9:45 am-1 am. Sat, 10 am-2 am. Eastern. Founded 1921.

WHN
New York, N. Y. 296.9m-1010kc. 250 watts. Marcus Loew Booking Agency. Announcers, Perry Charles, George Nobbs. Slogan, "The Voice of the Great White Way." Eastern. Founded March, 1922.

WHO
Des Moines, Iowa. 299.8m-1000kc. 5000 watts. Bankers Life Co. Announcers, Bobbie Griffin, Connie Ahearn, Edward Breen, Jr. Mon, Wed, Fri, 6:30 am-5 pm. Tues, Thurs, Sat, 5 pm-12 mid. Sun, 8 am-5pm, 5-12 pm, alternate. Central. Founded 1924.

WHP
Harrisburg, Pa. 209.7m-1430kc. 500 watts. Penna. Broadcasting Co. Announcer, W. S. McCachren. Slogan, "Radio Voice of Central Penna." Sun, 9 am-9 pm. Daily, 7-9 am, 11:30 am-1:30 pm, 4:45-11:30 pm. Eastern. Founded March 1, 1924.

WHPP
New York, N. Y. 211.1m-1420kc. 10 watts. Bronx Broadcasting Co. Daily, 9 am-1 pm. Tues, Sat, 7 pm, mid.

WIAS
Ottumwa, Iowa. 211.1m-1420kc. 100 watts. Poling Electric Co. Announcer, Thomas J. Doonan. Daily ex Tues, 12-1, 2:30-3:30, 5-6 pm. Wed, 7:30-9 pm. Sun, 10:45-12:30. Central. Founded June 12, 1922.

WIBA
Madison, Wis. 247.8m-1210kc. 100 watts. The Capital Times Station. Announcer, Kenneth F. Schmitt. Slogan, "Four Lakes City." Daily ex Sun, 7-8:45 am, 11 am-1 pm, 6-9 pm. Sun, 10:45 am-12 m. Central. Founded June, 1924.

WIBG
Elkins Park, Pa. 322.4m-930kc. 50 watts. St. Paul's Protestant Episcopal church. Announcer, W. Le Roy Anspach. Sun, 10:55 am, 3:55 pm. Eastern. Founded 1925.

WIBM
Jackson, Mich. 218.8m-1370kc. 100 watts. C. L. Carroll. (Portable.)

WIBO
Chicago, Ill. (tr. at Des Plaines). 526m-570kc. 5000 watts. Nelson Brothers Bond and Mtg. Co. Announcers, Walter Preston, "Stu" Dawson. Central. Founded May 20, 1925.

WIBR
Steubenville, Ohio. 211.1m-1420kc. 50 watts. Robert Merryman. Daily ex Sun, 9-11 am, 1-4 pm, 8-9 pm. Sun, 10:30 am-12 n, 7:15-8:30 pm. Founded January, 1924. Eastern.

WIBS
Elizabeth, N. J. 206.8m-1450kc. 250 watts. New Jersey Broadcasting Corp. Announcers, Capt. H. J. Lepper, J. H. Lepper. Sun, 10:30 am-12, 3:30-5:45 pm. Mon, 8:30-10 am, 6-9 pm. Tues, 11 am-12, 1-3 pm. Wed, 11 am-1 pm, 9-12 mid. Thurs, 3-5 pm. Fri, 8:30-10 am, 5-8 pm. Sat, 12 n-3 pm, 9-10:30 pm. Founded June, 1925.

WIBU
Poynette, Wis. 228.9m-1310kc. 100 watts. The Electric Farm. Central. Founded July 10, 1925.

WIBW
Topeka, Kan. 230.6m-1300kc. 1000 watts night, 2500 day. Capper Publications. Announcer, Joe Nickell. Daily ex Sun, 6-8, 10:10-11; 12:15-1:25, 1:30-2, 3-4, 5:30-7, 8:30-10. Fri, Sat, 11-12 pm. Sun, 10:40-1:25, 5:20-7. Central. Founded 1926.

WIBX
Utica, N. Y. 249.9m-1200kc. 100 watts night, 300 day. WIBX, Inc. Daily ex Sun, 6 am-9:30 pm. Daily ex Sun, Wed, 6:30-10 pm. Sun, 10:30-12 n, 1-9:30 pm. Eastern. Founded 1923.

WIBZ
Montgomery, Ala. 199.9m-1500kc. 15 watts. A. D. Trum.

WICC
Easton, Conn. 252m-1190kc. 500 watts. The Bridgeport Broadcasting Station, Inc. Announcers, Edw. Hall, Art Withslandly, Walter Ryan, George Dana, Leonard Andrews. Slogan, "The Voice That Serves." Daily, 9 am to 1½ hours after sunset. Sun, 9 am to 1½ hours after sunset. Eastern. Founded Aug. 3, 1925.

WIL
St. Louis, Mo. 249.9m-1200kc. 250 watts day, 100 watts night. Missouri Broadcasting Co. Announcers, "Bill" Ellsworth, L. A. Benson, C. W. Benson. Mon, 10 am-9 pm. Tues, 11:15 am-9 pm. Wed, 10 am-1 am. Thurs, 9 am-1 am. Fri, 11:15 am-1 am. Sat, 10 am-4 am. Sun, 9:30 am-1 am. Central. Founded September, 1922.

WILL
Urbana, Ill. 336.9m-890kc. 500 watts daytime, 250 watts night. University of Illinois. Announcer, J. C. Bayles. Daily ex Sun, 5-6 pm, 7:30-8 pm, music and 10 min. educational talk. Central. Founded 1922.

WILM
Wilmington, Del. 211.1m-1420kc. 100 watts. Delaware Broadcasting Co. Daily ex Sun, 11 am-1pm, 5:30-11 pm. Sun, 5 pm-12 mid.

WINR
Bay Shore, N. Y. 247.8m-1210kc. 100 watts. Radiotel Mfg. Co.

WIOD
Miami Beach, Fla. 535.4m-560kc. 1000 watts. Isle of Dreams Broadcasting Co. Announcer, Jesse H. Jay. Slogan, "Wonderful Isle of Dreams." Daily ex Sun, 12 n3- pm. Daily, 6 pm-12 mid.

WIP
Philadelphia, Pa. 491.5m-610kc. 500 watts. Gimbel Bros. Announcer, E. A. Davies. Slogan, "Watch Its Progress." Daily ex Sun, 9:30-11 am, 12:30-1:30 pm, 3-4:30 pm, 6:30-7:30 pm. Mon, Wed, Fri, 7:30 pm-12 mid. Sun, 10 am-3:30 pm, 9 pm-12 mid. Eastern. Founded November, 1921.

WISN
Milwaukee, Wis. 267.7m-1120kc. 250 watts. Evening Wisconsin Co. Managed by Wisconsin News. Central. Founded Sept. 21, 1922.

WJAC
Johnstown, Pa. 228.9m-1310kc. 100 watts. Johnstown Automobile Co. Announcer, J. C. Tully. Slogan, "The Voice of the Friendly City." Daily ex Sat, Sun, 9 am. Daily ex Sun, 5 pm. Mon, Thurs, 12 n. Tues, Fri, 11 am. Wed, 8 pm. Fri, 9:30 pm. Sat, 9 pm. Eastern.

WJAD
Waco, Texas. 241.8m-1240kc. 1000 watts. Frank P. Jackson. Daily ex Sun, 8:30-9:30 pm. Central. Founded July 22, 1922.

WJAG
Norfolk, Nebr. 282.8m-1060kc. 1000 watts. Norfolk Daily News. Announcer, Karl Stefan. Slogan, "The World's Greatest Country Daily and Home of Printer's Devil." Daily, 2:30-8:30 am, 12:15 pm, 2 pm, 3-5 pm, 6:30-7:30 pm, orchestra. Sun, 1 pm, 2 pm, 3 pm, music, orchestra. Central. Founded 1922.

WJAK
Marion, Ind. 228.9m-1310kc. 50 watts. Marion Broadcast Co. Arthur Curran. Daily ex Sun, 9 am-12:30 pm, 4:30-9 pm. Founded September, 1921. Central.

WJAR
Providence, R. I. 336.9m-890kc. 400 watts day, 250 watts night. The Outlet Co. Announcers, John J. Boyle, David L. Stackhouse, Howard G. Sawyer. Slogan, "The Southern Gateway of New England." Daily ex Sun, 1:05-2 pm. Mon, 9-11:30 am, 6:15-11:15 pm. Tues, 9-11:30 am, 6:15-12 mid. Wed, 9:15-11:45 am, 6:15-11:15 pm. Thurs, 9-11:30 am, 6:15-11 pm. Fri, 9-11:45 am, 6:15-11 pm. Sat, 10:45-11:30 am, 6:15-11:15 pm. Eastern. Founded Sept. 6, 1922.

WJAS
Pittsburgh, Pa. 232.4m-1290kc. 1000 watts. Pittsburgh Radio Supply House. Announcer, Howdy Clark. Daily ex Sun, 7:30-12 am, 12 am-3 pm, 5:55 pm to 11 pm. Sun, 9-12 am, 3-11 pm. Founded Aug. 4, 1922.

WJAX
Jacksonville, Fla. 238m-1260kc. 1000 watts. City of Jacksonville. Daily ex Sun, 11:57 am-1 pm. Daily ex Sun and Wed, 6 pm-mid. Wed, 6:30-10:30 pm. Sun, 11 am-n, 6:30-8:30 pm, 10-11 pm. Eastern. Founded Nov. 26, 1925.

WJAY
Cleveland, Ohio. 483.6m-620kc. 500 watts. Cleveland Radio Broadcasting Corp. Announcer, Joe O'Toole. Eastern. Founded Jan. 7, 1927.

WJAZ
Mt. Prospect, Ill. 202.6m-1480kc. 5000 watts. Zenith Radio Corp. Announcer, George G. Smith. Daily, 8-10 pm. Sun, 7:30-9:30. Founded 1922. Central.

WJBC
La Salle, Ill. 249.9m-1200kc. 100 watts. Hummer Furniture Co. Announcer, Loyal Popaski. Slogan, "Better Home Station." Daily ex Sun, 7:30-8 am, 9-9:30, 12:30-2 pm, 6-7, 7-8. Sun, 10-11 am, 12:30-2 pm. Founded May 4, 1925. Central.

WJBI
Red Bank, N. J. 247.8m-1210kc. 100 watts. Robert S. Johnson. Founded Sept. 15, 1925.

WJBK
Ypsilanti, Mich. 218.8m-1370kc. 50 watts. J. F. Hopkins. Announcer, Don Cole. Mon, Tues, Wed, Thur, Fri, Sat, 9:12 am, 5-6 pm, 8-9:30 pm. Sun, 10-11:30 am. Eastern. Founded Oct. 27, 1925.

WJBL
Decatur, Ill. 249.9m-1200kc. 100 watts. William Gushard Dry Goods Co. Announcer, W. H. Wiley. Central. Founded Sept. 24, 1925.

WJBO
New Orleans, La. 218.8m-1370kc. 2500 watts. Valdemar Jensen. Daily, 11-12, 2-3, 6:30-10:30. Sun, 12:30-2:30, 5-10:30. Central. Founded 1922.

WJBT
Chicago, Ill. 389.4m-770kc. 25000 watts. Paul Rader and Chicago Gospel Tabernacle. Announcer, Don Hastings. Sun, 10 am-7:30 pm, 9:30 pm-mid. Central. Founded 1926.

WJBU
Lewisburg, Pa. 247.8m-1210kc. 100 watts. Bucknell University. Announcer, Geo. A. Irland. Slogan, "In the Heart of the Keystone State." Fri, 8 pm. Eastern. Founded 1925.

WJBW
New Orleans, La. 249.9m-1200kc. 30 watts. C. Carlson, Jr. Tues, Fri, 7-8 pm. Sun, 9-11 pm. Daily, 1:30-2:30.

WJBY
Gadsden, Ala. 247.8m-1210kc. 50 watts. Gadsden Broadcasting Co., Inc. Announcer, Leo Wheatley. Central.

WJJD
Chicago, Ill. 265.3m-1130kc. 20,000 watts. Loyal Order of Moose and Palmer House Station. Slogan: "The Voice of State Street." Announcers, Ellen Rose Dickey, Hugh Aspinwall. Daily, 7 am-8:30 pm. Central.

WJKS
Gary, Ind. 220.4m-1360kc. 500 watts. Thomas J. Johnson and Frances Kennedy Radio Corp. Announcer, Gleason Kistler. Daily, 11 am-4 pm, 7 pm-9 pm. Mon, Tues, Wed, Sat, 10:30 pm-1 pm. Thurs, Fri, Sun, 10:30 pm-mid. Central. Founded Aug. 16, 1927.

WJR
Detroit, Mich. (tr. at Pontiac). 399.8m-750kc. 5000 watts. WJR, Inc. Slogan, "The Good Will Station." Announcers, Leo Fitzpatrick, John F. Patt, Neal Tomy, John B. Eccles, John K. Harper, Owen F. Uridge, Norman White. Daily, 8 am-1 am. Eastern. Founded August, 1925.

WJW
Mansfield, Ohio. 247.8m-1210kc. 100 watts. Mansfield Broadcasting Association. John F. Weimer. Daily ex Sun, 9:30-11:30 am, 6-10:30 pm. Sat, 6-12 mid. Sun, 10:30-11:30 am, 7:30-10:30 pm. Eastern. Founded Jan. 1, 1927.

WJSV
Mt. Vernon Hills, Va. 205.4m-1460kc. 10,000 watts. Independent Pub. Co. Announcer, T. A. Robertson. Daily ex Sun, 12:30-1:30 pm. Daily ex Sat, Sun, 7 pm-11:30 pm. Sat, 7 pm-1:30 am. Sun, 7 pm-10:30 pm.

WJZ
New York, N. Y. (tr. at Bound Brook). 394.5m-760kc. 30,000 watts. R. C. A. Managed by National Broadcasting Co. Announcers, Milton J. Cross, Marley Sherris, Norman Sweetser, Curt Peterson. Daily ex Sun, 7:30 am-mid. Sun, 9-10 am, 1-11:15 pm.

WKAQ
San Juan, Porto Rico. 336.7m-890kc. 500 watts. Radio Corporation of Porto Rico. Announcer, Joaquin Agusty. Slogan, "The Island of Enchantment, Where the World's Best Coffee Grows." Wed, 7:30-9 pm. Fri, 9-11 pm. Eastern. Founded Dec. 3, 1922.

WKAR
East Lansing, Mich. 288.3m-1040kc. 1000 watts. Michigan State College. Announcer, Keith Himebaugh. Daily ex Sun, 12-12:30 pm, weather, markets, agricultural topics. Eastern. Founded 1922.

WKAV
Laconia, N. H. 228.9m-1310kc. 100 watts. Laconia Radio club. Sun, 11 am. Eastern. Founded Oct. 1, 1922.

WKBB
Joliet, Ill. 228.9m-1310kc. 100 watts. Sanders Brothers. Al Sanders, announcer. Sun, 2-3 pm, religious, educational. Mon, 9-11 pm, local events, studio program. Wed, 9-12 pm, orchestra. Sat, 9-11, orchestra and studio program. Central.

WKBC
Birmingham, Ala. 228.9m-1310kc. 100 watts. R. B. Broyles. Mon, Tues, Wed, Thurs and Fri, 6-8 pm. Sat, 5:30-9 pm. Central. Founded June, 1926.

WKBF
Indianapolis, Ind. 214.2m-1400kc. 500 watts. Noble B. Watson. Announcer, Carl Watson. Daily ex Sun, 10 am, 10:30, 10:40, 5 pm, 7, 7:10. Daily ex Sun, 12 n. Mon, 7:30 pm, 8:30, 9. Tues, 8:30-10:30 pm. Thurs, 7:30-12 pm. Fri, 8-12 pm. Sat, 10-12 pm. Sun, 9 am, Watch Tower; 2:30, 3:30, 7:30 pm. Central. Founded October, 1925.

WKBH
La Crosse, Wis. 217.8m-1380kc. 1000 watts. Callaway Music Co. Announcer, Arthur J. Hecht. Daily ex Sun, 7:30 am, 10, Aunt Sammy; 12 n, weather, U. S. Farm talks; 5:30-7 pm, 8-9 pm. Wed, Sat, 10-11 pm. Sun, 10:30 am, 4 pm. Central. Founded 1924.

WKBI
Chicago, Ill. 238.9m-1310kc. 50 watts. Fred L. Schoenwolf. Daily ex Sun, 9-10 am, 1-4 pm, Mon, 7-9 pm. Tues, 8-10 pm. Wed, 8-9 pm. Thurs, 9-11 pm. Fri, 9:30-12 mid. Sun, 12:15 am-5 am. Central. Founded August, 1926.

WKBN
Youngstown, Ohio. 526m-570kc. 500 watts. Warren P. Williamson, Jr., and Arthur Brock. Announcers, Arthur Brock, Warren P. Williamson, Jr., Frank Proudfoot, Don Hoffman, Bill Hammerman. Daily ex Sun, 7:30 am, exercises; 10:30 am, organ; 11:30 am, musical echoes; 2 pm, musical matinee; 5 pm, hodge podge; 6 pm, studio programs. Eastern. Founded September, 1926.

WKBO
Jersey City, N. J. 206.8m-1450kc. 250 watts. Camith Corp. Announcer, H. F. Bidwell. Mon, 10-12 n, 9-12. Tues, 3-6 pm. Wed, 7-10 am, 6-9 pm. Thurs, 12-3 pm. Fri, 10-12, 8-10 pm. Sat, 3-6 pm. Sun, 2-3:30, 9:30-12 mid. Mon, Tues, Wed, Thurs, Fri, Sat, 7-8 am. Eastern. Founded Sept. 11, 1926.

WKBP
Battle Creek, Mich. 211.1m-1420kc. 50 watts. Battle Creek Enquirer and News.

WKBQ
New York, N. Y. 222.1m-1350kc. 250 watts. Standard Cahill Co., Inc. Announcer, Allan Cahill. Mon, 12-1:30, 6-mid. Tues, 12-4:30 pm. Thurs, 3-5:30 pm. Fri, 6-7 pm. Sat, 12-6 pm. Sun, 6-8 pm. Eastern. Founded September, 1926.

WKBS
Galesburg, Ill. 228.9m-1310kc. 100 watts. Permil N. Nelson. Announcer, Paul W. Palmquist. Slogan, "The Voice of Galesburg." Mon, Wed, Fri. 9:30-11:30 am, 12:30-1:30 pm, 6:30-11 pm. Tues, Thurs, 9:30-11:30 am, 12:30-1:30 pm, 6:30-9 pm, 10-11 pm. Sat, 9:30-11:30 am, 12:30-1 pm, 2-3 pm, 6:30-9 pm, 10-12 pm. Central. Founded October, 1926.

WKBW
Amherst, N. Y. 204m-1470kc. 5000 watts. Churchill Evangelistic Assn., Inc. Daily ex Sun, 3-4 pm, 6:30-10. Sun, 9:30 am, 10:30, 3 pm, 7-9, 10:15-12 mid. Eastern. Founded 1926.

WKBZ
Ludington, Mich. 199.9m-1500kc. 50 watts. "The Voice of Western Michigan." K. L. Ashbacker. Daily ex Sun, 10-11 am, 12-1 pm, Mon, 8-10 pm. Sun, 10:30-12 n, 7-9. Central. Founded Nov. 23, 1926.

WKEN
Buffalo, N. Y. 288.3m-1040kc. 1000 watts. WKEN, Inc. Announcers, Walter L. Amidon, Leon Fisher. Daily daylight broadcasting. Eastern. Founded Fall, 1925.

WKJC
Lancaster, Pa. 249.9m-1200kc. 100 watts. Kirk Johnson & Co. Announcers, M. W. Gehman, L. H. Bailey. Daily ex Sun, 11-12 n. Daily, 6-8:30 pm. Sun, 10:45-12 n, 7:30-10:30 p.m. Eastern. Founded November, 1921.

WKRC
Cincinnati, Ohio. 545.1m-550kc. 500 watts. Kodel Elec. & Mfg. Co. Eastern. Founded May, 1924.

WKY
Oklahoma City, Okla. 333.1m-900kc. 1000 watts. WKY Radiophone Co. Daily, 6:30 am-11:45 pm. Sun, 11 am-11 pm. Central.

WLAC
Nashville, Tenn. 201.2m-1490kc. 5000 watts. Life and Casualty. Daily ex Sun, 6-9 am, 12-3 pm. Mon, Tues, Wed, 9-12 pm. Thurs, Fri, Sat, 6-9 pm. Sun, 4:30-5:30 pm, 6-7, 9-10 pm. Central. Opened Nov. 24, 1926.

WLAP
Louisville, Ky. 249.9m-1200kc. 30 watts. Virginia av. Baptist Church. Sun, 10:45 am, 7:30-8:45 pm. Central. Founded 1922.

WLBC
Muncie, Ind. 228.9m-1310kc. 50 watts. Donald A. Burton. Daily ex Sun, 7:30-8:30 am, 10-11:15 am, 12-12:30 pm, 6-10:50 pm. Sun, 10:35-12:15, church service; 2-4, studio; 8-11, novelty.

WLB
Minneapolis, Minn. 239.9m-1250kc. 500 watts. U. of Minnesota. Announcer, Gordon C. Harris. Tues, 6:30-8:30 pm. Wed, 7-9 pm. Fri, 6:30-7:30 pm. Sat, 8-10 pm. Central. Opened 1921.

WLBF
Kansas City, Mo. 211.1m-1420kc. 100 watts. Everett L. Dillard. Slogan, "Where Listeners Become Friends." Central. Founded Nov. 13, 1926.

WLBG
Petersburg, Va. 249.9m-1200kc. 250 watts day, 100 watts night. R. A. Gamble.

WLBL
Stevens Point, Wis. 333.1m-900 kc. 2000 watts. 6 am-6 pm. Wisconsin Dept. of Markets. Slogan, "Wisconsin, Land of Beautiful Lakes." Central.

WLBO
Galesburg, Ill. 228.9m-1310kc. 100 watts. Frederick A. Trebbe, Jr. Central. Founded Jan. 16, 1927.

WLBW
Oil City, Pa. 238m-1260kc. 500 watts. Radio Wire Program Corp. Slogan, "The Home of Quaker State Motor Oil. Announcers, Wm. S. Perry, Leigh Ore, Haren Haas. Mon, 9 am-2 pm, 5-11 pm. Tues, 8:30 am-3 pm, 5-12 pm. Wed, 8:30 am-2 pm, 5-12 pm. Thurs, 8:30 am-3 pm, 5-11:30 pm. Fri, 8:30 am-2 pm, 5-11:30 pm. Sat, 8:30 am-3 pm, 5-10:30 pm. Sun, 10:15 am-12 mid, 2-11 pm. Eastern. Founded 1926.

WLBX
Long Island, N. Y. 199.9m-1500kc. 100 watts. John N. Brahy. Mon, Wed, Fri, 12-1 pm, 6-8 pm. Tues, Thurs, 12-1 pm, 10-mid. Sat, 12-2 pm, 9-mid. Sun, 11 am-1 pm, 6-7 pm.

WLBZ
Bangor, Me. 483.6m-620kc. 250 watts night, 500 watts day. Maine Broadcasting Co. Announcers, Jack Atwood, Henry C. Wing. Slogan, "This Is the Maine Station." Daily, 10 am-12:30, 5:30-mid. Sun, 10 am, Watch Tower; 11 am, church services.

WLCI
Ithaca, N. Y. 247.8m-1210kc. 50 watts. Lutheran Assn. of Ithaca. Announcer, A. B. Berresford. Slogan, "The Church at the Gate of the Campus." Sun, 10:45 am, 3 pm, 7:45 pm. Eastern. Founded 1926.

WLEX
Lexington, Mass. 220.4m-1360kc. 500 watts. Lexington Air Station. Announcers, Gerald Harrison, Carl S. Wheeler. Daily, 4:30-11 pm. Sun, 11 am-12 noon. Eastern. Founded October, 1926.

WLIB
Chicago, Ill. (tr. at Elgin.) 416.4m-720kc. 25,000 watts. Liberty Magazine. Announcers, Quinn Ryan, Tommy Coates. See WGN. Central. Founded 1925.

WLIT
Philadelphia, Pa. 535.4m-560kc. 500 watts. Lit Bros. Eastern. Founded March 18, 1923.

WLOE
Boston, Mass. (tr. Chelsea). 199.9m-1500kc. 100 watts night, 250 watts day. Boston Broadcasting Co. Announcers, H. von Holtzhausen, Paul Welsh. Daily ex Sun, 9 am-2 pm, 4-12 pm. Eastern.

WLS
Chicago, Ill. (tr. at Crete). 344.6m-870kc. 5000 watts. Prairie Farmer. Announcer, Steve Cisler. Daily ex Sun, 7-10 am, 10:30-11:15 am, 11:45 am-5 pm. Mon, Fri, 5:30-11:30 pm. Thurs, 5:30-11 pm. Tues, Wed, 5:30-9 pm. Sat, 5:30-mid. Sun, 12:30-2:30 pm, 6-8 pm. Central. Founded April 6, 1924.

WLSI
Providence, R. I. 247.8m-1210kc. 100 watts. Dutee W. Flint, Inc. Slogan, "Community Service." Announcer, H. Holmquist. Daily ex Sat, 3:30 pm, 8 pm. Eastern. Founded January, 1925.

WLTH
Brooklyn, N. Y. 214.2m-1400kc. 500 watts. Voice of Brooklyn, Inc. Eastern.

WLW
Cincinnati, Ohio. 428.3m-700kc. 50,000 watts. The Crosley Radio Corp. Daily, 6:15 am-2 am. Sun, 9:30 am-mid, ex Sat, 10 am-1 am, 2 pm ex Sun, 9:30 am-mid; Sat, 10-1 am. Eastern. Founded 1921.

WLWL
New York, N. Y. (tr. at Kearney). 272.6m-1100kc. 5000 watts. The Paulist League. Announcer, Bartholomew Sheehan. Slogan, "For God and Country." Mon, Tues, Wed, Thurs, Fri, Sat, 6-8 pm. Sun, 3:15-4:30 pm, 8-9:15 pm. Eastern.

WMAC
Cazenovia, N. Y. (tr. at Cazenovia). 526m-570kc. 250 watts. Clive B. Meredith. Thurs, 12 n, farm program; 8 pm, popular studio. Founded 1922. Eastern.

WMAF
South Dartmouth, Mass. 220.4m-1360kc. 500 watts. Round Hills Radio Corp.

WMAK
Buffalo, N. Y. (tr. at Martinsville). 333.1m-900kc. 750 watts (tr. Tonawanda). WMAK Broadcasting Systems, Inc. Announcers, Jeff Baker, Robert Steigl, Mark Hawley. Founded Sept. 22, 1922.

WMAL
Washington, D. C. 475.9m-630kc. 500 watts day, 250 watts night. M. A. Leese Radio Co. Eastern.

WMAN
Columbus, Ohio. 247.8m-1210kc. 50 watts. First Baptist church. Announcers, J. E. Anderson, C. S. Bidlack. Sun, 10:30-12 am, 7:30-9 pm. Eastern. Founded September, 1922.

WMAQ
Chicago, Ill. 447.5m-670kc. 5000 watts. The Chicago Daily News. Announcers, Bill Hay, George Simons. Daily ex Sun, 6 am-2 am. Sun, 10:45 am-11 pm. Central. Founded April 13, 1922.

WMAZ
Macon, Ga. 336.9m-890kc. 500 watts. Mercer University. Announcer, E. K. Cargill. Daily, 7-8:30 am, 12 n-3 pm. Tues, Wed, Fri, 7:30-9:30 pm. Sun, 11:30-1, 1:30-2:30 pm. FC church, 1-3 pm. Eastern. Founded 1925.

WMBA
Newport, R. I. 199.9m-1500kc. 100 watts. LeRoy J. Beebe.

WMBC
Detroit, Mich. 211.1m-1420kc. 100 watts. Michigan Broadcasting Co. Daily, 10 am-mid. Eastern. Founded 1925.

WMBD
Peoria Heights, Ill. 208.2m-1440kc. 500 watts night, 1000 watts day. Peoria Heights Radio Laboratory. Daily ex Sun, 12 n.-12 mid. Sun, 11-12:30, church services, afternoon concert.

WMBF
Miami Beach, Fla. 535.4m-560kc. 500 watts. Fleetwood Hotel. Announcer, Paul Whitehurst. Daily, 9-11 am, 12-2 pm, 5-6 pm, 9-11 pm. Eastern. Founded 1924.

WMBG
Richmond, Va. 247.8m-1210kc. 100 watts. Havens and Martin. Announcers, H. W. Jones, W. H. Wood, L. Stone. Daily ex Sun, 6-9. Sun, 6:30-7:30 pm. Eastern.

WMBH
Joplin, Mo. 211.1m-1420kc. 100 watts. Edwin Aber. Announcer, E. D. Aber. Mon, Tues, Wed, Thurs, Fri, 12:15-1:45 pm, 6-7:30 pm, 8:30-10 pm. Sat, 12:15-1:15 pm, 6-7:30 pm. Sun, 10:50-1:10 pm, 6-7 pm, 7:30-8:30 pm. Central.

WMBI
Chicago, Ill. 277.6m-1080kc. 5000 watts. Moody Bible Institute. Slogan, "The West Point of Christian Service." Announcer, Wendell P. Loveless. Daily ex Sun, 7-7:40 am, 10:30-11:30 am, 12:30-1:30 pm, 3-4 pm. Sun, 4-5:15 pm. Mon, Wed, Thurs, Fri, Sat, 4-4:30 pm. Fri, 12-1 am. Central. Founded July 28, 1926.

WMBJ
Wilkensburg, Pa. 199.9m-1500kc. 100 watts. Rev. John W. Sproul.

WMBL
Lakeland, Fla. 228.9m-1310kc. 100 watts. Benford's Radio Studios. Daily ex Sun, 9:30-10 am, 1:15-2 pm, 7-9 pm. Sun, 11-12 n, 7:30-8:30. Eastern.

WMBM
Memphis, Tenn. 199.9m-1500kc. 10 watts. Seventh Day Adventist church.

WMBO
Auburn, N. Y. 218.8m-1370kc. 100 watts. Radio Service Laboratories. Daily ex Fri, Sat, Sun, 11:30 am-1:30 pm. Fri, 11:30 am-2:30 pm. Sun, 8-10 am, 6-7:30 pm.

WMBQ
Brooklyn, N. Y. 199.9m-1500kc. 100 watts. Paul J. Gollhofer.

WMBR
Tampa, Fla. 247.8m-1210kc. 100 watts. F. J. Reynolds. Daily ex Sun, 11 am-1 pm, 2-4 pm, 6:30-11:30 pm. Eastern.

WMC
Memphis, Tenn. 384.4m-780kc. 500 watts night, 1000 watts day. The Commercial Appeal. Announcer, Francis S. Chamberlin. Slogan, "Station WMC, Memphis," "Down in Dixie." Daily ex Sun, 12 n. Mon, 7-10 pm, N.B.C. Tues, 9:50 am, 7 pm, N.B.C.; 7:30, music. Sun, 11 am, services; 5:30, concert; 6:20, N.B.C.; 8, N.B.C.; 9:15, N. B. C. Founded Jan. 20, 1923. Central.

WMCA
New York, N. Y. (tr. at Hoboken). 526m-570kc. 500 watts. Hotel McAlpin. Knickerbocker Broadcasting Co. Announcer, Harry Mack. Slogan, "Where the Searchlight Flashes and the White Way Begins." Daily ex Sun, 8:30 am-6 pm, 8 pm-12 mid. Sun, 9:30 am-5 pm, 6-8 pm, 9:15-11:30 pm. Eastern.

WMES
Boston, Mass. 199.9m-1500kc. 50 watts. Mass. Educational Society. Announcer, A. Berggren. Sun, 10:30 am-12:30 pm, 7:45-9. Eastern. Founded Aug. 1, 1927.

WMMN
Fairmont, W. Va. 336.9m-890kc. 250 watts night, 500 watts day. Holt Rowe Novelty Co. Daily ex Sun, 3-4 pm. Mon, Wed, Fri, 11-n. Tues, Thurs, Sat, 10:30 am-12 n. Mon, 7-10 pm. Tues and Fri, 7-9 pm. Wed, 8-10, mid.-2 am. Thurs, 8:30-10:30 pm. Sat, 7 pm-1 am. Sun, 10:30 am-n, 2-6 pm, 7:30-9:30 pm.

WMPC
Lapeer, Mich. 199.9m-1500kc. 100 watts. First Methodist Protestant Church. Daily ex Sat, Sun, 12-1:30 pm. Daily ex Sat, 4-5:30 pm. Mon, Wed, Fri, 6:30-10 pm. Sun, 10-12 n, 12-1 pm, 4-5:30, 7:30-12. Central. Founded Dec. 6, 1926.

WMRJ
Jamaica, N. Y. 211.1m-1420kc. 10 watts. Peter J. Prinz. Tues, Thurs, 7:30-12 mid. Sat, 12-2:30 am. Sun, 12-5:30 pm. Eastern. Opened July 9, 1926.

WMSG
New York, N. Y. 222.1m-1350kc. 250 watts. Madison Square Garden. Announcer, Horace E. Beaver. Mon, 3-6 pm. Tues, 9-12 pm. Wed, 3-9 pm. Thurs, 12-3 pm, 9-12 pm. Fri, 8:30-11. Sat. 9-12 pm. Eastern.

WMT
Waterloo, Iowa. 249.9m-1200kc. 100 watts night. 250 watts day. Waterloo Broadcasting Co. Announcers, Raymond L. Hill, Harold E. Clark. Daily ex Sun, 8:45-11:15 am, 1:30, 3:30, 5:30, 8 pm. Sun, 9 am, 4, 6, 7:30 pm. Central. Founded July 29, 1922.

WNAC
Boston, Mass. 243.8m-1230kc. 1000 watts. The Shepard Stores. Announcers, Ben Hadfield, John Wardell, Joseph Lopez, Edward J. Lord, Jean Sargent. Daily, 8 am-mid. Eastern. Founded July 31, 1922.

WNAD
Norman, Okla. 296.9m-1010kc. 500 watts. University of Oklahoma. Announcer, Bill Cram. Slogan, "Voice of Soonerland." Mon, Thurs, 7:15-9 pm. Wed, 9-10 pm. Sat, 2-5 pm. Sun, 3:15-4:15 and 4-5 (alternating). Central. Founded September, 1922.

WNAT
Philadelphia, Pa. 228.9m-1310kc. 100 watts. Lennig Bros. Co. Daily ex Sun, 9-10:30 am. Tues, 5-12 pm. Wed, 7:30-10 pm. Sat, 1-4 pm, 7:30 pm-mid. Eastern. Founded 1921.

WNAX
Yankton, S. D. 526m-570kc. 1000 watts. Gurney Seed & Nursery Co. Daily ex Sun, 6 am-8 pm. Sun, 10:30 am-8 pm. Central. Founded 1921.

WNBF
Binghamton, N. Y. 199.9m-1500kc. 50 watts. Howitt-Wood Radio Co., Inc. Daily ex Sun, 10:50 am-2 pm, 5:30-10:30 pm. Sun, 10 am-12 n, 5:30-10:15 pm. Eastern.

WNBH
New Bedford, Mass. 228.9m-1310kc. 100 watts. New Bedford Hotel. Announcer, Donald Morton. Mon, 6-10:30 pm. Tues, Thurs, 7-11 pm. Wed, 6-10 pm. Fri, 6-10:30 pm. Sun, 11 am-12:15 pm, 1-5 pm, 7:30-9 pm. Eastern. Founded 1923.

WNBJ
Knoxville, Tenn. 228.9m-1310kc. 50 watts. Lonsdale Baptist Church. Thurs, Sun, 9:45 am, 10:45, 5-6 pm, 7. Central.

WNBO
Washington, Pa. 249.9m-1200kc. 100 watts. John Brownlee Spriggs. Slogan, "The Voice of South Western Penna." Daily ex Sun, 2-4 pm, 9-11 pm. Sun, 11 am, 7 pm, services. Eastern.

WNBQ
Rochester, N. Y. 199.9m-1500kc. 15 watts. Gordon P. Brown.

WNBR
Memphis, Tenn. 209.7m-1430kc. 500 watts. Popular Radio Shop. Announcer, Mrs. John Ulrich. Daily ex Sun, 10 am-11 am, 2-4 pm, 6-10 pm. Sun, 4:30-7 pm. Central. Opened Feb. 28, 1927.

WNBW
Carbondale, Pa. 249.9m-1200kc. 5 watts. Home Cut Glass and China Co.

WNBX
Springfield, Vt. 249.9m-1200kc. 10 watts. First Congregational Church Corp.

WNBZ
Saranac Lake, N. Y. 232.4m-1290kc. 50 watts. Smith and Mace. Daily, all day. Eastern.

WNJ
Newark, N. J. 206.8m-1450kc. 250 watts. Radio Investment Co. Inc. Eastern.

WNOX
Knoxville, Tenn. 535.4m-560kc. 2000 watts to local sunset. 1000 watts after. Sterchi Bros. Every night, 8-10:30 pm. Every day, 12-1, 3-4, 6-8 pm. Central. Founded 1921.

WNRC
Greensboro, N. C. 208.2m-1440kc. 500 watts. Wayne M. Nelson. Daily ex Sat, Sun, 12:30-3 pm, 6:30-9:30 pm. Sun, 11:15 am and 8 pm, services. Eastern. Founded March 24, 1926.

WNYC
New York, N. Y. 526m-570kc. 500 watts. New York Municipal Radio Station. Slogan, "Municipal Broadcasting Station of the City of New York." Eastern. Founded July 8, 1924.

WOAI
San Antonio, Texas. 252m-1190kc. 5000 watts. Southern Equip. Co. (Evening News-Express). Announcer, J. G. Cummings. Slogan, "The Winter Playground of America, Where the Sunshine Spends the Winter." Daily ex Sun, 10 am, weather, markets, news; 12-12:45, Farm and Home hour; 2:30, 3:30, music; 4:30, 5:45, markets, news, sports. Mon, 5:30-6, 7-7:30, 8:30-9:30, N.B.C. Tues, 3:30-4, 7-10:30, N.B.C. Wed, 8-9:30, N.B.C. Thurs, 9:45-10 am, Hands of History; 6-7 pm, organ; 7-9:30, N.B.C. Fri, 10-11 am, R. C. A. School program; 9-9:30, N.B.C. Sat, 1:30-2:30 pm, R. C. A. Demonstration hour; 8-10, N.B.C. Sun, 11 am, 12:30-1, 5-5:30, 7-7:15, 8:15-9:15, N.B.C. Central. Founded summer 1922.

WOAN
Lawrenceburg, Tenn. 499.7m-600kc. 500 watts. Vaughn School of Music. Anouncer, Y. M. Cornelius. Sun, 11-12 n. Daily, 12-1 pm, 7-8 pm. Tues, Thurs, 11-12 pm. Central.

WOAX
Trenton, N. J. 234.2m-1280kc. 500 watts. F. J. Wolff. Slogan, "Trenton Makes; the World Takes." Daily, 12-2 pm. Wed. Sat, 8-12 pm. Sun, 7:45-10 pm. Eastern. Founded March 2, 1923.

WOBT
Union City, Tenn. 228.9m-1310kc. 15 watts. Titsworth Radio Music Shop. Daily ex Sun, 9:30-10:30 am, 3:30-4:30 pm. Sun, 4-5 pm. Eastern.

WOBU
Charleston, W. Va. 516.9m-580kc. 250 watts. Charleston Radio Broadcasting Corp. Announcer, Wally Fredericks. Daily ex Sun, 10-12, 1:30-3 pm. Mon, Wed, Fri, 7-9 pm. Tues, Thurs, Sat, 9-11 pm. Sun, 5-6:30 pm. Eastern.

WOC
Davenport, Iowa. 299.8m-1000kc. 5000 watts. The Palmer School of Chiropractic. Announcers, Peter MacArthur, Edgar Twamley. Slogan, "Where the West Begins and in the State Where the Tall Corn Grows." Mon, Wed, Fri, 5 pm-mid. Tues, Thurs, Sat, 7:30 am-5 pm. Sun, 10:45 am-5 pm, alternating 5 pm-10:45 pm. Founded May, 1922.

WOCL
Jamestown, N. Y. 247.8m-1210kc. 25 watts. A. E. Newton. Slogan, "We're on Chautauqua Lake." Announcer, Bob Page. Tues, 6-9 pm. Wed, 6-7:30 pm. Fri, 6-9 pm. Sat, 2:30 pm, sports. Sun, 10:30 am, bible students' lectures; 7:30 pm, Christian Science service. Eastern.

WODA
Paterson, N. J. 239.9m-1250kc. 1000 watts. O'Dea Temple of Music. Slogan, "A Voice From the Silk City." Founded April 13, 1925. Eastern.

WOI
Ames, Iowa. 535.4m-560kc. 3500 watts. Iowa State College. Announcer, A. G. Woolfries. Daily ex Sun, 6:30 am, 7, 7:15, 9, 9:10, 9:30, 10, 10:30, 12:20 pm, 12:30, 12:40, 12:45, 1:15, 1:30. Founded April, 1922. Central.

WOKO
Mt. Beacon, N. Y. 208.2m-1440kc. 500 watts. Hudson Valley Broadcasting Co. Slogan, "The Voice From the Clouds." Daily, 10-11 am, 12-1 pm, 5:30-6 pm, 8-12 pm. Sun, 10 am-12 n, 3-4 pm. Eastern. Founded March, 1924.

WOL
Washington, D. C. 228m-1310kc. 100 watts. American Broadcasting Co. Daily ex Sun, 7:30 am-12 n, 5:45-8 pm, 10 pm-mid. Sun, 10 am-1:30 pm; 5-9:15 pm. Founded 1924. Eastern.

WOMT
Manitowoc, Wis. 247.8m-1210kc. 100 watts. The Mikadow theater. Announcer, F. M. Kadon. Daily ex Sun, 11:45 am-1:10 pm, 5:45-7. Sun, 10:30-12 am. Fri, 7-8 pm. Central. Founded July, 1926.

WOOD
Grand Rapids, Mich. 236.1m-1270kc. 500 watts. Walter B. Stiles, Inc. Mon, Wed, Thurs, Fri, 9-11 am, 3:30-4:45 pm, 6-7 pm, 8-11:15 pm. Tues, 9-11:30 am, 3:30-4:45 pm, 6-7 pm, 8-11:15 pm. Sat, 9-11 am, 3:30-4:45 pm, 6-7 pm, 8-10 pm. Sun, 11:30 am-12:45 pm, 4-6:15 pm, 9-10 pm. Central.

WOQ
Kansas City, Mo. 491.5m-610kc. 1000 watts. Unity School of Christianity. Announcer, Rex G. Bettis. Daily ex Sun, 11-11:30 am. Wed, 10:30-11:30 pm. Thurs, 6-7 pm. Fri, 9-10 pm. Sun, 11 am-12:30 pm, Daily ex Sun, 11-11:30 am. Wed, 10:30-11:45 pm. 2:30-3:45, 8-9:15 pm, 10-11 pm. Central. Founded 1921.

WOR
Newark, N. J. (Tr. at Kearney.) 422.3m-710kc. 5000 watts. L. Bamberger & Co. Announcers, John B. Gambling, Walter J. Neff, Arthur Q. Bryan, Basil Roysdael, Pastley Sinclair, Floyd Neal, Roger Bower. Daily ex Sun, :645-8 am, 9 am-12 mid. Sun, 2-11 pm. Founded 1922. Eastern.

WORC
Worcester, Mass. 249.9m-1200kc. 100 watts. A. F. Kleindienst. Full time except 11-12 am. Eastern. Founded Feb. 27, 1925.

WORD
Batavia, Ill. 202.6m-1480kc. 5000 watts. Peoples Pulpit Association. Announcer, J. P. Holmes. Slogan, "Watchtower Station WORD." Daily ex Sun, 10-11 am, 7-8 pm. Sun, 9 am-n, 1-7:30 pm. Central. Founded December, 1924.

WOS
Jefferson City, Mo. 475.9m-630kc. 500 watts night, 1000 day. Missouri State Marketing Bureau. Announcer, Jack Heiny. Slogan, "Watch Our State." Daily ex Sun, 9 am, 10, 10:30, 11, 12 n, 1 pm, 2, markets, stocks, weather. Mon, Tues, Wed, Thurs, Fri, 6:45 pm; markets, 7:15, news. Fri, 4 pm, children's hour. Mon, Wed, 8 pm. Fri, 8:15 pm. Central. Founded 1922.

WOV
New York, N. Y. 265.3m-1130kc. 1000 watts. International Broadcasting Corp. Daylight until 6 pm.

WOW
Omaha, Neb. 508.2m-590kc. 1000 watts. Woodmen of the World. Announcers, Ezra McIntosh, Joe Eaton, Eugene Konecky. Slogan, "The Omaha Station." Daily ex Sun, 8 am, 9:15, 12:45 pm, 1 pm, 5, markets. Programs daily at 8:15 am, 9:30 am, 11 am, 11:20 am, 12 n, 1 pm, 2 pm, 3 pm, 5 pm, 6 pm, 7 pm, 8 pm, 9 pm, 10 pm, 11 pm, mid. Central. Founded April 2, 1923.

WOWO
Fort Wayne, Ind. 258.5m-1160kc. 10,000 watts. Main Auto Supply Co. Announcers, Al Becker, Joe Poehling, Howard Ackley, A. H. Kuckein. Daily ex Sun, 9:30 am-2 pm. Sun, 1-4 pm. Sat, Sun, 7-10 pm. Mon, 9-11 pm. Tues, 6-11 pm. Wed, 8:30-11 pm. Thurs, 6-11 pm. Fri, 8-11 pm. Central. Founded April, 1925.

WPAP
Palisade, N. J. 296.9m-1010kc. 250 watts. Palisade Amusement Park. Announcer, Perry Charles. Eastern.

WPAW
Pawtucket, R. I. 247.8m-1210kc. 100 watts. Shortenberg & Robinson Co. Director, R. K. Stone. Slogan, "The Cradle of American Industry." Eastern. Opened January, 1924. Reopened August, 1926.

WPCC
Chicago, Ill. 526m-570kc. 500 watts. North Shore Church. Announcer, Ralph E. Briggs. Daily ex Sun, 4-5 pm. Wed, 11 pm. Sun, 10.30 am-12:30 pm, 4 pm-mid. Central. Founded July, 1924.

WPCH
Hoboken, N. J. 370.2m-810kc. 500 watts. Assoc. Broadcasters, Inc. Daily, 1-10 pm. Sun, 10 am-10 pm. Eastern.

WPEN
Philadelphia, Pa. 199.9m-1500kc. 100 watts day, 250 watts night. Philadelphia School of Wireless Telegraphy. Slogan, "First Wireless School in America. Eastern. Founded 1908.

WPG
Atlantic City, N. J. 272.6m-1100kc. 5000 watts. Municipality of Atlantic City. Slogan, "World's Playgrounds." Daily ex Sun, 1-2, 4-6 pm, 6:45-12 mid. Sun, 3:15 pm, 4:15 pm, 5:15, 9:15, 10:30. Eastern. Founded Jan. 3, 1924.

WPOE
Patchogue, N. Y. 211.1m-1420kc. 30 watts. Patchogue Order of Elks. Daily, 9-12 n, 8-11 pm. Sun. 9-12 n, 3-5 pm, 8-11 pm. Eastern.

WPSC
State College, Pa. 243.8m-1230kc. 500 watts. Pa. State College. Announcers, E. H. Rohrbeck, K. L. Holderman. Slogan, "The Voice of the Nittany Lion." Mon, Tues, Wed, Thurs, Fri, 12:45 pm. Sat, 2 pm. Sun, 11 am. Eastern. Founded Nov., 1921.

WPTF
Raleigh, N. C. 440.9m-680kc. 1000 watts. Durham Life Ins. Co. Slogan, "We Protect the Family." Daily ex Sun, 11:45 am to sunset Pac. Coast Time. Sun, 10-12:15, 1-2:15, 7:15-9. Eastern. Founded October 1, 1927.

WQAM
Miami, Fla. 241.8m-1240kc. 1000 watts. Miami Broadcasting Co. Announcer, Frederick W. Mizer. Slogan, "The Most Southern Broadcasting Station in the U. S." Daily ex Sun, 9 to 10:30 am, 11:50 am-1 pm, 5-9 pm. Sun, 9-12 n, 7-9 pm. Eastern. Founded February 1, 1922.

WQAN
Scranton, Pa. 340.7m-880kc. 250 watts. Scranton Times. Announcer, T. V. Nealon. Slogan, "The Voice of the Anthracite." Daily ex Sun, 12:30-1 pm, 4:30-5, news, reports, sports, music. Tues, Fri, 8 pm, entertainment. Sat, 6:30-7:15 pm, dance music. Sun, 4-5 pm. Eastern. Opened Jan. 8, 1923.

WQAO
Palisade, N. J. 296.9m-1010kc. 250 watts. Calvary Baptist Church. Announcer, D. Jones. Slogan, "The First Church Owned and Operated Broadcasting Station in the World." Wed, 7:30-8:30. Sun, 11-12:30, 3-4:30, 7:30-9:30. Founded 1922. Eastern.

WQBC
Utica, Miss. 220.4m-1360kc. 300 watts. Utica Chamber of Commerce, Inc. Daily, 8 am-2:15 pm. Tues, Fri, 7-10 pm. Sun, 12:30-1:30 pm. Central.

WQBJ
Clarksburg, W. Va. 249.9m-1200kc. 65 watts. John Raikes.

WQBZ
Weirton, W. Va. 211.1m-1420kc. 60 watts. J. H. Thompson.

WRAF
La Porte, Ind. 249.9m-1200 kc. 100 watts. Radio Club, Inc. Announcer, Charles Middleton. Slogan, "The Voice of the Maple City." Daily ex Sun, 9-10 am, music; 12:15-12:30, news; 5:30-8, music. Fri, Sat, 8-9:30 pm. Sun, 10:45 am-12:15 pm, 4:15-5:15 pm, 7-8 pm, church services. Founded April, 1923. Central.

WRAK
Erie, Pa. 218.8m-1370kc. 50 watts. C. R. Cummins. Slogan, "The Voice of Presque Isle." Eastern. Founded 1924.

WRAW
Reading, Pa. 228.9m-1310kc. 100 watts. Avenue Radio & Elec. Shop. Slogan, "The Schuylkill Valley Echo." Announcer, C. M. Chafey. Daily ex Sun, 7:30-9:30 am, 12 n-1 pm. Tues, 8-11:30 pm. Thurs, 7-12 mid. Sun, 11 am, 3-4, 7. Eastern. Founded June 5, 1923.

WRAX
Philadelphia, Pa. 239.9m-1020kc. 250 watts daylight. Berachah Church, Inc. Announcers, Walter S. Smalley, Herbert Hogg. Eastern. Founded 1923.

WRBI
Tifton, Ga. 228.9m-1310kc. 20 watts. Kent's Furniture and Music Store.

WRBJ
Hattiesburg, Miss. 199.9m-1500kc. 10 watts. Woodruff Furn. Co. Daily ex Sun, 12-1 pm. Mon, Wed, Fri, 8-10 pm. Central.

WRBL
Columbus, Ga. 249.9m-1200kc. 50 watts. Roy E. Martin.

WRBQ
Greenville, Miss. 247.8m-1210kc. 100 watts. J. Pat Scully. Daily, 12-1 pm, weather, markets, music; 6-8 pm, music. Sat, 12 am, frolic.

WRBT
Wilmington, N. C. 218.8m-1370kc. 100 watts. Wilmington Radio Assn.

WRBU
Gastonia, N. C. 247.8m-1210kc. 100 watts. A. J. Kirby Music Co.

WRBW
Columbia, S. C. 228.9m-1310kc. 100 watts. Paul S. Fearce. Daily ex Sun, 1-2 pm. Sun, 11 am-1 pm, 2-6:30 pm.

WRBX
Roanoke, Va. 322.4m-930kc. 250 watts. Richmond Development Corp.

WRC
Washington, D. C. 315.6m-950kc. 500 watts. National Broadcasting Co. Announcer, George F. Hicks. Slogan, "The Voice of the Capitol." Daily, 6:45 am-12 mid. Eastern.

WREC
Memphis, Tenn. 499.7m-600kc. 500 watts night, 1,000 watts day. WREC, Inc. Announcers, Hoyt B. Wooten, S. D. Wooten, Jr., Doc Sunshine, Bob Alberty, Bob Brocks. Daily, 9 am-12 mid. Central. Founded Sept. 1923.

WREN
Lawrence, Kan. 245.8m-1220kc. 1000 watts. Jenny Wren. Announcers, Vernon H. Smith, Ernest Pontius. Daily ex Sun, 6:30-11 am, 12-1:30 pm, 4-11 pm. Sun, 8-9:30 am, 11 am-10:15 pm. Central. Founded February, 1927.

WRHM
Minneapolis, Minn. 239.9m-1250kc. 1000 watts. Rosedale Hospital, Inc. Announcer, Troy S. Miller. Central.

WRJN
Racine, Wis. 218.8m-1370kc. 100 watts. Racine Broadcasting Corp. Announcers, H. J. Newcomb, Dick Mann. Daily, 12-1 pm, 6:30-10 pm. Central. Founded Dec. 1, 1926.

WRK
Hamilton, Ohio. 228.9m-1310kc. 100 watts. S. W. Doran. Mon, Wed, Fri, 1-2 pm, 6:45-10. Tues, Thurs, 1-2 pm, 6:45-2 am. Sat, 1-2 pm, 2:30-5, 6:45-2:50 am, 10:30. Eastern. Founded 1919.

WRNY
New York, N. Y. (Tr. at Coytesville, N. J.) 296.9m-1010kc. 250 watts. Aviation Radio Station, Inc. Mon, Fri, 2:30-9 pm. Tues, 10 am-1 pm, 5-11 pm. Wed, 12:30 pm, 4 pm, 9:30 pm-1 am. Thurs, 10 am-1:30 pm. Sat, 10 am-1:30 pm, 8 pm-1 am. Sun, 2-10:30 pm. Eastern. Founded June 12, 1925.

WRR
Dallas, Texas. 234.2m-1280kc. 500 watts. City of Dallas. Announcer, John Thorwald. Slogan, "City of Achievements." Daily ex Sat, Sun, 11 am-12:45 pm. Mon, Thurs, 6-11 pm. Tues, Wed, Fri, Sat, 6-10:30 pm. Sat, 11 am-12:30 pm, 2:30-3:30 pm. Sun, 11-12 n, 1:30-4:30 pm, 7-10:30 pm. Central.

WRUF
Gainesville, Fla. 204m-1470kc. 5000 watts. University of Florida. Announcer, Chas. Lee. Daily, 10 am, Homemakers' hour; 1 pm, noontime program; 6-11, variety program. Sat, mid to 2 am, frolic. Sun, 1 pm-2:30 pm.

WRVA
Richmond, Va. 270.1m-1110kc. 1,000 watts. Larus & Bro. Co., Inc. Slogan, "Down Where the South Begins." Announcer, J. Robert Beadles. Daily ex Sun, 11 am-3 pm, 6 pm-mid. Sun, 11 am-1 pm, 7:30-11 pm. Eastern. Opened Nov. 2, 1925.

WSAI
Cincinnati, Ohio. (Tr. at Mason.) 225.4m-1330kc. 500 watts. Operated by Crosley Radio Corp.

WSAJ
Grove City, Pa. 228.9m-1310kc. 100 watts. Grove City College. William L. Harmon, activities. Irregular schedule. Founded April, 1920.

WSAN
Allentown, Pa. 208.2m-1440kc. 250 watts. Allentown Call Pub. Co. Announcer, Charles Walp. Mon, Tues, Thurs, Sat. Eastern.

WSAR
Fall River, Mass. 206.8m-1450kc. 250 watts. Doughty & Welch Elec. Co., Inc. Announcers, Barton G. Albert, Leonard A. McGrath. Daily, 11-1 pm, 5:30-7:30 pm, 9-10:30 pm. Founded Jan., 1923. Eastern.

WSAZ
Huntington, W. Va. 516.9m-580kc. 250 watts. W. C. McKellar. Announcer, F. B. Smith. Daily, 12-1:30 pm. Mon, Wed, Fri, 3-7, 9-12 mid. Tues, Thurs, Sat, 3-9 pm. Sun, 19 am-1 pm, 7:30-9. Eastern. Founded January, 1927.

WSB
Atlanta, Ga. 405.2m-740kc. 1000 watts. Atlanta Journal. Announcer, Lambdin Kay. Slogan, "The Voice of the South." Mon, Tues, Thur, 9:15 am-10:45 pm. Wed, 9:30 am-10:45 pm. Fri, 9 am-10:45 pm. Sat, 10 am-10:45 pm. Sun, 9:15, 10:55 am, 1, 2 pm, 5-9 pm. Central.

WSBC
Chicago, Ill. 247.8m-1210kc. 100 watts. World Battery Co. Daily, 10-11:30 am, 1:30-3:30 pm, 5-6 pm, 8-9 pm, 11 pm-1 am. Central.

WSBT
South Bend, Ind. 243.8m-1230kc. 500 watts. South Bend Tribune. Announcer, C. G. Livengood. Tues, 6-8. Wed, 6-6:30, 10-11. Thurs, 6-6:30, 8-10, 11-12. Fri, 6-6:30, 8-11. Sat, 10-11. Sun, 10:45-12 n. Founded April, 1922. Central.

WSEA
Portsmouth, Va. 384.4m-780kc. 500 watts. Radio Corp. of Virginia. Founded Jan. 7, 1927.

WSGH—WSDA
Brooklyn, N. Y. 214.2m-1400kc. 500 watts. Amateur Radio Specialty Co. Announcer, E. C. Rhodes. Daily ex Sun, 4 pm, 12 mid. Sun, 12:30-3 pm. Eastern. Opened Nov. 3, 1926.

WSIS
Sarasota, Fla. 296.9m-1010kc. 250 watts. Financial Journal. Announcer, Jack Dadswell. Eastern. Founded 1920.

WSIX
Springfield, Tenn. 247.8m-1210kc. 100 watts. 638 Tire and Vulc. Co. Announcer, George H. Lawrence. Central. Founded Jan. 7, 1927.

WSM
Nashville, Tenn. 461.3m-650kc. 5000 watts. National Life and Accident Insurance Co. Announcers, George Hay, Jack Keefe, Harry Stone. Daily ex Sun, 11:45 am-2:30 pm. Mon, Tues, Wed, Thurs, 5:30-11 pm. Fri, 5:30-10 pm. Sat, 6-12 mid. Sun, 11 am-1 pm, 3-4:30, 6-10:45. Founded Oct. 5, 1925.

WSMB
New Orleans, La. 227.1m-1320kc. 500 watts. Saenger Theaters, Inc., and The Maison Blanche Co. Announcer, C. R. Randall. Daily ex Sun, 12:30-1:30 pm, 6-7. Mon, Wed, Thurs, Sat, 8:30-10:30 pm. Fri, 10-11 am. Founded April 21, 1925. Central.

WSMD
Salisbury, Md. 228.9m-1310kc. 100 watts. Tom F. Little. Announcer, H. A. Beach. Slogan, "Voice of the Eastern Shore." Daily, 7-9 am, 11 am-1 pm, 6-9 pm. Eastern. Opened January, 1923.

WSMK
Dayton, Ohio. 526m-570kc. 200 watts. S. M. Krohn, Jr. Slogan, "The Home of Aviation." Central.

WSPD
Toledo, Ohio. 223.7m-1340kc. 500 watts. The Toledo Broadcasting Co. Announcers, Willard Rippon, Eddie McLeod, Harry Hansen, Dwight Northrup, Merrill Pheatt. Slogan, "The Gateway to the Sea." 9:30 am-2 pm, 5 pm-11 pm. Eastern.

WSRO
Middletown, Ohio. 211.1m-1420kc. 100 watts. Middletown Broadcasting Co. Announcer, Harry W. Fahrlander. Central. Founded 1923.

WSSH
Boston, Mass. 211.1m-1420kc. 100 watts night, 250 watts day. Tremont Temple Baptist Church. Announcer, Raymond B. Meader. Fri, 7:30-9 pm. Sun, 10 am, 6:30 pm. Eastern. Founded June 8, 1924.

WSUI
Iowa City, Iowa. 516.9m-580kc. 500 watts. Univ. of Iowa. Announcer, Carl Menzer. Daily ex Sun, 9 am, 10 am. Daily, 12 n, 6 to 6:30 pm. Mon, 8:30-9:30, mid. Mon, Tues, Wed, Thurs, 11-12 n, 2:30-4:30 daily. Fri, 11 am-12:30 pm. Sun, 9:15, 9:45. Founded Feb. 12, 1924. Central.

WSUN—WFLA
St. Petersburg, Fla. 333.1m-900kc. 1000 watts night, 2500 watts day. City of St. Petersburg. Announcer, Eddie Squiers. Slogan, "The Sunshine City." Tues, Thurs, Sat, 12-1, 2-4 pm, 7-12. Eastern. Founded Nov. 1, 1927.

WSVS
Buffalo, N. Y. 218.8m-1370kc. 50 watts. Seneca Vocational School. Announcer, David Warnhoff. Slogan, "Watch Seneca Vocational School." Mon, 9:30-10 am. Tues, 9:30-10 am. Wed, 9:30-10 am, 8-9:30 pm. Thurs, 9:30-10 am. Fri, 9:30-10 am, 8-9:30 pm. Eastern. Founded Nov. 9, 1925.

WSYR
Syracuse, N. Y. 526m-570kc. 250 watts. Clive B. Meredith. Slogan, "Voice of Central New York." Daily ex Sun, 8:30 am-mid. Sun, 2 pm-9 pm. Eastern. Founded 1922.

WTAD
Quincy, Ill. 208.2m-1440kc. 500 watts. Illinois Stock Medicine Broadcasting Corp. Slogan, "The Voice of Agriculture." Daily ex Sun, 10 am-1 pm, 3 pm-4 pm, 7 pm-9 pm. Central. Founded Dec. 29, 1926.

WTAG
Worcester, Mass. 516.9m-580kc. 250 watts. Worcester Telegram-Gazette. Announcer, Chester Gaylord. Slogan, "The Voice From the Heart of the Commonwealth." Daily ex Sun, Sat, 10 am, 10:30, 11:15, 12 n, 12:30, 12:35, 1 pm, 6:30, 7, 7:30, 8, 8:30, 9, 10, 11. Tues, 10:30 am-1:15 pm, 6:30 pm-12:15 am. Sat, 10:45, 12:30, 1 pm, 6:15-11:15 pm. Sun, 1:30, 3, 4, 5:30, 6-11 pm. Eastern. Founded May 1, 1924.

WTAM—WEAR
Cleveland, Ohio. 280.2m-1070kc. 3500 watts, WEAR, 1000 watts. WTAM-WEAR, Inc. Announcer, Fred Ripley. Daily, 8:55 am-1 am. Sun, 1:30 pm-1 am. Founded Sept. 26, 1923. Eastern.

WTAQ
Eau Claire, Wis. 225.4m-1330kc. 1000 watts. Gillette Rubber Co. Announcer, C. S. Van Gorden. Slogan, "Where Tires Are Quality."

WTAR—WPOR
Norfolk, Va. 384.4m-780kc. 500 watts. WTAR Radio Corp. Announcers, Fred Pfahler, George Beck, Joe Klucz, D. C. Carr, Tom Hanes. Daily, 7:30-10:30 am, 12-1:30 pm, 4:30-12 mid. Sun, 10-11 am, 4-10 pm. Eastern. Founded Sept. 21, 1923.

WTAW
College Station, Texas. 267.7m-1120kc. 500 watts. Agricultural and Mechanical College of Texas. Founded 1922. Central.

WTAX
Streator, Ill. 247.8m-1210kc. 50 watts. Williams Hardware Co., Radio Division. Wed, Fri, 8-10:30 pm. Tues, Fri, 10-11 am. Central.

WTAZ
Richmond, Va. 247.8m-1210kc. 1500 watts. W. Reynolds, Jr., and T. J. McQuire.

WTBO
Cumberland, Md. 211.1m-1420kc. 50 watts. Cumberland Elec. Co.

WTFI
Toccoa, Ga. 206.8m-1450kc. 250 watts. Toccoa Falls Institute. Announcer, Kelly Barnes. Eastern. Founded Oct. 4, 1927.

WTHS
Atlanta, Ga. 228.9m-1310kc. 100 watts. Atlanta Technological H. S.

WTIC
Hartford, Conn. (499.7m-600kc. 250 watts. Temporary assignment.) 282.8m-1060kc. 50,000 watts. Permanent location. The Travelers Insurance Co. Slogan, "The Insurance City." Daily, 6:25-11 pm. Sun, 1:30-9:15 pm. Founded Feb. 10, 1925. Eastern.

WTMJ
Milwaukee, Wis. (Tr. at Brookfield.) 483.6m-620kc. 1000 watts night, 2500 watts day. Milwaukee Journal. Announcers, Merrill Trapp, Donald T. McNeill, Merl Blackburn, Richard B. Macaulay, Robt. D. Boniel. Slogan, "Voice of Wisconsin, Land of Lakes." Mon, Tues, Wed, Thurs, Fri, 7 am-12:30 am. Sat, 7 am-1:30 am. Sun, 8:30 am-12:30 am. Central. Founded July 25, 1927.

WTNT
Nashville, Tenn. 201.2m-1490kc. 5000 watts. WTNT Broadcasters. Announcer, Fred Waldrum. Daily ex Sun, 10 am-12 n, 4 pm-6 pm, 10 pm-12 mid. Founded Feb. 24, 1924. Central.

WWAE
Hammond, Ind. 249.9m-1200kc. 100 watts. Dr. Geo. F. Courier.

WWJ
Detroit, Mich. 325.9m-920kc. 1000 watts. The Detroit News. Announcers, E. L. Tyson, F. P. Wallace, Lynn Gearhart. Daily ex Sun, 9:30 am, tonight's dinner; 9:50, woman's hour; 10:30, weather; 11:15, N.B.C.; 11:55, time; 12 n, orchestra; 12:40, farm flashes; 1, organ; 3, program; 4, weather; 5, orchestra; 5:45, markets; 6, organ; 6:30, dinner music; 7, news; 7:15, evening program. Sun, 10:30 am, services; 2 pm, program; 7:20-10:15, N.B.C. Eastern. Founded Aug., 1920.

WWL
New Orleans, La. 352.7m-850kc. 5000 watts. Loyola Univ. Announcers, Jean Pasquet, J. D. Bloom. Mon, Wed, Fri, Sat, 7:30-9:30 pm. Tues, Thurs, 6-8 pm. Sun, 10-11 am. Central. Founded March 31, 1922.

WWNC
Asheville, N. C. 526m-570kc. 1000 watts. Citizens Broadcasting Co., Inc. Slogan: "Radio Voice of Asheville Citizen." Announcer, G. O. Shepherd. Eastern. Founded Feb. 21, 1927.

WWRL
Woodside, N. Y. 199.9m-1500kc. 100 watts. W. H. Reuman. Sun, 1 pm, Hubert's Happy hour; 5 pm, Watch Tower hour. Wed, 9 pm, Barrett's Entertainers. Mon, Fri, 11:30 pm, Queensboro Theater program. Founded Aug. 15, 1926.

WWVA
Wheeling, W. Va. 258.5m-1160kc. 250 watts. West Va. Broadcasting Corp. Daily ex Sun; 8, 11, 12, 2 pm, 6. Mon, 7-11 pm. Wed, 7-10:30 pm. Sat, 11-1 am. Sun, 10:30 am, 1 pm, 3, 7:30. Eastern. Founded Dec. 6, 1926.

CANADA, CUBA, MEXICO

Canada

CFAC
Calgary, Alta., Can. 434.5m-690kc. 500 watts. Calgary Herald. Announcer, Fred Carleton. Daily ex Sun, 11:30-12:15 pm, 1:15 pm, weather, markets. Mon, 3:30-4:30 pm, 9:30-10:30. Tues, 7-9 pm. Wed, 3:30-4:30 pm, 7:30-9 pm. Thurs, 7 pm-9 pm, 9:30-10:30, 12. Fri, 3:30-4:30 pm, 8:30. Sun, 11 am, 7 pm, service.

CFCA
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Toronto Star. Announcer, Gordon W. McClain. Daily ex Sun, 12:30 pm, 6 pm, weather, stocks. Mon, 6:30-10 pm. Tues, 6:30-12 pm. Wed, 6:30-11 pm. Thurs, 6:30-7:30 pm. Fri, 6:30-11 pm. Sat, 7-11 pm. Sun, 11 am, 7 pm, church services; 6-8:30 pm, musical program. Eastern. Founded March, 1922.

CFCF
Montreal, P. Q., Can. 291.1m-1030kc. 1650 watts. Canadian Marconi Co. Announcers, W. Dundas Simpson, R. K. Paul, French announcer, C. A. Charlebois. Daily ex Sun, 12:15-2 pm. Mon, Wed, Thurs, Fri, Sat, 10:30 am-12:15 pm. Mon, Wed, Fri, 3 pm-1 am, 4:45-6:30 pm, 7-1 am. Tues, 4:30-11 pm. Sat, 3-11 pm Sun, 9-11 pm. Eastern.

CFCH
Iroquois Falls, Ont. 499.7m-600kc. 250 watts. Abitibi Power and Paper Co., Ltd.

CFCN
Calgary, Alta., Can. 434.5m-690kc. 1800 watts. W. W. Grant, Ltd. Slogan, "Voice of the Prairies." Mountain.

CFCO
Chatham, Ont. 247.8m-1210kc. 50 watts. Western Ontario "Better Radio" Club. Slogan: "Coming from Chatham, Ontario." Mon, Wed, Fri evenings.

CFCT
Victoria, B. C., Can. 329.5m-630kc. 500 watts. The Victoria Broadcasting Assn. Announcer, Cliff Deaville. Daily ex Sun, 8-8:30 am, 6-8 pm. Daily ex Sun, Mon, 11-12 pm. Wed, 8-10 pm. Fri, 5:30-9 pm. Sat, 9:30-10 pm. Tues, Thurs, Fri, 11-12 pm.

CFCY
Charlottetown, P. E. I. 312.3m-960kc. 100 watts. Island Radio Co.

CFGC
Brantford, Ont. 296.9m. 50 watts.

CFJC
Kamloops, B. C. 267.7m-1120kc. 15 watts. N. S. Dalgleish and Sons, Weller and Weller.

CFMC
Kingston, Ont., Can. 267.7m-1120kc. 20 watts. Monarch Battery Mfg. Co., Ltd.

CFNB
Fredericton, N. B. 247.8m-1210kc. 100 watts. James S. Neill & Sons, Ltd. Atlantic.

CFQC
Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. The Electric Shop, Ltd. Announcer, Stan Clifton. Slogan, "The Hub City of the West Where No. 1 Northern Hard Wheat Grows." Daily ex Sun, 9-10 am, 1-2 pm, markets, reports, music. Mon, 7-10 pm. Wed, 7:30-10 pm. Thurs, Fri, 7:30-9 pm. Sun, 11 am, 7 pm, church service. Mountain.

CFRB
Toronto, Ont. 312.3m-960km. 4000 watts. Standard Radio Mfg. Corp., Ltd. Announcer, Charles Shearer. Slogan, "Just Plug In, Then Tune In." Eastern.

CFRC
Kingston, Ont., Can. 267.7m-1120kc. 500 watts. Queen's University, Inc. Oct., 1923.

CFYC
Burnaby, B. C., 410.7m. 500 watts.

CHCA
Calgary, Alta. 434.5m-690kc. 500 watts. The Western Farmer, Ltd. Announcer, D. E. Daniel. Daily ex Sun, 6-7 pm. Sun, 5-6 pm.

CHCS
Hamilton, Ont., Can. 340.7m-880kc. 10 watts. Hamilton Spectator.

CHCT
Red Deer, Alta. 356.8m-840kc. 1000 watts. Messrs. G. F. Tull and Ardern, Ltd.

CHGS
Summerside, P. E. I. 267.9m-1120kc. 50 watts. R. T. Holman, Ltd. Daily, 12:15 n, 5:15 pm. Sun, 11 am, 3:15 pm, 7 pm. Atlantic.

CHMA
Edmonton, Alta. 516.9m-580kc. 500 watts. Christian & Missionary Alliance. Mountain.

CHML
Mount Hamilton, Ont., Can. 340.7m-880kc. 50 watts. Maple Leaf Radio Co. Mon, Wed, Fri, 5-11 pm. Tues, Thurs, 10 am-2 pm. Sat, 9:30-12 am. Alternate Sundays, 11 am-12:30 pm, 7 pm-8:30 pm. Eastern.

CHNC
Toronto, Can. 356.9m-840kc. 500 watts. Toronto Radio Research society.

CHNS
Halifax, N. S. 322.6m-930kc. 100 watts. Herald, Ltd. Slogan: "At Halifax, N. S. The Front Door of Canada—Always Open." Daily ex Sun, 10:30 am-1:30 pm. Daily ex Sat, Sun, 6 pm-8 pm. Tues, Thur, Sun, 6 pm-12 mid. Friday, 2 pm-5:30, 10 pm-mid. Atlantic. Founded May, 12, 1926.

CHRC
Quebec, Que. 340.7m-880kc. 5 watts. E. Fontaine.

CHWC
Regina, Sask., Can. 312.3m-960kc. 500 watts. R. H. Williams & Sons, Ltd. Daily ex Sun, 12-1 pm, 5-6. Mon, Wed, Sat, 8-10 pm. Mountain.

CHWK
Chilliwack, B. C., Can. 247.8m-1210kc. 50 watts. Chilliwack Broadcasting Co., Ltd. Daily ex Sun, 12-1 pm, 5:30-6:30 pm.

CJBR
Regina, Sask. 312.3m-960kc. 500 watts. Saskatchewan Co-operative Wheat Producers, Ltd.

CJCA
Edmonton, Alta., Can. 516.9m-580kc. 500 watts. Edmonton Journal, Ltd. Announcer, R. A. Rice. Slogan, "Altogether for the Journal." Daily ex Sun, 12:30-2 pm. Mon, 7-8 pm, 11:15-12:15 am. Tues, 3-5 pm, 7-8, 11:15-12:15 am. Wed, 7-1. Thurs, 7-8 pm. Fri, 5-6 pm, 7-10:30. Sat, 7-8, 8:30-12. First Sun, 11-1 pm, 4:30-5:30, 9-12. Other Sundays, 4:30-5:30 pm, 7-9:30. Mountain.

CJCJ
Calgary, Alta, 434.5m-690kc. 500 watts. The Albertan Pub. Co., Ltd. Announcer, D. E. Daniel. Daily ex Sun. 7-7:30 am, 9-10 am, 1:45-3:30 pm. Mon, 8-9 pm, 10:30 pm, 11:30 pm. Wed, 11 pm-mid. Fri, 7-8:30 pm. Sat, 8-mid. Sun, 9:30-10:45 am, 1:30-2:30 pm, 6-7 pm, 10:30-11:30 pm.

CJCR
Red Deer, Alta., Can. 356.8m-840kc 1000 watts. The North American Collieries, Ltd.

CJGC
London, Ont., Can. 329.7m-910kc. 500 watts. London Free Press. Mon, Tues, Wed, Thurs, Fri, 12:15-1:45 pm, 6:45-11 pm. Sun, 11, 2, 7-11 pm. Eastern.

CJGX
Yorkton, Sask. 475.9m-630kc. 500 watts. The Winnipeg Grain Exchange. Daily ex Sun, 8:30 am, 10:30, 12:45 pm, 7:15. Tues, Fri, 8:30-10 pm. Central.

CJOR
Sea Island, B. C. 291.1m-1030kc. 50 watts. G. C. Chandler.

CJRM
Moose Jaw, Sask. 296.9m-600kc. 50 watts. James Richardson & Sons, Ltd. Daily ex Sun, 9:45-10:35 am, 11:55-2:30 pm, weather, markets. Mon, Wed, Fri, 7 pm. Sat, 10-12 mid. Sun, 9:30 am, 1:30 pm. Mountain.

CJSC
Toronto, Can. 356.9m-840kc. 500 watts. The Evening Telegram.

CJWC
Saskatoon, Sask. 329.5m-910kc. 250 watts. Radio Service, Ltd.

CKAC
Montreal, Que., Can. 410.7m-730kc. 1200 watts. La Presse. Announcer, Arthur Dupont. Mon, Fri, 1:45 pm, 4:15, weather, stocks. Tues and Thurs, 10:30 am, music, stocks; 10:45, cooking school; 10:15, news, time; 12 n, music; 4:15 pm, weather; 7, markets. Tues, Thurs, Sat, 7:15-11:30 pm. Eastern.

CKCD
Vancouver, B. C., Can. 410.7m-730kc. 50 watts. Vancouver Daily Province. Announcer, W. G. Hassell. Slogan, "Canada's Western Gateway." Daily ex Sun, 8:30-9 pm, news bulletins only. Pacific.

CKCI
Quebec, Que. 340.7m-880kc. 25 watts. Le Soleil, Ltd.

CKCK
Regina, Sask., Can. 312.3m-960kc. 500 watts. Leader Pub. Co. Announcer, A. W. Hooper. "The Queen City of the West." Mountain.

CKCL
Toronto, Can. 517.2m-580kc. 500 watts. The Dominion Battery Co., Ltd. Eastern. Founded May 5, 1925.

CKCO
Ottawa, Ont., Can. 434.5m-690kc. 100 watts. Dr. G. M. Geldert (Ottawa Radio Assn.). Announcer, Dr. O. K. Gibson. Slogans, "Ottawa's Radio Voice," "The Community Voice of Canada's Capitol." Eastern. Founded March, 1924.

CKCR
St. George, Ont., Can. 257.7m-1120kc. 25 watts. John Patterson.

CKCV
Quebec, P. Q. 340.7m-880kc. 100 watts. G. A. Vandry.

CKFC
Vancouver, B. C., Can. 410.7m-730kc. 50 watts. Chalmers United Church.

CKGW
Toronto, Ont., Can., 312.5m-960kc. 5000 watts. Gooderman & Worts, Ltd. Daily.

CKLC
Red Deer, Alta, 356.8m-840kc. 1000 watts. Alberta Pacific Grain Ct., Ltd. Daily ex Sun, 11:45 am, news, markets, weather; 4 pm, musical program. Mon, Wed, Fri, 3 pm, women's program. Sun, 11 am, 7:30 pm, service; 5, organ; 9:15, studio program. Mountain.

CKMC
Cobalt, Ont. 247.8m-1210kc. 5 watts. R. L. MacAdam.

CKNC
Toronto, Ont., Can. 516.9m-580kc. 500 watts. Eveready Battery Station. Announcers, Gordon Calder, Ernest Bushnell, Rupert Lucas, Charles Jennings. Daily ex Sun, 11:30 am-12:30pm, 2-4 pm, 5-6 pm. Mon, Thurs, Sat, 6-mid. Sun, 11-12, 1-6 pm. Eastern. Founded May 2, 1924.

CKOC
Hamilton, Ont., Can. 340.9m-880kc. 100 watts. Wentworth, Radio Supply Co., Ltd. Announcer, L. Moore. Slogan, "The Voice of Hamilton." Sun, Mon, Wed, Fri, 10 am. Mon, Wed, Fri, Sat, 12 n-1:30 pm. Tues, Thurs, Sat, 6 pm. Eastern.

CKOW
Scarboro Station, Ont. 291.1m-1030kc. 500 watts Nestle's Food Co. of Canada.

CKPC
Preston, Ont. 247.8m-1210kc. 10 watts. Wallace Russ. Announcer, Jas. Newell. Eastern.

CKPR
Midland, Ont. 267.7m-1120kc. 50 watts. Midland Broadcasting Station. E. O. Swan. Slogan, "Voice of Canada's Northland." Daily ex Sun, 12:25 am, 5:45, stocks, news, weather. Mon, Wed, Fri, 12:30-1 pm. Tues, Thurs, Sat, 11 am-2:30 pm, 2:30-3:30 pm. Mon, Wed, Fri, Trans Canada Chain, 8-11 pm. Thurs, 8-12 pm. Sat, Blue Bell Chain, 10-11 pm. Tues, Wed, Thurs, Fri, 6-7 pm. Tues, Fri, 12 mid-1 am. Sun, 10:45, 12:45, 7 pm. Eastern.

CKSH
St. Hyacinthe, P. Q. 312.3m-1010kc. 50 watts. Temporarily using 296.9m-1010kc. 50 watts. City of St. Hyacinthe. Sun, 4:30-6 pm.

CKUA
Edmonton, Alta. 516.9m-580kc. 500 watts. U. of Alberta. Announcer, Harold P. Brown. Sun, 3-4:30 pm, program. Mon, 3-4, homemakers; 5:30-6 pm, children; 6-7 pm, dinner hour of music; 8, program; 8:20, colleges; 8:45, lecture; 9, feature. Thurs, 3 pm, homemakers' hour; 5:30-6 pm, children; 6-7, dinner hour of music; 8-9, concert; 9 pm, farmers. Mountain.

CKWX
Vancouver, B. C. 410.7m-730kc. 100 watts. Sparks Company. Announcer, H. W. Paulson. Daily ex Sun, 8-8:30 am, 10:30-12 n, 4:30-7:30 pm. Tues, 7:30-8:30. Wed, 7:30-8:30, 9:30-12 mid. Thurs, 10:30-12 mid. Fri, 9-10:30 pm. Sat, 11:30-1 am. Pacific.

CKY
Winnipeg, Man., Can. 384.4m-780kc. 500 watts. Manitoba Tel System. Announcer, F. E. Rutland. Slogan, "Manitoba's Own Station." Central.

CNRA
Moncton, N. B., Can. 475.9m-630kc. 500 watts. Canadian National Railways. Announcer, W. E. Powell. Slogan, "Voice of the Maritimes." Started Nov. 8, 1924.

CNRC
Calgary, Alta., Can. 434.5m-690kc. 1,800 watts. Canadian National Railways. Mon, Thurs, 9:30-10:30 pm. Mountain.

CNRE
Edmonton, Alta, Can. 516.9m-580kc. 500 watts. Canadian National Railways. Tues, 10-11. Mountain.

CNRM
Montreal, Que., Can. 410.7m-730kc. 1,200 watts. Canadian National Railways. Announcers, J. S. McArthur, W. V. George, A. J. Black, W. H. Chodat. Eastern.

$50 Reward
For Three Letters

A LITTLE extra cash just before Christmas would come in handy.

RADIO DIGEST
will give three cash prizes for letters suggesting ideas for a Perfect Fifteen Minute Program.

$25 First Prize
$15 Second Prize
$10 Third Prize

Read the particulars on Page 4. Sit down and write a letter to the Prize Program Editor, Radio Digest.

CNRO
Ottawa, Can. 434.5m-690kc. 500 watts. Canadian National Railways. Announcer, A. W. Ryan. Daily ex Sun, 2:57-3 pm, time; 3-4:30, music. Mon, Thurs, 7:30-12 mid. Eastern. On the air Feb. 27, 1924.

CNRQ
Quebec City, Can. 340.7m-880kc. 50 watts. C. N. R. Eastern.

CNRR
Regina, Sask., Can. 312.3m-960kc. 500 watts. Canadian National Railways. Mountain.

CNRS
Saskatoon, Sask., Can. 329.5m-910kc. 500 watts. Canadian National Railways. Mountain.

CNRT
Toronto, Ont., Can. 356.9m-840kc. 500 watts. Canadian National Railways. Sun, 5-6 pm. Tues, 9-11 pm. Thurs. 10-11:30 pm. Eastern. First broadcast May 16, 1924.

CNRV
Vancouver, Can. 291.1m-1030kc. 500 watts. Canadian National Railways. Announcer, G. A. Wright. Daily ex Sat, Sun, 10:30-11:30 am. Mon, Wed, 10-11 pm. Tues, 9-12 am. Thurs, 10-11 pm. Fri, 7:30-12. Sun, 9-10:30 pm. Pacific.

CNRW
Winnipeg, Man., Can. 384.4m-780kc. 5000 watts. Canadian National Railways. Announcer, R. H Roberts. Mon, 11 pm. Tues, 9 pm, chain. Thurs, 9 pm, chain. Sat, 10 pm. Sun, 4 pm. Central.

Cuba

CMC
Havana, Cuba. 347m-840kc. 500 watts. Cuban Telephone Co. International Tel. and Teleg. Corp. Sun, Mon, Wed, 7-12 pm. Eastern.

2FG
Hershey, Cuba. 226m-999.4kc. 20 watts. Alberto A. Ferrera.

2HP
Havana, Cuba. 205m-1460kc. 200 watts. Cristina W. Vda. Crucet.

2JF
Mariano, Cuba. 252m. 15 watts.

2JL
Mariano, Cuba. 249m-1020kc. 7½ watts. Jose Leiro.

2MA
Mariano, Cuba. 277m-980kc. 50 watts. Modesto Alvarez.

20K
Havana, Cuba. 360m-833kc. 100 watts. Mario Garcia Velez.

2RK
Havana, Cuba. 326m-950kc. 50 watts. Raoul Karman. Casa De La Porte.

2UF
Havana, Cuba. 228m-844kc. 100 watts. Roberto E. Ramirez.

2XA
Havana, Cuba. 230m-1300kc. 200 watts. Lecuona Music Co.

2XX
Havana, Cuba. 225m-1333kc. 10 watts. Antonio A. Ginard.

5EV
Colon, Cuba. 360m-833kc. 100 watts. Leopoldo V. Figueroa. Sun, 9-11 pm. Eastern.

6BY
Cienfuegos, Cuba. 260m-1153kc. 200 watts. Jose Ganduxe.

6EV
Caibarien, Cuba. 250m-1200kc. 50 watts. Maria Josefa Alvarez.

6HS
S. La Grande, Cuba. 200m-1500kc. 10 watts. Santiago Ventura.

6KP
Sancti Spiritus, Cuba. 280m-1540kc. 20 watts. Antonio Galguera.

6KW
Tuinucu, Cuba. 368m-880kc. 100 watts. Frank H. Jones. Slogan, "If You Hear the Koo of the Cuckoo You Are in Tune With Tuinucu." Eastern.

6LO
Caibarien, Cuba. 325m-920kc. 250 watts. Manuel A. Alvarez.

6YR
Camajuani, Cuba. 200m-1500kc. 20 watts. Diege Iborra.

7AZ
Camaguey, Cuba. 225m-1333kc. 10 watts. Pedro Nogueras.
Port au Prince, Haiti. 361.2m. 1,000 watts.

Mexico

CYA
Mexico City, Mex. 300m-1130kc. 500 watts. Partido Liberal Avanzado. Mexican.

CYB
Mexico City, Mex. 275m-1110kc. 500 watts. El Buen, Tono. Mexican.

CYF
Oaxaca, Oax., Mex. 265m-1110kc. 100 watts. Federico Zorrilla. "The Voice From South of Mexico." Mexican.

CYL
Mexico City, Mex. 400m-625kc. 500 watts. La Casa del Radio. Announcer, George Marron. Slogan, "The Land of Eternal Summer." Mexican.

CYR
Mazatlan, Sin., Mex. 475m. 250 watts. Rosseter y Cia.

CYX
Mexico City, Mex. 325m-900kc. 500 watts. Excelsior & Revista de Revistas. Announcer, Rafael Hermandez dez Dominguez. Slogan, "Land of the Aztecs." Mexican.

CYZ
Tampico, Mex. 20 watts. Liga Central Mexicana de Radio. Mexican.

CYH
Monterey, Mexico. 311m-964kc. 250 watts. Tarnava y Cia. Slogan, "The Industrial Center of the Mexican Republic." Daily, 7:55-8:15. Mon, Sat, 8-9 pm. Wed, Sun, 8:30-10 pm. Mexican.

CYJ
Mexico City, Mex. 400m-730kc. 2000 watts. General Electric Co. Daily ex Sun, 8-10 pm. Mon, 9-10, Ampico Hour. Tues, "El Aguila" Cigarettes. Wed, Mexican Ipana Troubadours. Thurs, R. C. A. Hour. Fri, General Electric Hour. Sat, Eveready Hour. Central.

Salvador

AQM
Salvador. 482m. 500 watts.

Reader's Asiatic Log

Radio Digest is indebted to Frank A. Johnson, 317 West Englewood avenue, Chicago, Ill., for the following list of Asiatic stations. Mr. Johnson received the list in answer to his inquiry for confirmation of DX programs he had tuned in from the opposite side of the world in Chicago.

	Station	Watts	Wave Length
Peiping	COPK	100	315
Tientsin	COTN	500	480
Mukden	COMK	2,000	425
Harbin	COHB	1,000	445
Shanghai	KRC	150	345
Shanghai	SSC	50	370
Shanghai	NKS	50	315
Shanghai	KSMS	50	277
Nanking	XGZ	500	420
Hanchow	XGY	250	315
Hongkong	5HK	150	475
Tokyo	JOAK	10,000	345
Osaka	JOBK	10,000	400
Nagoya	JOCK	10,000	370
Heijyo	JODK	1,000	360
Hiroshima	JOFK	10,000	353
Kumamoto	JOGK	10,000	380
Sendai	JOHK	10,000	390
Sapporo	JOIK	10,000	361
Taihoku	JFAK	1,000	333
Dairen	JQAK	500	375
Vladiostok	RL20	1,500	480
Manila	KZRM	1,000	413
India	7CA	5,000	370

Official Wave Lengths

Meters	Kilocycles	Watts	Call Signal	Location
199.9	1,500	100	KDB	Santa Barbara, Calif.
		100	KGFI	Corpus Christi, Texas
		100	KGHI	Little Rock, Ark.
		50	KGHX	Richmond, Tex.
		100	KGKB	Brownwood, Texas
		100	KPJM	Prescott, Ariz.
		10	KUJ	Long View, Wash.
		15	KWBS	Portland, Ore.
		100	KWTC	Santa Ana, Calif.
		100	WAFD	Detroit, Mich.
		50	WALK	Willow Grove, Pa.
		100	WCLB	Long Beach, N. Y.
		100	WHBW	Philadelphia, Pa.
		15	WIBZ	Montgomery, Ala.
		50	WKBZ	Ludington, Mich.
		100	WLBX	Long Island City, N. Y.
		100	WLOE	Boston, Mass.
		100	WMBA	Newport, R. I.
		100	WMBJ	Wilkensburg, Pa.
		100	WMBQ	Brooklyn, N. Y.
		50	WMES	Boston, Mass.
		100	WMPC	Lapeer, Mich.
		50	WNBF	Binghamton, N. Y.
		15	WNBQ	Rochester, N. Y.
		100	WPEN	Philadelphia, Pa. (day)
		250	WPEN	Philadelphia, Pa. (night)
		10	WRBJ	Hattiesburg, Miss.
		100	WWRL	Woodside, N. Y.
201.6	1,490	5,000	WBAW	Nashville, Tenn.
		5,000	WLAC	Nashville, Tenn.
		1,000	WFBL	Syracuse, N. Y.
		10,000	KPWF	Westminster, Calif.
202.6	1,480	5,000	WJAZ	Mt. Prospect, Ill.
		5,000	WORD	Batavia, Ill.
204	1,470	5,000	KFJF	Oklahoma City, Okla.
		5,000	KGA	Spokane, Wash.
		5,000	WKBW	Amherst, N. Y.
		5,000	WRUF	Gainesville, Fla.
205.4	1,460	10,000	KSTP	Westcott, Minn.
		10,000	WJSV	Mt. Vernon Hills
206.8	1,450	500	WFJC	Akron, Ohio
		1,000	KTBS	Shreveport, La.
		250	WBMS	Fort Lee, N. J.
		250	WIBS	Elizabeth, N. J.
		250	WKBO	Jersey City, N. J.
		250	WNJ	Newark, N. J.
		250	WSAR	Fall River, Mass.
		250	WTFI	Toccoa, Ga.
208.2	1,440	250	KLS	Oakland, Calif.
		250	WCBA	Allentown, Pa.
		500	WHEC	Rochester, N. Y.
		1,000	WMBD	Peoria Hgts., Ill. (day)
		500	WMBD	Peoria Hgts., Ill. (night)
		500	WNRC	Greensboro, N. C.
		500	WOKO	Mt. Beacon, N. Y.
		250	WSAN	Allentown, Pa.
		500	WTAD	Quincy, Ill.
209.7	1,430	500	WABK	Harrisburg, Pa.
		500	WBRL	Tilton, N. H.
		500	WCAH	Columbus, Ohio
		500	WGBC	Memphis, Tenn.
		500	WHP	Harrisburg, Pa.
		500	WNBR	Memphis, Tenn.
211.1	1,420	100	KFIF	Portland, Ore.
		100	KFIZ	Fond du Lac, Wis.
		100	KFQU	Holy City, Calif.
		100	KFQW	Seattle, Wash.
		50	KFXD	Jerome, Idaho
		250	KFYO	Abilene, Texas (day)
		100	KFYO	Abilene, Texas (night)
		100	KFXY	Flagstaff, Ariz.
		50	KGCN	Concordia, Kan.
		10	KGCX	Vida, Mont.
		100	KGFF	Alva, Okla.
		100	KGFJ	Los Angeles, Calif.
		50	KGHD	Missoula, Mont.
		100	KGIW	Trinidad, Colo.
		50	KGTT	San Francisco, Calif.
		100	KICK	Red Oak, Iowa
		100	KORE	Eugene, Ore.
		100	KTAP	San Antonio, Texas
		5	KTUE	Houston, Texas
		75	KXRO	Aberdeen, Wash.
		30	WEDH	Erie, Pa.
		10	WHDL	Tupper Lake, N. Y.
		10	WHPP	New York, N. Y.
		100	WIAS	Ottumwa, Iowa
		50	WIBR	Steubenville, Ohio
		100	WILM	Wilmington, Del.
		50	WKBP	Battle Creek, Mich.
		100	WLBF	Kansas City, Kan.
		50	WLBH	Farmingdale, N. Y.
		100	WLEX	Lexington, Mass.
		100	WMBC	Detroit, Mich.
		100	WMBH	Joplin, Mo.
		10	WMRJ	Jamaica, N. Y.
		60	WQBZ	Weirton, W. Va.
		100	WSRO	Middletown, Ohio
		250	WSSH	Boston, Mass. (day)
		100	WSSH	Boston, Mass. (night)
		50	WTBO	Cumberland, Md.
212.6	1,410	500	KFLV	Rockford, Ill.
		1,000	KGRS	Amarillo, Texas
		250	WDAG	Amarillo, Texas
		500	WHBL	Sheboygan, Wis.
		500	WBCM	Bay City, Mich.
214.2	1,400	500	KOCW	Chickasha, Okla. (day)
		250	KOCW	Chickasha, Okla. (night)
		500	WBBC	Brooklyn, N. Y.
		500	WCGU	Coney Island, N. Y.
		500	WCMA	Culver, Ind.
		500	WKBF	Indianapolis, Ind.
		500	WLTH	Brooklyn, N. Y.
		500	WSDA	Brooklyn, N. Y.
		500	WSGH	Brooklyn, N. Y.
215.7	1,390	500	KFPY	Spokane, Wash.
		1,000	KLRA	Little Rock, Ark.
		500	KOY	Phoenix, Ariz.
		1,000	KUOA	Fayetteville, Ark.
		1,000	WDGY	Minneapolis, Minn.
		500	KWSC	Pullman, Wash.
		1,000	WHK	Cleveland, Ohio
217.3	1,380	500	KQV	Pittsburgh, Pa.
		500	KSO	Clarinda, Iowa
		500	WCSO	Springfield, Ohio
		1,000	WKBH	LaCrosse, Wis.
		250	KCRC	Enid, Okla. (day)
		100	KCRC	Enid, Okla. (night)
218.8	1,370	50	KFBL	Everett, Wash.
		50	KFEC	Portland, Ore.
		50	KFJI	Astoria, Ore.
		100	KFJM	Grand Forks, N. D.
		100	KFJZ	Fort Worth, Texas
		100	KFLX	Galveston, Texas
		50	KFUR	Ogden, Utah
		100	KGAR	Tucson, Ariz.
		100	KGBX	St. Joseph, Mo.
		100	KGCB	Enid, Okla.
		100	KGCI	San Antonio, Texas
		15	KGDA	Dell Rapids, S. D.
		100	KGER	Long Beach, Calif.
		100	KGFG	Oklahoma City, Okla.
		50	KGFL	Raton, N. M.
		100	KGGM	Albuquerque, N. M.
		100	KGKL	San Angelo, Texas
		100	KGRC	San Antonio, Texas
		15	KKP	Seattle, Wash.
		100	KOH	Reno, Nev.
		50	KOOS	Marshfield, Ore.
		100	KRE	Berkeley, Calif.
		100	KVL	Seattle, Wash.
		100	KWKC	Kansas City, Mo.
		100	KZM	Hayward, Calif.
		100	WBBL	Richmond, Va.
		100	WCBM	Baltimore, Md.
		100	WELK	Philadelphia, Pa.
		100	WFBJ	Collegeville, Minn.
		500	WGL	Ft. Wayne, Ind.
		100	WHBD	Bellefontaine, Ohio
		100	WHBQ	Memphis, Tenn.
		1,000	WHDH	Calumet, Mich.
		100	WIBM	Jackson, Mich.
		50	WJBK	Ypsilanti, Mich.
		2,500	WJBO	New Orleans, La.
		100	WMBO	Auburn, N. Y.
		50	WRAK	Erie, Pa.
		100	WRBT	Wilmington, N. C.
		100	WRJN	Racine, Wis.
		50	WSVS	Buffalo, N. Y.
220.4	1,360	500	KFBB	Havre, Mont.
		250	KGB	San Diego, Calif.
		250	KGIR	Butte, Mont.
		500	WGES	Chicago
		500	WJKS	Gary, Ind.
		500	WLEX	Lexington, Mass.
		500	WMAF	South Dartmouth, Mass.
		300	WQBC	Utica, Miss.
222.1	1,350	1,000	KWK	St. Louis, Mo.
		250	WBNY	New York, N. Y.
		250	WCDA	New York, N. Y.
		250	WKBQ	New York, N. Y.
		250	WMSG	New York, N. Y.
223.7	1,340	50	KFPW	Siloam Springs, Ark.
		500	KMO	Tacoma, Wash.
		500	WSPD	Toledo, Ohio
225.4	1,330	1,000	KSCJ	Sioux City, Iowa
		500	WCAC	Storrs, Conn.
		500	WDRC	New Haven, Conn.
		500	WSAI	Cincinnati, Ohio
		1,000	WTAQ	Eau Claire, Wis.
227.1	1,320	250	KGHB	Honolulu, H. I.
		250	KGHF	Pueblo, Colo.
		250	KID	Idaho Falls, Idaho
		250	KGIQ	Twin Falls, Idaho
		1,000	WADC	Akron, Ohio
		500	WSMB	New Orleans, La.
228.9	1,310	100	KFBK	Sacramento, Calif.
		100	KFGQ	Boone, Iowa
		10	KFIU	Juneau, Alaska
		100	KFJY	Fort Dodge, Iowa
		15	KFPL	Dublin, Texas
		15	KFPM	Greenville, Texas
		100	KFUP	Denver, Colo.
		50	KFXJ	Edgewater, Colo.
		100	KFXR	Okla. City, Okla.
		100	KGEZ	Kalispell, Mont.
		50	KGFW	Ravenna, Neb.
		50	KGHG	McGehee, Ark.
		50	KMED	Medford, Ore.
		50	KRMD	Shreveport, La.
		100	KTSL	Shreveport, La.
		100	KWCR	Cedar Rapids, Iowa
		50	WAGM	Royal Oak, Mich.
		100	WBOW	Terre Haute, Ind.
		100	WBRE	Wilkes-Barre, Pa.
		100	WCLS	Joliet, Ill.
		100	WDAH	El Paso, Texas
		100	WJAC	Johnstown, Pa.
288.9	1,310	200	WEBR	Buffalo, N. Y.
		100	WEHS	Evanston, Ill.
		100	WFBG	Altoona, Pa.
		100	WFDF	Flint, Mich.
		50	WFKD	Frankford, Pa.
		15	WGAL	Lancaster, Pa.
		100	WGH	Newport News, Va.
		100	WHBP	Johnstown, Pa.
		100	WHFC	Chicago
		100	WIBU	Poynette, Wis.
		50	WJAK	Marion, Ind.
		100	WKAV	Laconia, N. H.
		100	WKBB	Joliet, Ill.
		10	WKBC	Birmingham, Ala.
		50	WKBI	Chicago
		100	WKBS	Galesburg, Ill.
		50	WLBC	Muncie, Ind.
		100	WLBO	Galesburg, Ill.
		100	WMBL	Lakeland, Fla.
		100	WNAT	Philadelphia, Pa.
		100	WNBH	New Bedford, Mass.
		50	WNBJ	Knoxville, Tenn.
		15	WOBT	Union City, Tenn.
		100	WOL	Washington, D. C.
		100	WRAW	Reading, Pa.
		100	WRK	Hamilton, Ohio
		100	WSAJ	Grove City, Pa.
		100	WSMD	Salisbury, Md.
230.6	1,300	100	KFH	Wichita, Kan.
		500	KFJR	Portland, Ore.
		1,000	KGEF	Los Angeles, Calif.
		750	KTBI	Los Angeles, Calif.
		500	KTBR	Portland, Ore.
		1,000	WBBR	Rossville, N. Y.
		500	WEVD	Woodhaven, N. Y.
		1,000	WHAP	Carlstedt, N. J.
		500	WHAZ	Troy, N. Y.
		2,500	WIBW	Topeka, Kan. (day)
		1,000	WIBW	Topeka, Kan. (night)
232.4	1,290	1,000	KDYL	Salt Lake City, Utah
		1,000	KFUL	Galveston, Texas (day)
		500	KFUL	Galveston, Texas (night)
		50	KLCN	Blytheville, Ark.
		1,000	KTSA	San Antonio, Texas
		1,000	WJAS	Pittsburgh, Pa.
		50	WNBZ	Saranac Lake, N. Y.
234.2	1,280	500	WCAM	Camden, N. J.
		500	WCAP	Asbury Park, N. J.
		1,000	WDAY	Fargo, N. D.
		2,500	WDOD	Chattanooga, Tenn. (day)
		1,000	WDOD	Chattanooga, Tenn. (night)
		1,000	WEBC	Superior, Wis.
		500	WOAX	Trenton, N. J.
		500	WRR	Dallas, Texas
236.1	1,270	1,000	KFUM	Colorado Springs, Colo.
		50	KGCA	Decorah, Iowa
		1,000	KOL	Seattle, Wash.
		1,000	KTW	Seattle, Wash.
		100	KWLC	Decorah, Iowa
		500	WASH	Grand Rapids, Mich.
		250	WFBR	Baltimore, Md.
		1,000	WSDU	New Orleans, La.
		500	WEAI	Ithaca, N. Y.
		500	WOOD	Grand Rapids, Mich
238	1,260	1,000	KOIL	Council Bluffs, Iowa
		100	KRGV	Harlington, Texas.
		500	KWWG	Brownsville, Texas
		1,000	WJAX	Jackonsville, Fla.
		500	WLBW	Oil City, Pa.
239.9	1,250	1,000	KIDO	Boise, Idaho
		1,000	KFMX	Northfield, Minn.
		1,000	KFOX	Long Beach, Calif.
		500	KXL	Portland, Ore.
		1,000	WAAM	Newark, N. J. (night)
		2,000	WAAM	Newark, N. J. (day)
		1,000	WCAL	Northfield, Minn.
		250	WGCP	Newark, N. J.
		500	WLB	Minneapolis, Minn.
		1,000	WODA	Newark, N. J.
		1,000	WRHM	Fridley, Minn.
241.8	1,240	1,000	KTAT	Fort Worth, Texas
		750	WGHP	Fraser, Mich.
		1,000	WJAD	Waco, Texas
		1,000	WQAM	Miami, Fla.
243.8	1,230	100	KFIO	Spokane, Wash.
		100	KFQD	Anchorage, Alaska.
		500	KGGM	Albuquerque, N. M.
		1,000	KYA	San Francisco, Calif.
		1,000	WBIS	Boston, Mass. (day)
		1,000	WFBM	Indianapolis, Ind.
		1,000	WNAC	Boston, Mass. (day)
		500	WNAC	Boston, Mass. (night)
		500	WPSC	State College, Pa.
		500	WSBT	South Bend, Ind.
245.8	1,220	1,000	KFKU	Lawrence, Kan.
		500	WCAD	Canton, N. Y.
		500	WCAE	Pittsburgh, Pa.
		1,000	WREN	Lawrence, Kan.
247.8	1,210	100	KDLR	Devils Lake, N. D.
		250	KFOR	Lincoln, Neb.
		100	KFVS	Cape Girardeau, Mo.
		100	KGCR	Brookings, S. D.
		100	KPCB	Seattle, Wash.
		100	KPQ	Seattle, Wash.
		100	KWEA	Shreveport, La.
		100	WBAX	Wilkes-Barre, Pa.
		100	WCBS	Springfield, Ill.
		100	WCOH	Greenville, N. Y.
		100	WCRW	Chicago, Ill.
		100	WDWF	Cranston, R. I.
		100	WEBQ	Harrisburg, Ill.
247.8	1,210	100	WEBE	Cambridge, Ohio
		50	WEBQ	Harrisburg, Ill.
		100	WEDC	Chicago, Ill.
		100	WGBB	Freeport, N. Y.
		100	WGCM	Gulfport, Miss.
		100	WHBF	Rock Island, N. Y.
		100	WHBU	Anderson, Ind.
		100	WIBA	Madison, Wis.
		100	WINR	Bayshore, N. Y.
		100	WJBL	Redbank, N. J.
		100	WJBU	Lewisburg, Pa.
		50	WJBY	Gadsden, Ala.
		100	WLBV	Mansfield, Ohio
		50	WLCI	Ithaca, N. Y.
		100	WLSI	Cranston, R. I.
		50	WMAN	Columbus, Ohio
		100	WMBG	Richmond, Va.
		100	WMBR	Tampa, Fla.
		25	WOCL	Jamestown, N. Y.
		100	WOMT	Manitowoc, Wis.
		100	WPAW	Pawtucket, R. I.
		100	WRBQ	Greenville, Miss.
		100	WRBU	Gastonia, N. C.
		100	WSBC	Chicago, Ill.
		100	WSIX	Springfield, Tenn.
		50	WTAX	Streator, Ill.
		1,500	WTAZ	Richmond, Va.
249.9	1,200	100	KFHA	Gunnison, Colo.
		100	KFJB	Marshalltown, Iowa
		15	KFKZ	Kirksville, Mo.
		100	KFWC	Ontario, Calif.
		100	KFWF	St. Louis, Mo.
		100	KGCU	Mandan, N. D.
		50	KGDE	Fergus Falls, Minn.
		15	KGDY	Oldham, S. D.
		50	KGEK	Yuma, Colo.
		100	KGEW	Fort Morgan, Colo.
		50	KGFK	Hallock, Minn.
		50	KGY	Lacey, Wash. (day)
		10	KGY	Lacey, Wash. (night)
		100	KMJ	Fresno, Calif.
		50	KPPC	Pasadena, Calif.
		100	KSMR	Santa Monica, Calif.
		100	KVOS	Bellingham, Wash.
		100	KWG	Stockton, Calif.
		100	KXO	El Centro, Calif.
		100	WABI	Bangor, Maine
		100	WABZ	New Orleans, La.
		100	WBBW	Norfolk, Va.
		75	WBBY	Charleston, S. C.
		100	WBBZ	Ponca City, Okla.
		100	WCAI	Rapid City, S. D.
		100	WCAX	Burlington, Vt.
		100	WCLO	Kenosha, Wis.
		100	WEPS	Gloucester, Mass.
		50	WFBC	Knoxville, Tenn.
		100	WFBE	Cincinnati, Ohio

Meters	Kilocycles	Watts	Call Signal	Location
249.9	1,200	10	WHBC	Canton, Ohio
		100	WHBY	West De Pere, Wis.
		100	WIBX	Utica, N. Y.
		250	WIL	St. Louis, Mo. (day)
		100	WIL	St. Louis, Mo. (night)
		100	WJBC	LaSalle, Ill.
		100	WJBL	Decatur, Ill.
		30	WJBW	New Orleans, La.
		100	WKBE	Webster, Mass.
		100	WKJC	Lancaster, Pa.
		30	WLAP	Okalona, Ky.
		250	WLBG	Petersburg, Va. (day)
		100	WLBG	Petersburg, Va. (night)
		250	WMT	Waterloo, Iowa (day)
		100	WMT	Waterloo, Iowa (night)
		100	WNBO	Washington, Pa.
		5	WNBW	Carbondale, Pa.
		10	WNBX	Springfield, Vt.
		100	WPRC	Harrisburg, Pa.
		100	WRAF	La Porte, Ind.
		50	WRBL	Columbus, Ga.
		100	WWAE	Hammond, Ind.
252	1,190	500	WICC	Easton, Conn.
		5,000	WOIA	San Antonio, Tex.
254.1	1,180	5,000	KEX	Portland, Ore.
		10,000	KOB	State College, N. M.
		500	WGBS	Astoria, L. I.
		500	WHDI	Minneapolis, Minn.
256.3	1,170	500	KEJK	Beverly Hills, Calif.
		5,000	KTNT	Muscatine, Iowa
		10,000	WCAU	Philadelphia, Pa.
258.5	1,160	10,000	WOWO	Fort Wayne, Ind.
		250	WWVA	Wheeling, W. Va.
260.7	1,150	5,000	WHAM	Rochester, N. Y.
263	1,140	5,000	KVOO	Tulsa, Okla.
		1,000	WAPI	Birmingham, Ala.
265.3	1,130	5,000	KSL	Salt Lake City, Utah
		20,000	WJJD	Mooseheart, Ill.
		1,000	WOV	New York, N. Y.
267.7	1,120	500	KFSG	Los Angeles, Calif.
		500	KMIC	Inglewood, Calif.
		50	KRSC	Seattle, Wash.
		500	KUT	Austin, Texas
		500	WBAK	Harrisburg, Pa.
		500	WCOA	Pensacola, Fla.
		250	WDEL	Wilmington, Del. (night)
		350	WDEL	Wilmington, Del. (day)
		250	WHAD	Milwaukee, Wis.
		250	WISN	Milwaukee, Wis.
		500	WTAW	College Station, Texas.
270.1	1,110	2,000	KSOO	Sioux Falls, S. D.
		1,000	WRVA	Richmond, Va.
272.6	1,100	50	KGDM	Stockton, Calif.
		100	KJBS	San Francisco, Calif.
		5,000	WLWL	New York, N. Y.
		5,000	WPG	Atlantic City, N. J.
275.1	1,000	5,000	KMOX	St. Louis, Mo.
277.6	1,080	10,000	WBT	Charlotte, N. C.
		5,000	WCBD	Zion, Ill.
		5,000	WMBI	Chicago, Ill.
280.2	1,070	100	KJBS	San Francisco, Calif.
		300	WAAT	Jersey City, N. J.
		50	WCAZ	Carthage, Ill.
		100	WDZ	Tuscola, Ill.
		1,000	WEAR	Cleveland, Ohio
		3,500	WTAM	Cleveland, Ohio
282.8	1,060	500	KWJJ	Portland, Ore.
		10,000	WBAL	Baltimore, Md.
		1,000	WJAG	Norfolk, Neb.
		50,000	WTIC	Hartford, Conn. (Temporarily assigned to 250W, 499.7m-600kc)
285.5	1,050	5,000	KFKB	Milford, Kan.
		5,000	KNX	Hollywood, Calif.
		10,000	KRLD	Dallas, Texas
288.3	1,040	10,000	KTHS	Hot Springs, Ark.
		1,000	WKAR	East Lansing, Mich.
		1,000	WKEN	Buffalo, N. Y.
293.9	1,020	10,000	KFKX	Chicago, Ill.
		10,000	KYW	Chicago, Ill. (day)
		5,000	KYW	Chicago, Ill. (night)
		500	KYWA	Chicago
		250	WRAX	Philadelphia
296.9	1,010	500	KGGF	Picker, Okla.
		500	KQW	San Jose, Calif.
		250	WHN	New York, N. Y.
		250	WSIS	Sarasota, Fla.
		500	WNAD	Norman, Okla.
		250	WPAP	New York, N. Y.
		250	WQAO	New York, N. Y.
		250	WRNY	New York, N. Y.
299.8	1,000	250	KGFH	Glendale, Calif.
		1,000	KPLA	Los Angeles, Calif.
		5,000	WHO	Des Moines, Iowa
		5,000	WOC	Davenport, Iowa
302.8	990	15,000	WBZ	Springfield, Mass.
		500	WBZA	Boston, Mass.
305.9	980	50,000	KDKA	Pittsburgh, Pa.
309.1	970	5,000	KJR	Seattle, Wash.
		1,500	WCFL	Chicago, Ill.
315.6	950	1,000	KFWB	Los Angeles, Calif.
		500	KGHL	Billings, Mont.
		2,500	KMBC	Independence, Mo. (day)
		1,000	KMBC	Independence, Mo. (night)
		1,000	KPSN	Pasadena, Calif.
		1,000	WHB	Kansas City, Mo. (day)
		500	WHB	Kansas City (night)
		500	WRC	Washington, D. C.
319	940	250	KFEL	Denver, Colo.
		250	KFKX	Denver, Colo.
		500	KGU	Honolulu, T. H.
		1,000	KOIN	Portland, Ore.
		500	WCSH	Portland, Me.
		1,000	WFIW	Hopkinsville, Ky.
		750	WHA	Madison, Wis.
322.4	930	500	KFWI	San Francisco, Calif.
		500	KFWM	Oakland, Calif.
		1,000	KGBZ	York, Neb. (day)
		500	KGBZ	York, Neb. (night)
		500	KMA	Shenandoah, Iowa
		500	WBRC	Birmingham, Ala.
		500	WDBJ	Roanoke, Va.
		50	WIBG	Elkins Park, Pa.
325.9	920	1,000	KOMO	Seattle, Wash.
		1,000	KPRC	Houston, Texas
		500	WAAF	Chicago, Ill.
		1,000	WWJ	Detroit, Mich.
333.1	900	500	KGBU	Ketchikan, Ala.
		1,000	KHJ	Los Angeles, Calif.
		250	KSEI	Pocatello, Idaho
		750	WFBL	Syracuse, N. Y.
		2,500	WFLA	Clearwater, Fla. (day)
		1,000	WFLA	Clearwater, Fla. (night)
		1,000	WKY	Oklahoma City, Okla.
		2,000	WLBL	Stevens Point, Wis.
		750	WMAK	Mortinsville, N. Y.
		2,500	WSUN	Clearwater, Fla. (day)
		1,000	WSUN	Clearwater, Fla. (night)

Vote for Your Favorite Station

WHICH is the most popular broadcasting station? Radio Digest is conducting a poll among its readers to decide that question. By means of your ballots you may help bring honor to the station which gives you the most entertainment and the greatest service.

Read the announcement on page 3, turn to the rules of the contest printed on page 118, then clip the nomination and ballot coupons and send them to the Popular Station Editor, RADIO DIGEST, 510 North Dearborn Street, Chicago, Illinois.

Meters	Kilocycles	Watts	Call Signal	Location
336.9	890	1,000	KFNF	Shenandoah, Iowa (day)
		500	KFNF	Shenandoah, Iowa (night)
		250	KGJF	Little Rock, Ark.
		500	KUSD	Vermilion, S. D.
		500	WGST	Atlanta, Ga.
		400	WJAR	Providence, R. I. (day)
		250	WJAR	Providence, R. I. (night)
		500	WMAZ	Macon, Ga.
		500	WMMN	Fairmont, W. Va. (day)
		250	WMMN	Fairmont, W. Va. (night)
		500	WILL	Urbana, Ill. (day)
		250	WILL	Urbana, Ill. (night)
340.7	880	500	KFKA	Greeley, Colo.
		500	KLX	Oakland, Calif.
		500	KPOF	Denver, Colo.
		1,000	WCOC	Columbus, Miss.
		250	WGBI	Scranton, Pa.
		250	WQAN	Scranton, Pa.
344.6	870	50,000	WENR	Chicago, Ill.
		5,000	WLS	Chicago, Ill.
348.6	860	250	KFQZ	Hollywood, Calif.
		5,000	WABC	New York, N. Y.
		5,000	WBOQ	New York, N. Y.
352.7	850	10,000	KWKH	Shreveport, La.
		500	WWL	New Orleans, La.
361.2	830	12,500	KOA	Denver, Colo.
		1,000	WHDH	Glouster, Mass.
365.6	820	10,000	WHAS	Louisville, Ky.
370.2	810	10,000	WCCO	Minneapolis, Minn.
		500	WPCH	New York, N. Y.
374.8	800	50,000	WBAP	Ft. Worth, Texas
		500	WFAA	Dallas, Texas
379.5	790	7,500	KGO	Oakland, Calif.
		50,000	WGY	Schenectady, N. Y.
384.4	780	500	KELW	Burbank, Calif.
		500	KTM	Santa Monica, Calif.
		250	WBSO	Wellesley Hills, Mass.
		1,000	WMC	Memphis, Tenn. (day)
		500	WMC	Memphis, Tenn. (night)
		500	WPOR	Norfolk, Va.
		500	WTAR	Norfolk, Va.
389.4	770	5,000	KFAB	Lincoln, Neb.
		25,000	WBBM	Chicago, Ill.
394.5	760	1,000	KVI	Tacoma, Wash.
		1,000	WEW	St. Louis, Mo.
		30,000	WJZ	New York, N. Y.
399.8	750	5,000	WJR	Detroit, Mich.
405.2	740	1,000	KMMJ	Clay Center, Neb.
		10,000	WSB	Atlanta, Ga.
416.4	720	25,000	WGN	Chicago, Ill.
		25,000	WLIB	Chicago, Ill.
422.3	710	250	KFVD	Culver City, Calif.
		5,000	WOR	Newark, N. J.
428.3	700	50,000	WLW	Cincinnati, Ohio
440.9	680	5,000	KPO	San Francisco, Calif.
		1,000	WPTF	Raleigh, N. C.
447.5	670	5,000	WMAQ	Chicago, Ill.
454.3	660	500	WAAW	Omaha, Neb.
		50,000	WEAF	Bellmore, N. Y.
461.3	650	5,000	WSM	Nashville, Tenn.
468.5	640	5,000	KFI	Los Angeles, Calif.
		5,000	WAIU	Columbus, Ohio
475.9	630	500	KFRU	Columbus, Ohio
		500	WGBF	Evansville, Ind.
		500	WMAL	Washington, D. C. (day)
		250	WMAL	Washington, D. C. (night)
		1,000	WOS	Jefferson City, Mo. (day)
		500	WOS	Jefferson City, Mo. (night)
483.6	620	1,000	KFAD	Phoenix, Ariz.
		1,000	KGW	Portland, Ore.
		1,000	WDAE	Tampa, Fla.
		1,000	WDBO	Orlando, Fla.
		500	WJAY	Cleveland, Ohio
		500	WLBZ	Bangor, Me. (day)
		250	WLBZ	Bangor, Me. (night)
		2,500	WTMJ	Milwaukee, Wis (day)
		1,000	WTMJ	Milwaukee, Wis. (night)
491.5	610	1,000	KFRC	San Francisco, Calif.
		1,000	WDAF	Kansas City, Mo.
		500	WFAN	Philadelphia, Pa.
		500	WIP	Philadelphia, Pa.
		1,000	WOQ	Kansas City, Mo.
499.7	600	500	KFSD	San Diego, Calif.
		250	WCAO	Baltimore, Md.
		350	WEBW	Beloit, Wis.
		500	WOAN	Lawrenceburg, Tenn.
		1,000	WREC	Memphis, Tenn. (day)
		500	WREC	Memphis, Tenn. (night)
		250	WTIC	Hartford, Conn.
508.2	590	1,000	KHQ	Spokane, Wash.
		500	WCAJ	Lincoln, Neb.
		1,000	WEEI	Boston, Mass.
		1,000	WEMC	Berrien Springs, Mich.
		1,000	WOW	Omaha, Neb.
516.9	580	200	KGFX	Pierre, S. D.
		500	KSAC	Manhattan, Kan.
		500	WKAQ	San Juan, P. R.
		250	WOBU	Charleston, W. Va.
		250	WSAZ	Huntington, W. Va.
		500	WSUI	Iowa City, Iowa
		250	WTAG	Worcester, Mass.
526	570	500	KGKO	Wichita Falls, Tex. (day)
		250	KGKO	Wichita Falls, Tex. (night)
		500	KMTR	Hollywood, Calif.
		500	KUOM	Missoula, Mont.
		500	KXA	Seattle, Wash.
		750	WEAO	Columbus, Ohio
		5,000	WIBO	Chicago, Ill.
		500	WKBN	Youngstown, Ohio
		1,000	WNAX	Yankton, S. D.
		250	WMAC	Cazenovia, N. Y.
		500	WMCA	New York, N. Y.
		500	WNYC	New York, N. Y.
		500	WPCC	Chicago, Ill.
		200	WSMK	Dayton, Ohio
		250	WSYR	Syracuse, N. Y.
		1,000	WWNC	Ashville, N. C.
535.4	560	1,500	KFDM	Beaumont, Texas
		2,500	KFEQ	St. Joseph, Mo.
		1,000	KLZ	Dupont, Colo.
		1,000	KOAC	Corvallis, Ore.
		500	WFI	Philadelphia, Pa.
		1,000	WIOD	Miami Beach, Fla.
		500	WLIT	Philadelphia, Pa.
		500	WMBF	Miami Beach, Fla.
		2,000	WNOX	Knoxville, Tenn. (day)
		1,000	WNOX	Knoxville, Tenn. (night)
		3,500	WOI	Ames, Iowa
545.1	550	1,000	KFDY	Brookings, S. D.
		500	KFJM	Grand Forks, N. D.
		1,000	KFUO	St. Louis, Mo. (day)
		500	KFUO	St. Louis, Mo. (night)
		500	KFYR	Bismarck, N. D.
		500	KSD	St. Louis, Mo.
		500	KTAB	Oakland, Calif.
		500	WEAN	Providence, R. I.
		1,000	WGR	Buffalo, N. Y.
		500	WKRC	Cincinnati, Ohio

State and City Index With New Waves

Alabama

	Call	Meters	Kc.	Watts
Birmingham	WAPI	263	1,140	5,000
	WBRC	322.4	930	500
	WKBC	228.9	1,310	10
Gadsden	WJBY	247.8	1,210	50
Montgomery	WIBZ	199.9	1,500	15

Arizona

Flagstaff	KFXY	211.1	1,420	100
Phoenix	KFAD	483.6	620	1,000
	KOY	215.7	1,390	500
Prescott	KPJM	199.9	1,500	100
Tucson	KGAR	218.8	1,370	100

Arkansas

Blytheville	KLCN	232.4	1,290	50
Fayetteville	KUOA	215.7	1,390	1,000
Hot Springs	KTHS	288.3	1,040	10,000
Little Rock	KGHI	199.9	1,500	100
	KGJF	336.9	890	250
	KLRA	215.7	1,390	1,000
McGehee	KGHG	228.9	1,310	50
Siloam Springs	KFPW	223.7	1,340	50

California

Berkeley	KRE	218.8	1,370	100
Beverly Hills	KEJK	256.3	1,170	500
Burbank	KELW	384.4	780	500
Culver City	KFVD	422.3	710	250
El Centro	KXO	249.9	1,200	100
Fresno	KMJ	249.9	1,200	100
Holy City	KFQU	211.1	1,420	100
Glendale	KGFH	299.8	1,000	250
Long Beach	KFOX	239.9	1,250	1,000
	KGER	218.8	1,370	100
Hayward	KZM	218.8	1,370	100
Hollywood	KFQZ	348.6	860	250
	KFWB	315.6	950	1,000
	KMTR	526	570	500
	KNX	285.5	1,050	5,000
Inglewood	KMIC	267.7	1,120	500
Los Angeles	KFI	468.5	640	5,000
	KFSG	267.7	1,120	500
	KGEF	230.6	1,300	1,000
	KGFJ	211.1	1,420	100
	KHJ	333.1	900	1,000
	KPLA	299.8	1,000	1,000
	KTBI	230.6	1,300	750
Oakland	KFWM	322.4	930	500
	KGO	379.5	790	7,500
	KLS	208.2	1,440	250
	KLX	340.7	880	500
	KTAB	545.1	550	500
Ontario	KFWC	249.9	1,200	100
Pasadena	KPPC	249.9	1,200	50
	KPSN	315.6	950	1,000
Sacramento	KFBK	228.9	1,310	100
San Diego	KFSD	499.7	600	500
San Francisco	KFRC	491.5	610	1,000
	KFWI	322.4	930	500
	KGB	220.4	1,360	250
	KGTT	211.1	1,420	50
	KJBS	280.2	1,070	100
	KPO	440.4	680	5,000
	KYA	243.8	1,230	1,000
San Jose	KQW	296.9	1,010	500
Santa Ana	KWTC	199.9	1,500	100
Santa Barbara	KDB	199.9	1,500	100
Santa Maria	KSMR	249.9	1,200	100
Santa Monica	KTM	384.4	780	500
Stockton	KGDM	272.6	1,200	50 Day
	KWG	249.9	1,200	100
Westminster	KPWF	201.6	1,490	5,000 to 10,000

Colorado

Colorado Springs	KFUM	236.1	1,270	1,000
Denver	KFEL	319	940	250
	KFUP	228.9	1,310	100
	KFXF	319	940	250
	KLZ	535.4	560	1,000
	KOA	361.2	830	12,500
	KPOF	340.7	880	500
Edgewater	KFXJ	228.9	1,310	50
Fort Morgan	KGEW	249.9	1,200	100
Greeley	KFKA	340.7	880	500
Gunnison	KFHA	249.9	1,200	50
Pueblo	KGHA	249.9	1,200	50
	KGHF	227.1	1,320	250
Trinidad	KGIW	211.1	1,420	100
Yuma	KGEK	249.9	1,200	50

Connecticut

Easton	WICC	252	1,190	500
Hartford	WTIC	499.7	600	250
Storrs	WCAC	499.7	600	250
New Haven	WDRC	225.4	1,330	500

Delaware

Wilmington	WDEL	267.7	1,120	350d / 250n
	WILM	211.1	1,420	100

District of Columbia

Washington	NAA	434.5	690	1,000
	WMAL	475.9	630	500d / 250n
	WJSV	205.4	1,460	10,000
	WRC	315.6	950	500
	WOL	228	1,310	100

Florida

Clearwater	WFLA	333.1	900	2,500d / 1,000n
Gainesville	WRUF	204	1,470	5,000
Jacksonville	WJAX	238	1,260	1,000
Lakeland	WMBL	228.9	1,310	100
Miami	WQAM	241.8	1,240	1,000
Miami Beach	WIOD	535.4	560	1,000
	WMBF	535.4	560	500
Orlando	WDBO	483.6	620	1,000
Pensacola	WCOA	267.7	1,120	500
Sarasota	WSIS	296.9	1,010	250
St. Petersburg	WSUN	333.1	900	2,500d / 1,000n
Tampa	WDAE	483.6	620	1,000
	WMBR	247.8	1,210	100

Georgia

Atlanta	WGST	336.9	890	500d / 250n
	WSB	405.2	740	1,000
Columbus	WRBL	249.9	1,200	50
Macon	WMAZ	336.9	890	500
Toccoa	WTFI	206.8	1,450	250

Idaho

	Call	Meters	Kc.	Watts
Boise	KIDO	239.9	1,250	1,000
Jerome	KFXD	211.1	1,420	50
Idaho Falls	KID	227.1	1,320	250
Pocatello	KSEI	333.1	900	250
Twin Falls	KGIQ	227.1	1,320	250

Illinois

Carthage	WCAZ	280.2	1,070	50
Chicago	KFKX	293.9	1,020	5,000
	KYW	293.9	1,020	10,000
	KYWA	239.9	1,020	500
	WAAF	325.9	920	500
	WBBM	389.4	770	25,000
	WCFL	309.1	970	1,500
	WCRW	247.8	1,210	100
	WEDC	247.8	1,210	100
	WENR	344.6	870	50,000
	WGES	220.4	1,360	500
	WGN	416.4	720	15,000
	WHFC	228.9	1,310	100
	WIBO	526	570	5,000
	WJAZ	202.6	1,480	5,000
	WJJD	265.3	1,130	20,000
	WKBI	228.9	1,310	50
	WLIB	416.4	720	15,000
	WLS	344.6	870	5,000
	WMAQ	447.5	670	5,000
	WMBI	277.6	1,080	5,000
	WORD	202.6	1,480	5,000
	WPCC	526	570	500
	WSBC	247.8	1,210	100
Decatur	WJBL	249.9	1,200	100
Evanston	WEHS	228.9	1,310	100
Galesburg	WKBS	228.9	1,310	100
	WLBO	228.9	1,310	100
Harrisburg	WEBO	247.8	1,210	100
Joliet	WCLS	228.9	1,310	100
	WKBB	228.9	1,310	100
La Salle	WJBC	249.9	1,200	100
Peoria Heights	WMBD	208.2	1,440	1,000d / 500n
Quincy	WTAD	208.2	1,440	500
Rockford	KFLV	212.6	1,410	500
Rock Island	WHBF	247.8	1,210	100
Springfield	WCBS	247.8	1,210	100
Streator	WTAX	247.8	1,210	50
Tuscola	WDZ	280.2	1,070	100
Urbana	WILL	336.9	890	500d / 250n
Zion	WCBD	277.6	1,080	5,000

Indiana

Anderson	WHBU	247.8	1,210	100
Culver	WCMA	214.2	1,400	500
Evansville	WGBF	475.9	630	500
Ft. Wayne	WGL	218.8	1,370	100
	WOWO	258.5	1,160	10,000
Gary	WJKS	220.4	1,360	500
Hammond	WWAE	249.9	1,200	100
Indianapolis	WFMB	243.8	1,230	1,000
	WKBF	214.2	1,400	500
La Porte	WRAF	249.9	1,200	100
Marion	WJAK	228.9	1,310	50
Muncie	WLBC	228.9	1,310	50
So. Bend	WSBT	243.8	1,230	500
Terre Haute	WBOW	228.9	1,310	100

Iowa

Ames	WOI	535.4	560	3,500
Boone	KFGQ	228.9	1,310	100
Cedar Rapids	KWCR	228.9	1,310	100
Clarinda	KSO	217.3	1,380	500
Council Bluffs	KOIL	238	1,260	1,000
Davenport	WOC	299.8	1,000	5,000
Decorah	KGCA	236.1	1,270	50
	KWLC	236.1	1,270	100
Des Moines	WHO	299.8	1,000	5,000
Fort Dodge	KFJY	228.9	1,310	100
Iowa City	WSUI	516.9	580	500
Marshalltown	KFJB	249.9	1,200	100
Muscatine	KTNT	256.3	1,170	5,000
Ottumwa	WIAS	211.1	1,420	100
Red Oak	KICK	211.1	1,420	100
Shenandoah	KFNF	336.9	890	500
	KMA	336.9	890	500
Sioux City	KSCJ	225.4	1,330	1,000
Waterloo	WMT	249.9	1,200	250d / 100n

Kansas

Concordia	KGCN	211.1	1,420	50
Lawrence	KFKU	245.6	1,220	1,000
	WREN	245.6	1,220	1,000
Manhattan	KSAC	516.9	580	500
Milford	KFKB	285.5	1,050	5,000
Topeka	WIBW	230.6	1,300	2,500d / 1,000n
Wichita	KFH	230.6	1,300	500

Kentucky

Hopkinsville	WFIW	319	940	1,000
Louisville	WHAS	365.6	820	10,000
	WLAP	249.9	1,200	30

Louisiana

New Orleans	WABZ	249.9	1,200	100
	WDSU	236.1	1,270	1,000
	WJBO	218.8	1,370	2,500
	WJBW	249.9	1,200	30
	WSMB	227.1	1,320	500
	WWL	352.7	850	500
Shreveport	KTSL	228.9	1,310	100
	KRMD	228.9	1,310	50
	KTBS	206.8	1,450	1,000
	KWEA	247.8	1,210	100
	KWKH	352.7	850	10,000

Maine

Bangor	WABI	249.9	1,200	100
	WLBZ	483.6	620	500d / 250n
Portland	WCSH	319	940	500

Maryland

Baltimore	WBAL	282.8	1,060	10,000
	WCAO	499.7	600	250
	WCBM	218.8	1,370	100
	WFBR	236.2	1,270	250
Cumberland	WTBO	211.1	1,420	50
Salisbury	WSMD	228.9	1,310	100

Massachusetts

	Call	Meters	Kc.	Watts
Boston	WBIS	243.8	1,230	1,000
	WBZA	302.8	990	500
	WEEI	508.2	590	1,000
	WLOE	199.9	1,500	250d / 100n
	WMES	199.9	1,500	50
	WNAC	243.8	1,230	1,000
	WSSH	211.1	1,420	250d / 100n
Fall River	WSAR	206.8	1,450	250
Gloucester	WEPS	249.9	1,200	100
	WHDH	361.2	830	1,000
Lexington	WLEX	220.4	1,360	500
New Bedford	WNBH	228.9	1,310	100
South Dartmouth	WMAF	220.4	1,360	500
Springfield	WBZ	302.8	990	15,000
Wellesley Hills	WBSO	284.4	780	250
Worcester	WTAG	516.9	580	250
	WORC	249.9	1,200	100

Michigan

Battle Creek	WKBP	211.1	1,420	50
Bay City	WBCM	212.6	1,410	500
Berrien Springs	WEMC	508.2	590	1,000
Calumet	WHDF	218.8	1,370	1,000
Detroit	WAFD	199.9	1,500	100
	WJR	399.8	750	5,000
	WMBC	211.1	1,420	100
	WWJ	325.9	920	1,000
East Lansing	WKAR	288.3	1,040	1,000
Flint	WFDF	228.9	1,310	100
Grand Rapids	WASH	236.1	1,270	500
	WOOD	236.1	1,270	500
Jackson	WIBM	218.8	1,370	100
Lapeer	WMPC	199.9	1,500	100
Ludington	WKBZ	199.9	1,500	50
Mt. Clemens	WGHP	241.8	1,240	750
Royal Oak	WAGM	228.9	1,310	50
Ypsilanti	WJBK	218.8	1,370	50

Minnesota

Collegeville	WFBJ	218.8	1,370	100
Fergus Falls	KGDE	249.9	1,200	50
Hallock	KGFK	249.9	1,200	50
Minneapolis	WCCO	370.2	810	10,000
	WGDY	215.7	1,390	1,000
	WHDI	254.1	1,180	500
	WLB	239.9	1,250	500
	WRHM	239.9	1,250	1,000
Northfield	KFMX	239.9	1,250	1,000
	WCAL	239.9	1,250	1,000
St. Paul	KSTP	205.4	1,460	10,000

Mississippi

Columbus	WCOC	340.7	880	1,000
Greenville	WRBQ	247.8	1,210	100
Gulfport	WGCM	247.8	1,210	100
Hattiesburg	WRBJ	199.9	1,500	10
Utica	WQBC	220.4	1,360	300

Missouri

Cape Girardeau	KFVS	247.8	1,210	100
Columbia	KFRU	475.9	630	500
Jefferson City	WOS	475.9	630	1,000d / 500n
Joplin	WMBH	211.1	1,420	100
Kansas City	KMBC	315.6	950	2,500d / 1,000n
	KWKC	218.8	1,370	100
	WDAF	491.5	610	1,000
	WHB	315.6	950	500
	WLBF	211.1	1,420	100
	WOQ	491.5	610	1,000
Kirksville	KFKZ	249.9	1,200	15
St. Joseph	KFEQ	535.4	560	2,500
	KGBX	218.8	1,370	100
St. Louis	KFUO	545.1	550	1,000d / 500n
	KFWF	249.9	1,200	100
	KMOX	275.1	1,090	5,000
	KSD	545.1	550	500
	KWK	222.1	1,350	1,000
	WEW	394.5	760	1,000
	WIL	249.9	1,200	250d / 100n

Montana

Billings	KGHL	315.6	950	250
Butte	KGIR	220.4	1,360	250
Havre	KFBB	220.4	1,360	500
Kalispell	KGEZ	228.9	1,310	100
Missoula	KGHD	211.1	1,420	50
	KUOM	526	570	500
Vida	KGCX	211.1	1,420	10

Nebraska

Clay Center	KMMJ	405.2	740	1,000
Lincoln	KFAB	389.4	770	5,000
	KFOR	247.8	1,210	250
Lincoln	WCAJ	508.2	590	500
Norfolk	WJAG	282.8	1,060	1,000
Omaha	WAAW	454.3	660	500
	WOW	508.2	590	1,000
Ravenna	KGFW	288.9	1,310	50
York	KGBZ	322.4	930	1,000d / 500n

New Hampshire

Laconia	WKAV	228.9	1,310	100
Tilton	WBRL	209.7	1,430	500

Nevada

Reno	KOH	218.8	1,370	100

New Jersey

Asbury Park	WCAP	234.2	1,280	500
Atlantic City	WPG	272.6	1,100	5,000
Camden	WCAM	234.2	1,280	500
Elizabeth	WIBS	206.8	1,450	250
Fort Lee	WBMS	206.8	1,450	250
Hoboken	WPCH	370.2	810	500
Jersey City	WAAT	280.2	1,070	300
	WKBO	206.8	1,450	250
Newark	WAAM	239.9	1,250	2,000d / 1,300n
	WGCP	239.9	1,250	250
	WNJ	206.8	1,450	250
	WOR	422.3	710	5,000
Palisade	WPAP	296.9	1,010	250
	WQAO	296.9	1,010	250
Paterson	WODA	239.9	1,250	1,000
Red Bank	WJBI	247.8	1,210	100
Trenton	WOAX	234.2	1,280	500

New Mexico

	Call	Meters	Kc.	Watts
Albuquerque	KGGM	243.6	1,230	500
Raton	KGFL	218.8	1,370	50
State College	KOB	254.1	1,180	10,000

New York

Auburn	WMBO	218.8	1,370	100
Bay Shore	WINR	247.8	1,210	100
Binghamton	WNBF	199.9	1,500	50
Brooklyn	WBBC	214.2	1,400	500
	WLTH	214.2	1,400	500
	WMBQ	199.9	1,500	100
	WSDA	214.2	1,400	500
	WSGH	214.2	1,400	500
Buffalo	WEBR	228.9	1,310	200
	WGR	545.1	550	750
	WKBW	204	1,470	5,000
	WKEN	288.3	1,040	1,000
	WMAK	333.1	900	750
	WSVS	218.8	1,370	50
Canton	WCAD	245.6	1,220	500
Cazenovia	WMAC	526	570	250
Coney Island	WCGU	214.2	1,400	500
Freeport	WGBB	247.8	1,210	100
Ithaca	WEAI	236.1	1,270	500
	WLCI	247.8	1,210	50
Jamaica	WMRJ	211.1	1,420	10
Jamestown	WOCL	247.8	1,210	25
Long Beach	WCLB	199.9	1,500	100
Long Island	WLBX	199.9	1,500	100
New York City	WABC	348.6	860	5,000
	WBNY	222.1	1,350	250
	WCDA	222.1	1,350	250
	WEAF	454.3	660	50,000
	WGBS	254.1	1,180	500
	WHAP	230.1	1,300	1,000
	WHN	296.9	1,010	250
	WHPF	211.1	1,420	10
	WJZ	394.5	760	30,000
	WKBQ	222.1	1,350	250
	WLWL	272.6	1,100	5,000
	WMCA	526	570	500
	WMSG	222.1	1,350	250
	WNYC	526	570	500
	WOV	265.3	1,130	1,000
	WRNY	296.9	1,010	500
Patchogue	WPOE	211.1	1,420	30
Peekskill	WOKO	208.2	1,440	500
Richmond Hill	WBOQ	348.6	860	5,000
Rochester	WHAM	260.7	1,150	5,000
	WHEC	208.2	1,440	500
	WNBQ	199.9	1,500	15
Rossville	WBBR	230.6	1,300	1,000
Saranac Lake	WNBZ	232.4	1,290	50
Schenectady	WGY	379.5	790	50,000
So. Yonkers	WCOH	247.8	1,210	100
Syracuse	WFBL	333.1	900	750
	WSYR	526	570	250
Troy	WHAZ	230.6	1,300	500
Tupper Lake	WHDL	211.1	1,420	10
Utica	WIBX	249.9	1,200	100
Woodhaven	WEVD	230.6	1,300	500
Woodside	WWRL	199.9	1,500	100

North Carolina

Asheville	WWNC	526	570	1,000
Charlotte	WBT	277.6	1,080	10,000
Castonia	WRBU	247.8	1,210	100
Greensboro	WNRC	208.2	1,440	500
Raleigh	WPTF	440.9	680	1,000
Wilmington	WRBT	218.8	1,370	100

North Dakota

Bismarck	KFYR	545.1	550	500
Devils Lake	KDLR	247.8	1,210	100
Fargo	WDAY	234.2	1,280	1,000
Grand Forks	KFJM	218.8	1,370	100
Mandan	KGCU	249.9	1,200	100

Ohio

Akron	WADC	227.1	1,320	1,000
	WFJC	206.8	1,450	500
Bellefontaine	WHBD	218.8	1,370	100
Cambridge	WEBE	247.8	1,210	100
Canton	WHBC	249.9	1,200	10
Cincinnati	WFBE	249.9	1,200	100
	WKRC	545.1	550	500
	WLW	428.3	700	50,000
	WSAI	225.4	1,330	500
Cleveland	WEAR	280.2	1,070	1,000
	WHK	215.7	1,390	1,000
	WJAY	483.6	620	500
	WTAM	280.2	1,070	3,500
Columbus	WAIU	468.5	640	5,000
	WCAH	209.7	1,430	500
	WEAO	526	570	750
	WMAN	247.8	1,210	50
Dayton	WSMK	526	570	200
Hamilton	WRK	228.9	1,310	100
Mansfield	WJW	247.8	1,210	100
Middletown	WSRO	211.1	1,420	100
Springfield	WCSO	217.3	1,380	500
Steubenville	WIBR	211.1	1,420	50
Toledo	WSPD	223.7	1,340	500
Youngstown	WKBN	526	570	500

Oklahoma

Alva	KGFF	211.1	1,420	100
Chickasha	KOCW	214.2	1,400	500d / 250n
Enid	KCRC	218.8	1,370	250d / 100n
Norman	WNAD	296.9	1,010	500
Oklahoma City	KFJF	204	1,470	5,000
	KFXR	228.9	1,310	100
	KGFG	218.8	1,370	100
	WKY	333.1	900	1,000
Picher	KGGF	296.9	1,010	500
Ponca City	WBBZ	249.9	1,200	100
Tulsa	KVOO	263	1,140	5,000

Oregon

Astoria	KFJI	218.8	1,370	100
Corvallis	KOAC	535.4	560	1,000
Eugene	KORE	211.1	1,420	100
Marshfield	KOOS	218.8	1,370	50
Medford	KMED	228.9	1,310	50
Portland	KEX	254.1	1,180	5,000
	KFEC	218.8	1,370	50
	KFIF	211.1	1,420	100
	KFJR	230.6	1,300	500
	KGW	483.6	620	1,000
	KOIN	319	940	1,000
	KTBR	230.6	1,300	500
	KWBS	199.9	1,500	15
	KWJJ	282.8	1,060	500
	KXL	239.9	1,250	500

Pennsylvania

	Call	Meters	Kc.	Watts
Allentown	WCBA	208.2	1,440	250
	WSAN	208.2	1,440	250
Altoona	WFBG	228.9	1,310	100
Carbondale	WNBW	249.9	1,200	5
Elkin's Park	WIBG	322.4	930	50
Erie	WEDH	211.1	1,420	30
	WRAK	218.8	1,370	50
Frankford	WFKD	228.9	1,310	50
Grove City	WSAJ	228.9	1,310	100
Harrisburg	WBAK	209.7	1,430	500
	WCOD	249.9	1,200	100
	WHP	209.7	1,430	500
	WPRC	249.9	1,200	100
Johnstown	WJAC	228.9	1,310	100
Lancaster	WGAL	228.9	1,310	15
	WKJC	249.9	1,200	100
Lewisburg	WJBU	247.8	1,210	100
Oil City	WLBW	238	1,260	500
Philadelphia	WCAU	256.3	1,170	10,000
	WELK	218.9	1,370	100
	WFAN	491.5	610	500
	WFI	535.4	560	500
	WHBW	199.9	1,500	100
	WIP	491.5	610	500
	WLIT	535.4	560	500
	WNAT	228.9	1,310	100
	WPEN	199.9	1,500	250n / 100d
	WRAX	239.9	1,020	250
Pittsburgh	KDKA	305.9	980	50,000
	KQV	217.3	1,380	500
	WCAE	245.8	1,220	500
	WJAS	232.4	1,290	1,000
Reading	WRAW	228.9	1,310	100
Scranton	WCBI	340.7	880	250
	WQAN	340.7	880	250
State College	WPSC	243.8	1,230	500
Washington	WNBO	249.9	1,200	100
	WBRE	228.9	1,310	100
Willow Grove	WALK	199.9	1,500	50

Suggestions

RADIO DIGEST welcomes suggestions from its readers at all times for improvements in presenting the log and index to broadcast stations.

Address your letter to Program Editor, RADIO DIGEST, 510 North Dearborn St., Chicago, Ill.

Rhode Island

Cranston	WDWF	247.8	1,210	100
	WLSI	247.8	1,210	100
Newport	WMBA	199.9	1,500	100
Pawtucket	WPAW	247.8	1,210	100
Providence	WEAN	545.1	550	500
	WJAR	336.9	890	250

South Carolina

Charleston	WBBY	240.9	1,200	75

South Dakota

Brookings	KFDY	545.5	550	1,000
	KGCR	247.8	1,210	100
Dell Rapids	KGDA	218.8	1,370	50
Oldham	KGDY	249.9	1,200	15
Pierre	KGFX	516.9	580	200
Rapid City	WCAT	249.9	1,200	100
Sioux Falls	KSOO	270.1	1,110	2,000
Vermilion	KUSD	336.9	890	500
Yankton	WNAX	526	570	1,000

Tennessee

Chattanooga	WDOD	234.2	1,280	2,500d / 1,000n
Knoxville	WFBC	249.9	1,200	50
	WNBJ	223.9	1,310	50
	WNOX	535.4	560	2,000d / 1,000n
Lawrenceburg	WOAN	499.7	600	500
Memphis	WGBC	209.7	1,430	500
	WHBQ	218.8	1,370	100
	WMC	384.4	780	1,000d / 500n
	WNBR	209.7	1,430	500
	WREC	499.7	600	1,000d / 500n
Nashville	WTNT	201.2	1,499	5,000
	WLAC	201.2	1,490	5,000
	WSM	461.3	650	5,000
Springfield	WSIX	247.8	1,210	100
Union City	WOBT	228.9	1,310	15

Texas

	Call	Meters	Kc.	Watts
Abilene	KFYO	211.1	1,420	250d / 100n
Amarillo	KGRS	212.6	1,410	1,000
	WDAG	212.6	1,410	250
Austin	KUT	267.7	1,120	500
Beaumont	KFDM	535.4	560	500
Brownsville	KWWG	238	1,260	500
Brownwood	KGKB	199.9	1,500	100
College Station	WTAW	267.7	1,120	500
Corpus Christi	KGFI	199.9	1,500	100
Dallas	KRLD	288.3	1,040	10,000
	WFAA	374.8	800	500
	WRR	234.2	1,280	500
Dublin	KFPL	228.9	1,310	15
El Paso	WDAH	228.9	1,310	100
Fort Worth	KFJZ	218.8	1,370	100
	KTAT	241.8	1,240	1,000
	WBAP	374.8	800	50,000
Galveston	KFLX	247.8	1,210	100
	KFUL	232.4	1,290	1,000d / 500n
Greenville	KFPM	228.9	1,310	15
Harlingen	KRGV	238	1,260	100
Houston	KPRC	325.9	920	1,000
	KTUE	211.1	1,420	5
Richmond	KGHX	199.9	1,500	50
	KGKL	218.8	1,370	100
San Antonio	KGCI	218.8	1,370	100
	KGRC	218.8	1,370	100
	KTAP	211.1	1,420	100
	KTSA	232.4	1,290	1,000
	WOAI	252	1,190	5,000
Waco	WJAD	241.8	1,240	1,000
Wichita Falls	KGKO	526	570	500d / 250n

Utah

Ogden	KFUR	218.8	1,370	50
Salt Lake City	KDYL	232.4	1,290	1,000
	KSL	265.3	1,130	5,000

Vermont

Burlington	WCAX	249.9	1,200	100
Springfield	WNBX	249.9	1,200	10

Virginia

Newport News	WGH	228.9	1,310	100
Norfolk	WBBW	249.9	1,220	100
	WPOR	384.4	780	500
	WTAR	384.4	780	500
Petersburg	WLBG	249.9	1,200	250d / 100n
Richmond	WBBL	218.3	1,370	100
	WMBG	247.8	1,210	100
	WRVA	270.1	1,110	1,000
	WTAZ	247.8	1,210	150
Roanoke	WDBJ	322.4	930	500
	WRBX	322.4	930	250

Washington

Aberdeen	KXRC	211.1	1,420	75
Bellingham	KVOS	249.9	1,200	100
Everett	KFBL	218.8	1,370	50
Lacey	KGY	249.9	1,200	50d / 10n
Longview	KUJ	199.9	1,500	10
Pullman	KWSC	215.7	1,390	500
Seattle	KFQW	211.1	1,420	100
	KJR	309.1	970	5,000
	KKP	211.1	1,420	15
	KOL	236.1	1,270	1,000
	KOMO	325.9	920	1,000
	KPCB	247.8	1,210	100
	KPQ	247.8	1,210	100
	KRSC	267.7	1,120	50
	KTW	236.1	1,260	1,000
	KVL	218.8	1,370	100
	KXA	526	570	500
Spokane	KFIO	243.8	1,230	100
	KEPY	215.7	1,390	500
	KGA	204	1,470	5,000
	KHQ	508.2	590	1,000
Tacoma	KMO	223.7	1,340	500
	KVI	394.5	760	1,000

West Virginia

Charleston	WOBU	516.9	580	250
Fairmont	WMMN	336.9	890	500d / 250n
Huntington	WSAZ	516.9	580	250
Weirton	WQBZ	211.1	1,420	60
Wheeling	WWVA	258.5	1,160	250

Wisconsin

Beloit	WEBW	499.7	600	350
Eau Claire	WTAQ	225.4	1,330	1,000
Fond du Lac	KFIZ	211.1	1,420	100
Kenosha	WCLO	249.9	1,200	100
La Crosse	WKBH	217.3	1,380	1,000
Madison	WHA	319	940	750
	WIBA	247.8	1,210	100
Manitowoc	WOMT	247.8	1,210	100
Milwaukee	WHAD	267.7	1,120	250
	WISN	267.7	1,120	250
	WTMJ	483.6	620	2,500d / 1,000n
Poynette	WIBU	228.9	1,310	100
Racine	WRJN	218.8	1,370	100
Sisiht	WBAR	270.1	1,110	500
Sheboygan	WHBL	212.6	1,410	500
Stevens Point	WLBL	333.1	900	2,000
Superior	WEBC	234.2	1,280	1,000
West De Pere	WHBY	249.9	1,200	100

Alaska

Anchorage	KFQD	243.8	1,230	100
Juneau	KFIU	228.9	1,310	10
Ketchikan	KGBU	333.1	900	500

Hawaii

Honolulu	KGHB	227.1	1,320	250
	KGU	319	940	500

Philippines

Manila	KZIB	260	1,153	20

Porto Rico

San Juan	WKAQ	336.9	890	500

Foreign Wave Lengths Table

Europe

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
158	1,899	600	Beziers, France	
187.5	1,600	250	Sundsvall, Sweden	
196	1,530	250	Karlskrona, Sweden	
198	1,515	1,500	Biarritz, France	
200	1,500		Fecamp, France	
201.3	1,490	250	Jonkoping, Sweden	
202.7	1,480	250	Kristinehamn, Sweden	
204.1	1,470	250	Gavle, Sweden	
216.3	1,387	250	Halmstad, Sweden	
217.4	1,380	250	Luxembourg	
220.4	1,361	250	Karlstad, Sweden	
222.2	1,350	300	Strasbourg, France	
229.1	1,309	250	Umea, Sweden	
229.4	1,308	150	Halsingborg, Sweden	
230.5	1,301	250	Boras, Sweden	
236.2	1,270	250	Orebro, Sweden	
		500	Stettin, Germany	
238	1,260	1,500	Bordeaux, France	
238.1	1,260	250	Kiruna, Sweden	
239.5	1,253	1,000	Nimes, France	
240	1,250	400	Viborg, Finland	
241.9	1,240	4,000	Nurnberg, Germany	
243.7	1,231		Trondhjem, Norway	
246	1,219	500	Nice-Juan les Pins, France	
		2,000	Toulouse, France	PTT
249.7	1,201	1,500	Munster, Germany	
		250	Eskilstuna, Sweden	
250	1,200	200	Uleaborg, Finland	
252.1	1,190	250	Saffle, Sweden	
		130	Bradford, Great Britain	2LS
252.3	1,189	700	Cassel, Germany	
253	1,185	125	Montpellier, France	
253.8	1,182	500	Linz, Austria	
254.2	1,180	250	Kalmar, Sweden	
		1,500	Rennes, France	
		700	Kiel, Germany	
260.9	1,150	800	Malmo, Sweden	
263.2	1,140	2,000	Kosice, Czechoslovakia	
266.9	1,124	500	Lille, France	PTT
272.7	1,100	500	Klagenfurt, Austria	
		250	Hudiksvall, Sweden	
		700	Danzig	
		700	Bremen, Germany	
		130	Sheffield, Great Britain	6FL
		100	Oviedo, Spain	
273	1,098	1,000	Limoges, France	
275.2	1,090		Ghent, Belgium	
		250	Norrkoping, Sweden	
		130	Nottingham, England	5NG
			Jacobstad, Finland	
275.7	1,088	700	Dresden, Germany	
277	1,083	1,500	Barcelona, Spain	EAJ13
277.8	1,080	1,500	Kaiserslautern, Bavaria	
		130	Leeds, Great Britain	2LS
		1,000	Cartagena, Spain	EAJ16
279	1,075	400	Trollhatten, Sweden	
283	1,060	4,000	Cologne, Germany	
288.5	1,040	350	Edinburgh, Great Britain	2EH
289.8	1,035	2,000	Bordeaux, France	
291.3	1,030	1,500	Lyons, France	
293.8	1,021	500	Innsbruck, Austria	
294.1	1,020	250	Uddevalla, Sweden	
		200	Liege, Belgium	
		130	Swansea, Great Britain	5SX
		130	Stoke, Great Britain	6ST
		130	Dundee, Great Britain	2DE
		130	Hull, Great Britain	6KH
297	1,010	100	Jyvaskyla, Finland	
297	1,010	250	Varberg, Sweden	
		130	Liverpool, Great Britain	6LV
		500	San Sebastian, Spain	EAJ8
297.3	1,009	700	Hanover, Germany	
299.4	1,002	2,000	Paris, France	Vitus
299.7	1,001	480	Agen, France	
300	1,000	500	Bratislava, Czechoslovakia	
303.6	988	4,000	Konigsberg, Germany	
304.2	936	1,000	Bjorneborg, Finland	
306.1	980	1,000	Belfast, Great Britain	2BE
309.3	970	125	Zagreb, Yugoslavia	
312.5	960	1,000	Newcastle, Great Britain	5NO
316.7	947	2,000	Falun, Sweden	
317.4	945	1,500	Marseilles, France	PTT
319.1	940	1,000	Dublin, Great Britain	2RN
323.2	928	4,000	Breslau, Germany	
324.3	925	1,000	Almeria, Spain	EAJ18
326.1	920	1,000	Bournemouth, Great Britain	6BM
330.4	908	4,000	Gleiwitz, Germany	
333.3	900	500	Reykjavik, Iceland	
334.4	897	1,500	Naples, Rome	1NA
337.4	889	750	Copenhagen, Denmark	
340.1	882	500	Paris, France	
		700	Huizen, Holland	
343.2	874	1,500	Posen, Poland	
344.8	870	1,500	Barcelona, Spain	EAJ1
348.9	860	5,000	Prague, Czechoslovakia	
353	850	1,000	Cardiff, Great Britain	5WA
355.8	843	500	Graz, Austria	
361.4	830	2,000	London, England	2LO
366.8	818	4,000	Leipzig, Germany	
370.4	810	500	Bergen, Norway	
370	811	500	Paris, France	
375	800	1,500	Madrid, Spain	EAJ7
375.4	799	1,000	Helsingfors, Finland	
375	800	1,500	Madrid, Spain	EAJ7
375.4	799	1,000	Helsingfors, Finland	
379.7	790	4,000	Stuttgart, Germany	
384.6	780	1,200	Manchester, Great Britain	2ZY
389.1	771	3,000	Toulouse, France	
396.3	757	4,000	Hamburg, Germany	
400	750	300	Tammerfors, Finland	
		130	Plymouth, Great Britain	5PY
		1,000	Cork, Great Britain	6CK
		1,500	Madrid, Spain	EAJ2
		500	Cadiz, Spain	EAJ3
		200	Bolzano, Italy	
		700	Aix-la-Chapelle, Germany	
402.6	745	1,500	Mont de Marsan, France	
		500	Salamanca, Spain	EAJ22
405.4	740	1,000	Glasgow, Great Britain	5SC
408	735	2,200	Tallinn, Reval, Estonia	
410.5	731	1,500	Berne, Switzerland	
412	728	200	Notodden, Norway	
414.9	723	1,000	Grenoble, France	
416.6	720	800	Goteborg, Sweden	
422.5	710	10,000	Kattowitz, Poland	
426.7	703	600	Wilno, Poland	
429	699	4,000	Frankfurt-on-Main, Germany	
434.1	691	2,000	Seville, Spain	EAJ5
435.4	689	1,000	Frederiksstad, Norway	
441.1	680	2,500	Brunn, Czechoslovakia	
445.7	673	800	Paris, Spain	FPTT
446	672	250	Malmberget, Sweden	
447.7	670	300	Rome, Italy	1RO
448	669	100	Rjukan, Norway	
450	666	4,000	Moscow, U. S. S. R.	RA2
455.1	659	1,500	Stockholm, Sweden	
460	652	2,000	Belgrade, Yugo-Slavia	
461.5	650	1,500	Oslo, Norway	
470.9	637	1,500	Langenberg, Germany	
476.9	629	500	Lyons, France	
477	629	4,000	Kharkov, U. S. S. R.	
483.9	620	4,000	Berlin, Germany	
491.8	610	24,000	Daventry, Great Britain	5GB
500	600	1,500	Porsgrund, Norway	
		250	Linkoping, Sweden	
		250	Uppsala, Sweden	
		1,500	Aberdeen, Great Britain	2BD
			Tromso, Norway	
508.5	590	1,000	Brussels	
511	587		Aalesund, Norway	
517.2	580	20,000	Vienna, Austria	
529	567	2,000	Riga, Latvia	
536.6	559	4,000	Munich, Germany	
545.5	550	800	Sundsvall, Sweden	
547.4	548	700	Milan, Italy	
555.5	540	20,000	Budapest, Hungary	
566	530	1,000	Hamar, Norway	
		100	St. Michel, Finland	
		50	Bloemendaal, Holland	
		700	Augsburg, Germany	
567	529	1,500	Cracow, Poland	
574.7	522	700	Freiburg, Germany	
576.9	520	500	Vienna, Austria	
588.2	510	630	Zurich, Switzerland	
680	441	600	Lausanne, Switzerland	HB2
720	416	1,000	Ostersund, Sweden	
760	395	250	Geneva, Switzerland	
775	387	1,200	Kiev, U. S. S. R.	
840	357	1,800	Nizni Novgorod, U. S. S. R.	
870	345	4,000	Tiflis, U. S. S. R.	
1,000	300	10,000	Leningrad, U. S. S. R.	
		250	Basle, Switzerland	
1,071	279	4,000	Rostov-Don, U. S. S. R.	
1,100	273		Be Bilt, Netherlands	
1,111.1	270	800	Warsaw, Poland	
1,117	269	4,000	Novosibersk, U. S. S. R.	RA
1,150	261	1,000	Ryvang, Denmark	
1,153.8	260	750	Kalundborg, Denmark	
1,180	254	20,000	Stamboul, Turkey	
1,190	252	2,000	Boden, Sweden	
1,250	240	20,000	Konigswusterhausen	
1,380	217	20,000	Motala, Sweden	
1,450	207	40,000	Moscow, U. S. S. R.	
1,522.8	197	20,000	Lahti, Finland	
1,604.8	187	25,000	Daventry, Great Britain	5XX
1,700	177	15,000	Kharkov Narkompotschtel,	Russia
1,765	170	12,000	Paris, France	CFR
1,818	165	20,000	Angora, Turkey	
1,829	164		Nordeich, Germany	
1,870	160	700	Kosice, Czechoslovakia	
1,875	160	700	Huizen	
1,950	154	250	Scheveningen, Haven, Netherl'ds	
2,000	150	700	Kovno, Lithuania	
2,525	119		Berlin, Germany	
2,650	113	50,000	Paris, France	FL

North Africa

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
305	984	2,500	Radio Casa-Blanca, Morocco	
353	850	2,000	Algiers	PTT
416	721	10,000	Rabat, Morocco	
1,850	162	2,000	Tunis	TNV

South Africa

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
368	815	1,500	Cape Town	
406.5	738	1,500	Durban	
443.5	676	500	Johannesburg	JB

Australia-Tasmania

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
249.9	1,200	1,000	Prospect, S. Australia	5KA
255	1,176	500	Melbourne, Victoria	3DB
267.7	1,120	500	Sydney, N. S. Wales	2UW
275.1	1,090	250	Bathurst, N. S. Wales	2MK
280.2	1,070	1,500	Sydney, N. S. Wales	2KY
288.3	1,040	100	Newcastle, N. S. Wales	2HD
293.9	1,020	250	Sydney, N. S. Wales	2UE
293.9	1,020	100	Toowoomba, Queensland	4GR
313	958	500	Parkside, S. Australia	5DN
315.6	950	100	Sydney, N. S. Wales	2BE
		3,000	Sydney, N. S. Wales	2GB
319	940	100	Melbourne, Victoria	3UZ
358	850	5,000	Sydney, N. S. Wales	2BL
370.2	810	5,000	Melbourne, Victoria	3LO
384.4	770	5,000	Brisbane, Queensland	4QG
394.5	760	5,000	Adelaide, S. Australia	5CL
442	678	5,000	Sydney, N. S. Wales	2FC
481	620	3,000	Melbourne, Victoria	3AR
516.9	580	3,000	Hobart, Tasmania	7ZL
1,250	239	5,000	Perth, Western Australia	6WF

Argentina

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
252	1,190	1,000	Buenos Aires	LOO
260.7	1,150	500	Buenos Aires	LOQ
285.7	1,050	5,000	Buenos Aires	LOS
302.8	990	1,000	Buenos Aires	LOW
315.8	949	1,000	Buenos Aires	LOY
329.5	910	1,000	Buenos Aires	LOZ
344.8	870	1,000	Buenos Aires	LOR
365.5	820	1,000	Buenos Aires	LOV
379.5	790	500	Buenos Aires	LOX
399.8	750	1,000	Buenos Aires	LOT
425	705	1,000	Buenos Aires	LOP

Brazil

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
399.8	750	1,000	Rio de Janeiro	SQIA
320	937	500	Rio de Janeiro	SQIB
350	856	1,000	Sao Paulo	SQIG

Ceylon

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
800	375	1,750	Colombo	

Chile

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
239.9	1,250	100	Temuco	CMAK
285.5	1,050	100	Santiago	CMAE
308	973	100	Santiago	CMAD
340	881	100	Tacna	CMAI
360	832	1,000	Santiago	CMAC
480	624	1,000	Santiago	CMAB

China

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
338	885	500	Shanghai	KRC

Chosen

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
344.6	870	1,000	Keipo	JODK

Haiti

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
361.2	830	1,000	Port au Prince	HHK

India

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
350	857	350	Rangoon, Burma	2HZ
357.1	840	3,000	Bombay	7BY
370.4	810	3,000	Calcutta	7CA

Japan

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
345	867	10,000	Tokyo	JOAK
353	849	10,000	Hiroshima	JOFK
380	789	10,000	Kumamoto	JOGK
400	750	10,000	Osaka	JOBK

New Zealand

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
306	960	500	Christchurch	3YA
333	901	500	Auckland	1YA
420	714	5,000	Wellington	2YA
463	647	250	Dunedin	4YA

Peru

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
360	831	1,500	Lima	OAX

Venezuela

Wave Lgth.	Frequency, Kilocycles	Power, Watts	Location	Call Signals
375	800	1,000	Caracas	AYRE

Stations on Cleared Waves

Call Letters	Location	Wave Length	Fqcy. in Kiloc.
WAIU	Columbus, Ohio	468.5	640
KFI	Los Angeles, Calif.	468.5	640
WSM	Nashville, Tenn.	461.3	650
WEAF	New York, N. Y.	454.3	660
WAAW	Omaha, Nebr.	454.3	660
WMAQ	Chicago, Ill.	447.5	670
WPTF	Raleigh, N. C.	440.9	680
KPO	San Francisco, Calif.	440.9	680
WLW	Cincinnati, Ohio	428.3	700
KFVD	Culver City, Calif.	428.3	700
WOR	Newark, N. J.	422.3	710
WGN-WLIB	Chicago, Ill.	416.4	720
WSB	Atlanta, Ga.	405.2	740
KMMJ	Clay Center, Nebr.	405.2	740
WJR-WCX	Detroit, Mich.	399.8	750
WJZ	New York, N. Y.	394.5	760
WEW	St. Louis, Mo.	394.5	760
KFAB	Lincoln, Nebr.	389.4	770
WBBM-WJBT	Chicago, Ill.	389.4	770
WGY	Schenectady, N. Y.	379.5	790
KGO	Oakland, Calif.	379.5	790
WSAI	Cincinnati, Ohio	374.8	800
WBAP	Ft. Worth, Texas	374.8	800
KTHS	Hot Springs, Ark.	374.8	800
WPCH	New York, N. Y.	370.2	810
WCCO	Minneapolis, Minn.	370.2	810
WHAS	Louisville, Ky.	365.6	820
KOA	Denver, Colo.	361.2	830
KWKH	Shreveport, La.	352.7	850
WWL	New Orleans, La.	352.7	850
KFQZ	Hollywood, Calif.	352.7	850
WABC-WBOQ	New York, N. Y.	348.6	860
WLS	Chicago, Ill.	344.6	870
WENR-WBCN	Chicago, Ill.	344.6	870
WCFL	Chicago, Ill.	309.1	970
KJR	Seattle, Wash.	309.1	970
KDKA	Pittsburgh, Pa.	305.9	980
WBZ-WBZA	Boston, Mass.	302.8	990
WHO	Des Moines, Iowa	299.8	1,000
WOC	Davenport, Iowa	299.8	1,000
KGFH	Glendale, Calif.	299.8	1,000
KYW-KFKX	Chicago, Ill.	293.9	1,020
WFBM	Indianapolis, Ind.	285.5	1,050
KNX	Hollywood, Calif.	285.5	1,050
WBT	Charlotte, N. C.	277.6	1,080
WCBD	Zion, Ill.	277.6	1,080
WMBI	Chicago, Ill.	277.6	1,080
KMOX	KFQA—St. Louis, Mo.	275.1	1,090
WPG	Atlantic City, N. J.	272.6	1,100
WLWL	New York, N. Y.	272.6	1,100
KJBS	San Francisco, Calif.	272.6	1,100
WRVA	Richmond, Va.	270.1	1,110
KSOO	Sioux Falls, S. Dak.	270.1	1,110
WOV	New York, N. Y.	265.3	1,130
KFKB	Milford, Kans.	265.3	1,130
KSL	Salt Lake City, Utah	275.3	1,130
WAPI	Birmingham, Ala.	263	1,140
KVOO	Tulsa, Okla.	263	1,140
WHAM	Rochester, N. Y.	260.7	1,150
KGDM	Stockton, Calif.	260.7	1,150
WWVA	Wheeling, W. Va.	258.5	1,160
WOWO	Ft. Wayne, Ind.	258.5	1,160
WCAU	Philadelphia, Pa.	256.3	1,170
KTNT	Muscatine, Iowa	256.3	1,170
WICC	Easton, Conn.	252	1,190
WOAI	San Antonio, Texas	252	1,190
WJSV	Mt. Vernon Hills, Va.	205.4	1,460
KSTP	St. Paul, Minn.	205.4	1,460

The Two Troupers

(Continued from page 19)

M.—Yes, but this is for publication, it's got to sound nice and editorial.

H.—Well, there's only one thing to do, tell him about the things we've done in the theatre, that's what Radio fans will want to know.

M.—Well, they certainly ought to know by this time if they've heard us on the air, that I'm an ingenue, that I'm five feet tall and weigh 108 pounds and I have light hair and blue eyes and I sing and I dance and I do buck and wing and I kick over my head and I do imitations.

H.—Say, hold everything, don't do that litany again. You should have music set to that and sing it as your early morning hymn. You've certainly got it down pat, who ever taught you that? I almost hear you in my sleep.

M.—You know I went on the stage when I was four years old and it didn't take me long to learn to shout my capabilities from the housetops to every director I met or came in contact with. I wanted to play every part they had.

H.—You certainly had a man's size ambition for a little girl. Did you have much luck?

M.—Did I? I had some lovely parts. I played in the production of Materlinck's "Blue Bird," and with Maud Adams in "Peter Pan" and I played the little girl in "A Fool There Was," and gangs of others.

H.—Oh: that's ancient history. If you're going to dig back to before the war I can go you even one better. I made my debut at two years of age speaking a piece at a Presbyterian strawberry festival in a little town called Fairfield, Illinois, my birthplace, and I taught school out in the country when I was sixteen years old.

M.—I can't imagine you a country school teacher, but then I never saw a country school teacher because I was born and bred here.

H.—Oh, yes, on the sidewalks of Manhattan. You're just one of those New York hicks.

M.—Says you, yes, a hick, just like our famous former governor and our popular mayor and a few other fellows, like you never saw when you taught school at Fairfield.

H.—Oh, but I didn't teach there, that took place way out West in Utah where my folks moved when I was six.

M.—When I was six I went to school right here and later I went as far as the Pacific Coast time and time again with shows and we played Utah, I didn't think it was so "hot."

H.—Well, at that, you must admit that it's a good place to come from. I really got my start there, singing in high school and acting home dramatic shows. Finally, I found a manager who'd take me along, so I trouped with a company, a road show, east; the goal of every ambitious would-be actress.

M.—I'm one ahead of you there, because I was already here. I started at scratch, and when I outgrew child parts I did movies and then went into vaudeville, playing in sketches and dancing acts until I eventually landed a musical comedy.

H.—So that was when you became the gabby ingenue, and could sing and dance, and what have you?

M.—What have you, is right. I was the comedienne with "Helen of Troy, New York," then ingenue prima donna with the Gallagher and Shean show, and that was something! Then back to comedienne with "Rose-Marie," and, oh, how I loved that show and that part.

H.—Well you see, I was on the road in vaudeville with Santly and Sawyer when it opened, and after that with "The Dove," you know, the Willard Mack show that David Belasco produced, here in New York, and we had matinees on the same day, so I couldn't manage to see it.

M.—Oh, Helene, did you work for Belasco? Isn't that marvelous. Wasn't it a thrill?

H.—It sure was. I hated to leave his management but I had my own act in vaudeville after that, a comedy sketch by Mr. and Mrs. Willard Mack, and then I went to my beloved California, with "Gentlemen Prefer Blondes."

M.—What do you mean, beloved California? I thought you were rooting for Illinois and Utah.

H.—Well, by adoption my real love is California. I'm as dippy about it as a native son.

M.—In other words, you're a climate salesman, as J. P. McAvoy says. But, hey! We're wandering all over the lot. Was that your last dramatic production?

H.—No, last year I played a very naughty lady in "The Scarlet Fox" with Willard Mack. You know they were always casting me for vamps and hard-boiled types. It's a relief to play a reasonably nice but slangy girl on the air.

M.—But, Helene, Mr. Brown, the editor, wants to know how we happened to do this Radio program, so let's tell him that we met last September on the Eveready Hour, when I did Dixie Dugan and you played my sister Nita in "Show Girl," by McAvoy.

H.—Yes, and how so many people suggested that we work together as a team on account of the difference in our voices and Radio personalities, but that we didn't get a chance because you were so busy all winter with the Eveready Hour and I with other Radio programs and the then new "talkies."

M.—Do you think he'd be interested in knowing what a time we had getting started with our skits?

H.—Well, if we told him, it would certainly give the "fans" the "lowdown" on you and your tardiness. You know, really, you should be called "the late Miss Shields." Honestly, I'll bet you'll be late to your own wedding, if you ever are courageous enough to settle down to one man.

M.—Oh, Helene, don't show up all my faults to the Radio public, they won't like me if you do. Besides, you know I can't help it if I live so far up town and oversleep occasionally.

H.—Say, don't start on that oversleep business, or I'm liable to burn up this paper, because every time I think of that first NBC audition when you walked in, one hour and five minutes late, I could just claw the ceiling. All the "big bugs" of the station waiting in the Planning Board room to hear us, and Miss Shields ambles in at 12:05 for an 11 o'clock audition; oh, boy! It's a wonder I didn't knock you for a couple of ash cans right then and there, I was mad enough to.

M.—Oh, Helene, you're not going to put that in the interview, are you? Gee whiz, that's terrible!

H.—Well they want to know the truth, don't they; so, why not?

M.—Then, please add that I'm gradually reforming, and in time I hope to get to an appointment right on the dot, really!

H.—Yes, in time! but I fear I'll be too old and decrepit to appreciate it by then. Well, anyway we finally had another audition, thanks to our manager, and apparently they liked us, for we were engaged shortly afterward.

M.—That ought to be enough information, with the added fact that we really do write our own material.

H.—Surely no one could doubt that, no one else could write as dizzy as we do.

M.—After all, we're not news writers, we're only actresses, who just barely manage to write a skit a week.

H.—You said a couple of mouthfuls then. Well what will we do, send him these notes and let him pick out what he thinks the fans will like to read? Oh, yes, we mustn't forget to tell him to listen to our programs at NBC, "The Two Troupers," and that we hope he likes us.

M.—Well, is that all? Can you think of anything else? Oh, I know—you forgot to say that you are a D. A. R. and that your ancestors fought in the Revolutionary War.

H.—And that they did *not* come over in the Mayflower, eh, what? I'll bet the fans will want to know our ages, but that's one secret we'll keep, woman-like.

M.—Yes. Gee, must they know everything? Anyway, they can take a peek at our pictures and guess; that ought to be a great pastime.

H.—Yes, for the tired business man and the hard working housewife.

M.—Helene, do you suppose we should tell them that we both can cook and sew and make our own hats, if necessary, and that you're a very good swimmer and I'm learning and that we can drive a car, only we haven't got the car?

H.—Heavens, no! Some of them will be wanting to marry us, if they find out how "good" we are, and you know we're wedded to the Radio.

M.—Well, come on; let's sign it and mail it. We've got to get busy on that script for the last week in August. Oh, boy! No rest for the wicked, what?

H.—You tell 'em, I'm sun tanned. Some of our fans have written in and said that they like us so much, that they wish we were on every night, which is awfully sweet of them, but we'd be dead, I fear, if we tried to get up more than one program a week. I hope Mr. Brown finds something of interest in this.

M.—Golly, so do I.

Radio Land of Make Believe

(Continued from page 53)

Over five hundred letters addressed to Bill and Jane are received every day at the National Broadcasting Company's offices, and half of them are from grown-ups. One of their most enthusiastic fans is a professor at Columbia University, and among others are some very cynical, hard-to-please newspaper critics. One evening not long ago Jolly Bill invited the distinguished professor to "hop on the back of a magic grasshopper" and go with them on a trip into the jungle.

A half hour before they go before the microphone Jolly Bill tells Jane the story for the day. He watches her reactions as a guide to how their audience will receive it. If she does not respond, when he goes before the "mike" the story is told in a different way. In fact, whether she likes it or not, it is never told just the same way twice, because Jolly Bill observes all the rules and regulations of the "Story-Telling Uncle's Union," which prohibits such a practice. This rule makes it more fun and keeps Jane on the alert.

Besides Bill and Jane you will meet their friends, Fritzie the Fiddler, the Three-legged Piano Man, the Bugle Man and the rest of those captivating characters that romp through Make-Believe-Land with them.

Amos 'n' Andy Use New Words

(Continued from page 15)

FREEMAN F. GOSDEN, the "Amos Jones" to Charles J. Correll's "Andy Brown," knows his negro dialect better than the French chef his onion soup. Three generations of the Gosden family have lived in Virginia and Freeman had the advantage which few blackface minstrels ever enjoy—namely, a childhood association with the Gosden family's negro mammy and "Snowball," a young negro lad of Freeman's own age in the Gosden household. It is Snowball who lives again in the trusting, simple, unsophisticated Amos Jones, chauffeur extraordinary to the one broken-down Fresh Air Taxi which so forcibly reminds one of the Toonerville Trolley that meets all the trains. Amos, around whom the halo of sympathy usually hangs, in contrast to the domineering personality of Andy, might deny that he is related to the Virginia Snowball. As a matter of fact, he is only partially Snowball. The **real** Snowball comes into the picture only occasionally when "Sylvester" appears on the scene.

In fact, Amos merely appropriated the real Snowball's pet phrase, "Ain't dat sumpin?" which every Radio fan recognizes as an expression as characteristic of enthusiasm as Andy's, "I'se regusted," booms forth the heartbreak note from the depths of black despair.

Not that "Andy" Correll does not know his negro dialect, just because he came from the North. Here is how Bill Hay describes Andy in his book, "All about Amos 'n' Andy:"

"ANDY: Domineering, a bit lazy, inclined to take the credit for all of Amos' ideas and efforts. He is always 'workin' on the books' or 'restin' his brain,' upon which (according to Andy) depends the success or failure of all the boys' joint enterprises. He'll browbeat Amos, belittle him, order him around, but let anyone else pick on the little one—then look out!"

The writer has been listening to Correll and Gosden for a number of years. He was almost tempted to say "listenin' at" Amos 'n' Andy, so vivid are the memories of that rich negro dialect. Not once during those many episodes that have transpired on the unseen Radio stage in which Amos 'n' Andy have played their parts, has there ever been a word of ridicule for the race which they portray. This I am assured is attested by the fact that the colored people themselves are great admirers of the impersonations of their race and that Amos 'n' Andy are oft invited to speak at meetings of colored people both in the North and South. Part of this may be psychological because of the sympathetic treatment which the creators of these characters give to the delineation of the two ignorant, struggling negro boys from Atlanta who have come to the big city, first to Chicago and then on to New York, or I should say, Harlem.

NEVER an unkind word but always good fun without any attempt at being funny other than through the situations which arise for their episodes. They are excellent showmen as one of their critics records, but they know that the great American audience likes clean, good-natured fun arising from situations themselves rather than unkind attempts at humor through ridicule.

Their new broadcast—and it is new in the sense that their antics are being put on directly before the microphone instead of through the medium of a recording device—promises to give them new opportunities. Aside from their enlarged income which certainly accrues to them because of their national fame and recognition, Amos 'n' Andy can now stay closer to current happenings than heretofore. When they were broadcasting through records, although few people knew it, it meant that the episodes were transcribed from five to six weeks in advance of the broadcast. Now they can return to their old love, if they want to, namely, to be just a bit more spontaneous and embody last minute ideas into their minstrelsy. That does not mean that Correll and Gosden will foresake their old habit of preparing a perfect script for each episode. Their work is too painstaking to permit haphazard improvisation.

On the other hand, they purposely do not rehearse their episodes immediately before going on the air.

"We couldn't do that," Correll told me, "because of the fear of going stale. We have lived with our characters so long that we can assume the roles on a moment's notice. We fall into them naturally because we have studied their traits and their mannerisms; that is, we know just how Amos feels about everything, and how Andy is certainly always ready to make the best of an opportunity to rest and spout off.

ONE thing which Correll and Gosden are often asked, is this: "Who takes the other parts in your performance?"

Perhaps these two famous comedians will be "regusted" at the disclosure that they are guilty of playing all the parts in every episode. In other words, Correll, in addition to being Andy, and Fred the landlord, also takes the part of the hard-boiled policemen whenever one of them is ready to reprimand the chauffeur of the Fresh Air Taxicab Company. He also takes the part of the Whale and the Swordfish, those two highly important officers of the Mystic Knights of the Sea. "Amos" Gosden is also the Kingfish and Sylvester, along with his own would-be father-in-law, the well-to-do parent of the adored Ruby Taylor. One thing they have never tried to do, that is, to impersonate a woman's voice over the Radio. That is why the Widow Parker and Ruby herself have never been heard. Of course, if ever the Widow Parker and Ruby Taylor got in a word, I am afraid Amos 'n' Andy would never get in another edgewise. And that would be fatal.

TO ME the most interesting characteristic of these two inseparable Radio stars, for one never thinks of one without the other, is that they write their own script for every episode. They are not only actors in the play but the playwrights themselves. This means that they must remain eternally on the quest for new ideas, new situations, new plots, new fun. I am afraid that if they entrusted their script writing to any one else but themselves, these comedians would not find the material just to their liking or entirely true to the characters they are depicting.

For that reason, the superlatives that have been heaped upon these peerless comedians and the receptions which have been tendered them when they have deigned to make a personal appearance, such as their recent vaudeville excursion to the Pacific Coast, are well deserved. I am afraid that the most prolific short-story writer would balk at a contract which required him to turn out two thousand words of dialogue a day regardless of inspiration. As Gosden lets Andy sum up the philosophy of business for him:

"Yo' see, Amos, no matteh whut bizness you is in, de bizness is **gotta** have a head man to tell 'em whut to do and when to do it. So dat's de way 'tis wid us. I strains my brain an' figgehs out whut you gotta do. Yo' see de brain work is de most reportant thing."

CORRELL and Gosden, as it has already been said, always write the dialogue for the Amos 'n' Andy episodes exactly as it is pronounced. For instance, Andy never says "I is regusted." He says, "I's regusted," and this is the way it appears on the script. If Amos says, "Ain't that something?" it is always written "Ain't dat sumpin?"

To illustrate just how the original manuscript reads, a selection from the script of the famous courtroom scene is given below:

Judge (in distance)—Attorney for the plaintiff will proceed with the cross-examination.

Attorney Rada (fading in to cross-examine Andy)—Your name is Andrew Brown?

Andy—I don't remembeh.

Judge (raps twice)—The witness will answer the attorney for the plaintiff. Proceed with the cross-examination.

Rada—Your name is Andrew Brown. Is that correct?

Andy—Yessah, dat's right.

Rada—You are president of the Fresh-Air Taxicab Company?

Andy (boastfully)—Yessah, yessah.

Rada—Do you know Mrs. Parker?

Andy—I did know her, but I ain't speakin' to her now.

Rada—Brown, when did you first meet Mrs. Parker?

Andy—I met Mrs. Parkeh oveh at Ruby Taylor's house one night.

Court Clerk—What was that last statement?

Andy—I met Mrs. Parkeh oveh at Ruby Taylor's house one night, but I'se sorry I eveh went oveh dere.

Rada—That's neither here nor there.

Andy—Yes, 'tis. It's oveh dere.

Rada (impatiently, to Andy)—Just a minute.

Andy—I don't remembeh.

Rada—Brown, did you ever write Mrs. Parker a letter?

Andy—Yessah.

Rada—Is this your handwriting?

Andy—Dat kinda look famil'ar to me—I don't make no "a" like dat, though. Maybe I did make it, though. Yessah, I guess dat's it. Is it got my name on it heah——Yeh?—Well, dat's mine all right.

Rada—Brown, take a look at that. Do you remember writing those words, "My darling, baby-face Snookems"?

Andy (excited)—It seems like I is, and den it seem like I ain't. I b'lieve I is, though. I know one thing, I was crazy to write it.

Rada—But, nevertheless, you wrote this letter?

Andy—Yessah.

Rada (to Court)—The next line of this letter—"How can I live without you, my darling? We must fly away together, my little Snookems." (To Brown, with high pressure.) Brown, did you really love this woman?

Andy—I don't remembeh.

Rada—Didn't you plead with her to be your wife? Didn't you beg her on your bended knees, not to love anyone else?

Andy (quick, mixed-up reply)—Yessah—I mean, nosah—I mean, I don't remembeh.

Rada—Andrew Brown (slow and deliberate), I want to ask you one question.

Andy—I don't remembeh.

The Gigolo Mystery

(Continued from page 14)

"Good Gawd!" came the guttural cry of astonishment from him. "A girl!"

Kennedy and I were not far behind him in scrambling aboard and, as the cruiser listed with our weight, we clung to the roof of the cabin and peered down and in through the windows with him.

What I saw was enough to justify McNaught's exclamation. There in the cabin as the water swirled about her feet was a girl, young, beautiful, blonde, one of those blondes who can wear a red dress with effect—her body thrown back in the arm-chair before the table—dead!

On the table before her were the remains of what might have been breakfast or a light lunch for two. Before her was a plate with a bunch of grapes, perhaps half eaten.

But it was not that that fixed my attention now. It was the face of the girl. Not only her face, but her arms and hands, her neck and shoulders—in fact, her whole lithe beautiful body was green!

Kennedy was in the cabin in an instant making a thorough examination of her.

"Not drowned," he muttered after a quick determination that artificial resuscitation was too late. "Not shot. No marks of violence on her."

"POISONED," I suggested, awed a bit, for such a tragedy to a beautiful woman strikes even a newspaperman with more than ordinary force by its contrasts. "What's this Green Death?"

Kennedy would say nothing but was making a hasty survey of the cabin, collecting and marking the objects on the table, even the grapes, everything.

"Gosh, Ed! It's Lola Langhorne of St. James! You know—who divorced Allen Harper because he was more in love with his polo ponies and his mother than with her—she said! Gosh!"

While Kennedy continued to examine the girl and the cabin, I took it upon myself to police the boat and shoo off the curious while I urged the men in the tender to speed on the pump, and McNaught found a way to examine the hold and determine how the water had rushed in.

"Sea cocks open, all right," he reported a minute later, then added tumultuously. "I was right—a hundred and ten cases of hootch in the hold! She was huckstering the stuff, all right, this boat was! What about her?" he nodded toward the dead girl.

"Get another boat from the 'Samoset,'" directed Kennedy quietly. "I want the men to lift the body off on it, take it ashore to the St. Charles Hospital. Have them call up my friend Sister Marie there, get the ambulance down, and then get in touch with Coroner Gibson. Walter and I will taxi our airboat around through the breakwater and up the harbor to our landing stage. We'll be up to the hospital by the time you get there. Have your men get the 'Gigolo' afloat, if they can, but leave everything untouched on it as far as possible. I'm taking along this stuff I collected in the cabin."

I realized that our flying boat jaunt was at an end as we faced the problem of how Lola Langhorne was killed and by whom.

CHAPTER II.

Volcanic Youth

"DOCTOR, I wouldn't presume to intrude on your rights as coroner and as a physician in Harbor County," ingratiated Kennedy when a few minutes later we arrived at the St. Charles Hospital.

McNaught had done everything as instructed. The body was there; Sister Marie, the nurse, was waiting; Doctor Gibson, the coroner, was waiting. But McNaught himself was not waiting. He had disappeared somewhere on some mission.

"Have you had a chance to look at the body, Doctor?"

"Yes. I know the girl—Lola Langhorne."

"What, so far, do you think of the cause of death?"

"Not drowned. We know that. I have McNaught's story, too."

"No," agreed Kennedy, "not drowned."

"Not killed by a gun or by force," eliminated the doctor.

"No," agreed Kennedy again.

"What then?" The alternatives fairly bubbled from the coroner's lips as if he would show these city crime-doctors how they handled things out in the country. It was merely a rhetorical question. "I'm analyzing the stomach contents for a poison." He answered his own query in a manner that showed he needed no help from outside.

Kennedy nodded. "You'll let me know your findings?"

"Assuredly, Kennedy; only too glad to put you wise."

I had no time to comment or to ruminate on the bucolic assurance that accepted these facts, this hideous green death for instance, as a matter of course, and condescended so blithely to inform Kennedy soon just how it all was. We were interrupted by another of the sisters who informed us that McNaught was in the waiting room with a young lady and wished to see us.

Kennedy gravely thanked the coroner who returned to his autopsy and we found McNaught now accompanied by a flashily dressed young person who might have been pretty if she had left even some of the artificialities to older women.

"I didn't tell you, Kennedy, although I may have hinted at it, but I had brought out my informant and had her down at the Shore Inn. I thought you might like to hear what Miss Mazie Mellish has to say, first hand. I believe she knows some of the people that may be involved in this affair better than anyone else."

Mazie laughed. Among many things that Maize was not, she was not embarrassed. Even the calm of the hospital and the quiet, devoted sisters did not embarrass this volcanic young person. I saw she was looking at Craig's hands as well as mine.

"If you boys want a real manicure, come up to the Hotel Monte Carlo—in the barber shop. That's my business. Get me? I'm there—"

"Just a minute, Mazie," interrupted McNaught. "Let's not discuss business—yet. You will remember, Kennedy—certainly Jameson will, anyway, from being on the 'Star'—about the reported disappearance of a Trixie Dare—"

"Trix was manicurist in the beauty parlor at the Monte Carlo," interrupted Mazie. "Some kid—jazz crazy!"

"Of course, you knew this Trixie Dare?" prompted Craig to hasten getting down to the facts.

"Sure! You bet I did. Didn't I take her down to the Golden Glades, myself?"

I WAS interested in that. The Golden Glades had been raided only a few days before and I had written it up for the "Star," village flappers, college chaps and all. I studied Mazie. Why was she telling anything to McNaught? I have been on enough of Kennedy's cases to realize that there is a reason back of everything people do, though some don't even know it themselves. Mazie's motive was that which fires a good many of the crimes and most of the petty meannesses of women—jealousy—in this case of a girl prettier than herself.

"So, you took her to the Golden Glades," encouraged Craig.

Mazie's face clouded. "I ought to-a-known better! I introduced her to my boy friend—and I lost him!"

There was vexation over her tactical and unusual error. When girls pal, if one is as pretty as Mazie, the other is usually fat enough for the reduction works, the more especially if the girl expects to introduce her foil to the fellow. Mazie was vexed really because she had not followed her instinct. "How did that happen, Mazie?" asked Craig, patiently leading on to get the real story that might underlie the tragedy on the boat.

Mazie chewed viciously at a small piece of gum, sometimes cleverly concealed in the back of her mouth. "Oh, I just took Trix down to the Golden Glades a couple of times, that's all. Trix was all dolled up, with her curly brown hair and big blue eyes. She just had all the boys after her down there. She had a way with her, too. You know what I mean. She had IT. . . .

"My boy-friend used to be head waiter down there. They call him Don the Dude. His real name is Donato, Benito Donato. Well, he was a big, tall fellow, good looking, and I liked him—but it's all off now. Do you know what that guy did? As soon as he saw Trix with me, he came right up. She got the attention; not me. What do you know about that? But I ain't got them eyes—and my hair is straight and black and shiny."

"You might add beautiful, too," smiled Craig.

"Quit kiddin'!" But I noticed she rubbed her shiny locks to be sure they were arranged perfectly. "This Don the Dude's quite a sport these days, some racket, see? He never misses a fight at the Garden and he knows the name and past performances of the ponies. But this last one he picked is gointer be scratched, see?"

Her black eyes snapped. "We hadn't been in the Golden Glades long that last night, see?—when it was raided, understand?—by a bunch of reformers. Some association. I read afterwards they was going after to end the tawdry tea-room iniquity—whatever that is. It's a bunch that can't make a living 'cept by watching what other people do and drawin' a salary to stop 'em. . . .

"Now don't get impatient, Mr. McNaught, I'm tellin' this in my own way. I'm comin' to the point. I was sittin' with Trix and this Don the Dude when these people crashed us. But Don he led us out through a back way. I never knew they had such an exit before. We got out into the backyard and from that into an alley. You bet we done some hustlin'!

"DON just shoved us in a taxi with a driver who was a friend of his. But, say, you'd ought-a-seen another couple rush up. It was that Lola Langhorne—maybe you

read about her gettin' a divorce in the papers? She comes up to the Monte Carlo Beauty Shop and Trix knows her. And that young fellow, Eversley Barr, was with her. She called him Ev. Well, they just naturally piled into the taxi, too, and then this here, now, Jake Merck, that's the driver, he looped it uptown as fast as he could and never got no ticket, neither. Some driver!" She considered the reminiscence with animation. "We was all laughing and joking. We had all jammed in in such a hurry, it was hard to tell where our legs was or where they belonged. Believe me, there wasn't nothing in its right place!"

"They went up to the Exclusive Club," interrupted McNaught, to get back to the facts. "There was this Don the Dude, Trix, Maize, Eversley Barr, Lola Langhorne, and, when they go there they invited the driver in with them, this Jake Merck."

"Yeh," resumed Mazie, eager to tell it herself. "We got talking over the drinks, didn't even dance. Don says he's had some money on a pony, a thirty-to-one shot, what finishes half a length ahead of the field and he's got $300. He's rich. This Jake says he just had an offer of $450 for his taxi and is gointer sell it in the morning. Well, then, Trix, she says she has saved up $250 in the bank. Then they got to talkin' what they had on 'em and the cash was forty-five dollars, not countin' the checks. They said they was rich—and I thought myself they was pretty well fixed between 'em—$1,045. Then Don, who's left off waitin' and is a racketeer, says, 'Why work?' and the others says, 'But how live?' and he says, 'Rum runnin', of course,' and they says, 'That's all been broken up; there ain't no more Rum Row,' and he says 'Applesauce!'"

Mazie paused for breath and I paused to consider how the raid to make Trix and Lola and the rest good had sent them all wrong and killed one of them, so far, branded by the reformers who saved their souls. Before Mazie could get her second wind, McNaught took the floor.

"It was at this point that young Eversley Barr came into the picture as I understand it. You know he has actually an allowance of five thousand a month. He said he had a friend on the bootleg curb market that hangs out around a certain bank on Longacre Square who told him there were a hundred thousand cases of good stuff on the docks at Nassau—ten million dollars worth at New York prices. Someone had told him that tankers were bringing in some of it, at least ten thousand cases at a clip, and that there was a little tramp steamer, named the 'All Alone,' under Canadian registry, that could be bought and could carry twenty thousand cases, maybe more. He told them this fellow wanted him to go in on it and that the bank would finance it, if Barr was in it.

"THE upshot was that Lola Langhore told them she had her little estate on St. James Harbor and a station wagon and a sport car with the niftiest trunk on the baggage rack. She said rum running was more sport than hunting big game in Africa or the Arctic. Maybe she's right. Well, these two crowds get together—and then another chap at the club, Warner Davis, a sort of racketeer, only I don't yet make out what his racket is, and his girl, Jean Bartow, like a gun-moll—they all get together and form a partnership."

"Yeh—that's it," interrupted Mazie again, a little peeved at not holding the center of the stage. "Don the Dude and Trix, Ev and this Lola, they was havin' a great time over the fortune they was gointer make in a hurry. They didn't pay much attention to me. I wasn't in it. I ain't got two hundred and fifty cents in no bank. And Don, he was groggy over Trixie. . . . But I got something that they forgot and that's my tongue. It wasn't long before I got the hunch to blow the works to the prohibition enforcement for the dirty deal that they was handin' me.

"They had plenty of hootch and the party got sloppy, specially after this Warner Davis and Jean Bartow met up with them. This Warner Davis was a good spender, jolly, and he seemed to know everybody in town. He says he could sell the stuff tonight with Jean, once it was landed, the whole hundred thousand cases, and get more out of it than anyone else. It wasn't long before this Warner Davis says he will come in and go along on the trip and Jean was to stay here and take the orders and keep 'em wised up and all that. They had it all arranged down to spending the money, see?"

"And did they actually go into it, all of them?" inquired Kennedy, at last seeing the full import of what McNaught was getting at in the inception of this amateur rum-running plot.

"Surest thing you know! But lissen. By this time Trix began showing her claws to me and I won't take it from no cat. We had an awful word battle and Don as much as told me I better beat it while the beatin's good. Huh! I was so mad I flings my gloves that I was carryin', the fingers, right in Trix's face and I does beat it. You couldn't see me for legs. . . . And the next thing I does one day when I see Trix don't show up on her job no more, is to blow it all to Mr. McNaught here, who says he'll wait till they actually get back and do something, then he'll crash 'em, and I'll get a reward, a job maybe in his unit, for spillin' the dam' beans of these double-crossers!"

Mazie was genuinely angry now. "There ain't only that cruiser of Eversley Barr in it and Lola Langhorne's station wagon and sport car, but, later, they had to have a dock and a barn or some place to store the stuff and they took in little Judy Hancock, the daughter of the banker, J. Kearney Hancock, with the big summer place at Nissequogue—oh, they was all into it, this fast young set out this way, and that's why I'm willin' to be out here—'cause it all stole my boy-friend off me, and they wasn't makin' no place in it for me, anyhow."

McNaught winked sidewise. After all Mazie was no more transparent than are the great international bankers. There wasn't anything in it for her.

"And another thing," she tumbled out to make a complete story of it, "you know this Judy Hancock had a mighty good wireless on her place and the 'Gigolo' had a wireless. You see, they was all set. Ev Barr was financin' and all the girls was crazy over him, anyhow, Lola Langhorne, Judy Hancock, even Trixie Dare. Say, I seen there was trouble comin'—and I ducked—quick!"

A liveried chauffeur handed Kennedy a note. He read it, crumpled it in his pocket and nodded, "No answer—except I'll be there!"

CHAPTER III.

Thrills and Chills

"IT WAS little Judy Hancock," explained Kennedy about the note a few minutes later when we had left the hospital and made an appointment to meet McNaught later. "In some kind of trouble down at a lawyer's office in the village. I knew her father, Kearney Hancock, president of the Harbor County Bank out here, and a lot of things in the city. It must be something to do with the case or she wouldn't know where to find me. How fast news spreads! I'd better see what it is and if I can help her."

It wasn't long before we met a very excited girl in the law office on the second floor of the bank building. Judy was undoubtedly pretty, scarcely more than in the debutante age, with a mass of golden hair which she was constantly brushing back with a small white hand in graceful, quick, nervous actions.

"Mr. Kennedy," she blurted out, "I've been arrested by revenuers in my car on the state road for carrying a case of liquor! I gave a fictitious name. But they have the car and of course when they look up the license number they'll find my real name and all that. I left my diamonds as bail, but they were kind enough to fingerprint me and let me out that way because I was a girl. And the worst of it is the case of hootch was planted on me at that!"

"Then why worry if it's a frameup?" I asked.

Judy smiled a wanly superior smile and turned to Craig. "The trouble is, Mr. Kennedy, I've been in a rum-running scheme all the time, just for the excitement of the thing. Ev Barr told me there was no particular danger in it, so I went in, just for a lark. But it seems as if we were wrong."

As I studied Judy, I couldn't help wondering at sweet seventeen of today. Here was one little girl with unusual beauty, wealth and social position. She lacked thrills and excitement. The movies no longer supplied the thrills. She was blasé on racing cars, fast motor boats, aeroplanes, parties, scandal, everything. It was a splendid foundation on which a booze broker might build a capable bootlegging accessory—and evidently had done so. There was a thrill of smartness in defying the law. Now there was a chill of getting caught, rightly or wrongly. Craig said nothing of what he already knew, but just let her talk ahead.

"You see," she went on, "I started in by agreeing with Ev to go down to our bungalow on Pine Beach and use my wireless about the time they expected a tanker outside the twelve mile limit. Ev had a pretty good sending set on his 'Gigolo' and they had a fine one, of course, on the tanker. We've opened our town house and I had the run of the bungalow. So I got in deeper and deeper. It was thrilling, y'know."

It must have been. She was nervously balling and unballing her gloves, plucking at the fingers. "Mr. Jameson," she appealed to me, "you'll keep me out of the papers, won't you? Do you know, I'm more afraid of Dad than the law! Somehow or other I respect him—but the law . . . I suppose I shouldn't say it with all this talk of respect for law, but all the very best people are laughing at the eighteenth commandment more than ever."

Craig looked at this seventeen-year-old girl in amazement. His face quickly assumed a serious cast. "I'm glad you sent for me, Judy. You're not the first person to see me on this affair today. I know your father, and I feel that I ought to do something to—lighten the blow. The Government is already at work. Tell me frankly—is there anything that would drag you into this murder of Lola Langhorne?" Kennedy paused, looking at Judy with eyes that would not accept a lie.

SHE startled. "Oh! . . . But of course you know about that. I forgot. Of course. How would I have reached you, otherwise?" She turned as if fascinated, then tremulously spoke of her fears. "We were worried last night over Lola not getting to shore. She had over a hundred cases on the 'Gigolo,' Ev's boat, with Captain Ryder Smith. He's an old fisherman down here that we got to run the cruiser. Ev's out on the tanker. We were worried; no word from Lola all night; and a tip that a revenue boat was coming tomorrow. Then I heard the gossip about the 'Gigolo' sunk and a revenue boat standing by and a dead girl on the cruiser. Down at the dock I heard it was Lola. And I heard they had some of Dad's guns on the 'Gigolo', too!"

"Your father's guns?" repeated Kennedy. "How could that be?"

"Easy enough. I suppose 'most anyone of them might have got in the gun room at the bungalow," she answered glibly. "But, Mr. Kennedy, I was worried over Dad's guns. So, I started up here to see our lawyer. I never looked at a thing in my sport car but the gas. Then these revenuers stopped me on the road, showed their badges, wanted to look over the car. I was completely floored when they found a case of Scotch under the cover where the extra rear seat is!"

She paused to convince us. "I didn't know it was there. I told them it must have been a frame. But they only laughed. 'That's what they all say!' One of them was mighty fresh. He said I was too pretty to get into trouble, that there was something better than bootlegging, and tried to make a date with me. I was more afraid of him than I was of either Dad or the law!"

Judy's sophistication was only a cover, like many people who like to be thought a great deal worse than they really are. Under that cover she was almost in tears. "Oh, what a day it has started out to be, Mr. Kennedy! To lose one of my girl friends, to have the feeling that I'm some way to be mixed up in her murder, and to be arrested for transporting a case of Scotch I know nothing about—although it was our Scotch and I might have been carrying it if I wanted to! Oh, why did I agree with Ev to go into this thing? Ev fascinates me. You'll help me, Mr. Kennedy? I feel as if I had enemies all around me. Who would take father's guns and leave them on that boat? Who would put that hootch in my car when we were working like mad yesterday, last night and today to get the stuff all landed—and away? Who wanted to get me arrested? Who hates me that much?"

"Or who fears you that much?" corrected Kennedy. "Now, you poor foolish little girl, you've been doing most of the talking, your way. Let me ask you who has been at the bungalow since you have been lightering this stuff ashore? Who had a chance to get the guns?"



"Oh, they was all into it, this fast young set out this way, and that's why I'm willin'—it stole my boy friend off me."

"OH, ALL of them," she answered hastily. "But Ev's out on the tanker as supercargo, or whatever you call it. You know, I told you we got a tip—at least Warner Davis did—that a coast guard boat was due in this part of the Sound tomorrow. So everybody was working hard to get all the stuff ashore yesterday and today. We had four boats

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huckstering for us—that's what they call it—huckstering, like it was garden truck going into the city. Some excitement!"

"Four?" repeated Kennedy. "I thought Barr's boat was to do all that."

"Yes—but this coast guard boat, you know. I had a small motor boat, half decked over, and this Jake Merck, the chauffeur, who understands all about gas engines said he would take it out to the tanker, 'All Alone,' and bring in some cases if someone would help him. I think we would have landed it all if this terrible—this murder hadn't happened on the 'Gigolo' which could carry most and was fastest."

"Did you make any trips?" I asked, seeing in it the story of a flapper rum-runner.

"A couple of trips. Trixie Dare made a couple, too. You know we could take only about thirty cases on it. We've been working five days, that is it would have been, with today."

"Where's Jake Merck now? Thirty cases didn't help much with the thousands you had altogether."

"I know it. But we were going to move along the coast somewhere else if we had to. Warner Davis was getting the low-down on that. I guess our tip was no good. The revenue boat got here a day ahead. Why, we decided it was dangerous to leave the stuff in the big garage down there at the bungalow. So Jake got motor trucks and moved the stuff to a warehouse in the city over on the West Side. It's there now. But Jake's gone."

"What other boats were there? What of this Captain Ryder Smith?"

"Oh, he has a boat, the 'Alert,' sort of a trawler. They say he's made a lot of money running stuff in with it. Oh, he's rich out of the game. Anyhow when this tip came I told them about Ryder Smith and they said to get him even if it cost ten dollars a case for lightering the stuff to shore. So we did. Ev wanted to stay on the tanker so he got Captain Smith to take the 'Gigolo.' The crew of the trawler could handle her and Warner Davis was in charge of that. Jean Bartow, Warner's friend, stayed at the bungalow with me at the wireless but this last trip of the trawler, Warner took her back with him. I had the wireless alone. The last message I received from the 'All Alone' was that Lola and Captain Smith were bringing in a hundred cases last night. They never arrived. Instead the coast guard picks up the 'Gigolo' and Lola is dead. Captain Ryder Smith had disappeared. Maybe he's been drowned."

"You said t h e r e were four boats lightering the stuff in."

"Oh, yes. Well, out there on the 'All Alone' they had a big motor dory. Donato—this Don the Dude, as they call him—took that. Trixie Dare made some trips with him but she quit. She's a jealous cat, anyway. I hear she stole Don from another girl in the first place. Lola liked Don pretty well. He's a good dancing man. In Paris they'd call him the gigolo—not Ev's boat! Some of her own medicine to Trixie!"

BUT, Judy," i n q u i r e d Craig. "What's this I hear about you and Ev Barr? Didn't you take—er—have any rival?"

Judy looked at him keenly, as if he were uncomfortably close to guessing her secret. "I haven't any affairs! Suppose I do care for Ev Barr? Maybe he is older than I am. Maybe he does keep telling me we'll get married when I am eighteen. What of it? Yes—the only trouble is Ev's such a good fellow all the girls adore him. Sure—Lola went out with him more than I liked. I was hoping Lola wouldn't go to Nassau on the tanker with the rest—but she did—along with Trixie and her dancing man. I ought to have gone. I might have kept Ev out of trouble. But what would Dad have said to that?"

"All the girls cultivate Ev Barr, don't they?" It was as if Kennedy had thrust a knife in a wound and turned it around.

It troubled Judy to answer. It is hard for a girl to admit that the man she loves is a philanderer. It's too much like saying, "I'm a simp to stand it—but I can't help it."

"Oh," she mumured, "I guess even this Jean Bartow had a crush on him. She never said much about it—not before me, anyhow. But she had his picture and it used to make me mad to hear her say, 'When Ev gets back from Nassau' and so on. I don't think Ev even wrote to her, except for a picture card or two. I really think Ev cares for me and wouldn't let me go to Nassau because he didn't want me in danger on the tanker. I've succeeded in getting into enough danger though, it seems . . . Still, I don't like even that name 'Gigolo' on the cruiser. Ev's no gigolo—although some of these other men look very much like gigolos to me!"

"Don the Dude, for instance?" I suggested.

She looked at me appraisingly. "Lola fell for him," she said slowly. "How hard I cannot say. Some of us are queer."

"By the way," Kennedy recalled us to the facts of the case, "the stuff's not at the bungalow but in a warehouse? Where?"

"On West Street. The broker told Jake and the rest of us about it."

"The broker?"

"Yes. Deitz; in the Broadway and Forty-second Street Building, the man who put Ev wise to the hundred thousand cases on the wharves in Nassau in the first place."

We were leaving the Bank Building. "I want you to go to the home of some friend, some quiet home, Judy," admonished Craig. Before many hours you must tell the whole story to your father."

She shot a startled glance at Kennedy. But there was no chance to remonstrate. The grinding of the brakes of a car interrupted that, as the man at the wheel regarded Kennedy with a very chastened and chagrinned expression on his face. It was the coroner.

"Hello, Doctor. What did you find?"

"Kennedy," Dr. Gibson was speaking slowly as if every word humbled him, "I have performed many autopsies—but never one like this. Analysis of the stomach contents shows no trace of any poison at all!"

"Yet she *was* poisoned!" I exclaimed. "That green!"

"No marks of a needle?" asked Kennedy too charitable to rub it in and enjoy the medical man's discomfiture.

"I looked carefully. Not a mark of a hypo."

How then, I thought, and by whom? Here *was* a mystery!

Was it Poison?

SEE November Radio Digest for the next developments in the mystery of the derelict Gigolo and the Green Death

Brokenshire Has Experience

(Continued from page 79)

tion and consultation with Mr. Popenoe, the manager. Briefly, I thought I had better opportunity as a free lance, and in looking back feel I laid much of the foundation on which my work has been built through this change. That sounds rather conceited, I know, but let me explain something which will make clear just what I mean.

"This has to do with studio technique and routine. In the beginning every announcement that went out over the air was written for us; we had to 'follow copy' word for word, as a printer would say. I didn't care for this, feeling the announcer knew what he wanted to say, could think for himself, and was better able to express himself if allowed a little latitude than if he had to follow hard and fast speeches set down for him.

"AS a Radio free lance in full charge of Special programs presented through stations WGL, WHN, WEEI, WNAC, WICC, WPCH, WCAO, WDEL, WBRE, WFBM, WWRL, WCAU, WPAP, WCBA and others, I developed this idea, and before long saw it adopted generally. Those were the days, in case it has been forgotten, when it was usual for announcer and artists to foregather in the studio thirty minutes before the broadcast was to begin, determine what was to be presented, and then and there make up the program. Now, of course, each station worthy the name has a continuity department, program department, a staff of announcers, and technical help aplenty. More frequent broadcasts, the danger of program duplications, higher standards—a score of things have made necessary a return to studio and station formality, but I sometimes sigh for the days we used to tear into the station, collect the artists, find out their specialty, throw a switch, and go on the air."

Following the Reading Railroad Revellers there was an immediate increase in Radio programs sponsored by advertisers, and Brokenshire grew up with these newly developed commercial programs, through his popularity becoming the first announcer ever to appear in vaudeville.

About this time Atlantic City seized on Radio as a publicity medium through the establishment of Station WPG, and installed Brokenshire as studio manager. Atlantic City had met Mr. Brokenshire, when, as specially selected master of ceremonies for the 1927 Beauty Pageant (the first announcer to be so honored), he had been loaned to the municipality, and an immediate increase in popularity for the station followed his regular appearances on WPG's wave.

"At the end of this contract," Norman tells the story again, "I decided to take a wife and a vacation. My marriage followed a romance of four years, which began when I met Miss Eunice Schmidt, then secretary of Mr. Glover, publicity manager of WJZ. It was truly a Radio romance, for she helped me build many of the programs which brought me that popularity I was so happy to have, programs which included the Reading Radio Revellers, the Record Boys, Bonnie Laddies, and the like.

"We were married December 12th, 1927, and when my Atlantic City contract expired, two weeks later, started on a honeymoon which took us through much of Europe and into the Levant, where I had opportunity to see the work being done by my old organization, the Near East Relief."

(Continued on page 126)



Fashion Note
By Paris

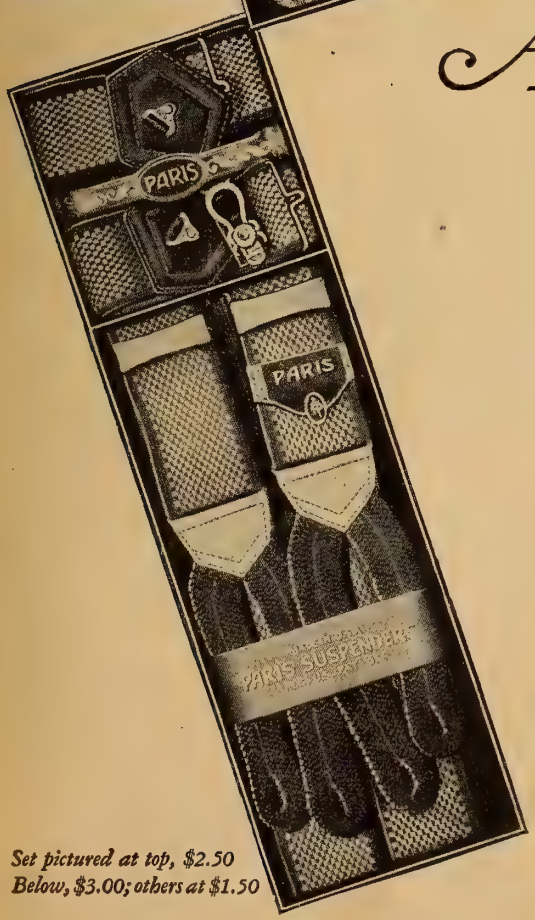
Everywhere this summer gentlemen are wearing colorful suspenders without vests. They are good looking and decidedly comfortable. Trousers hang perfectly, shirt "stays put", waist muscles function freely—helps make waistline trim and slim.



A new way to a Man's Heart

Several days ago he told her this: "I'm going to get several of the new matched sets of PARIS Garters and Suspenders. They're made to harmonize with the newest colors in neckwear, shirts, and hose. You know, the popular color harmony idea everyone is talking about." But although he forgot—*she didn't.* He was "tickled pink" with her selections. She blushed when he said, "Dear—you're a jewel. You can discover a new way to a man's heart almost daily." Then he . . . but that's personal.

(By the way—has HE a few matched Garters and Suspender sets by PARIS? If your dealer hasn't them, we'll supply you. They come beautifully packaged at $1.50, $2.50, and $3. Please send your dealer's name with your remittance to Mrs. Ruth Stone, 1143 W. Congress St., Chicago, Ill.)



Set pictured at top, $2.50
Below, $3.00; others at $1.50

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Paul Whiteman, "Music Master"

(Continued from page 11)

"THE NEGROES brought their emotional music here from Africa, willy-nilly, and again there is nothing typically American about this music, although its characteristics have proved far more popular than those of the American Indians, and it has actually influenced modern jazz very decidedly.

"Neither can we appropriate those old English songs which came across the ocean in the mouths of the convicts or the cavaliers, as the case may be, nor those doleful Psalm tunes recommended by the Puritans, nor the Creole music of New Orleans, nor the Spanish and Oriental and cosmopolitan melodies that found their way somehow into American life.

"All this music has become a part of the American music of today, which is both acquisitive and adaptable but none of it can be called our folk-music, however it may be changed, for it lacks American origin. More than this, our conscious composers of music have thus far been strongly influenced by foreign models, and most of our so-called serious music is frankly imitated.

"With characteristic energy and speed America went through the whole cycle of European musical development in the space of a few years, and much of this has actually gone on simultaneously. In other words, we went through our classic, our romantic and our modern stages of composition all at once, and all with our ears consciously trained on European models.

"This, then, was not in any sense an American musical education but merely a traditional development of the German, French or Italian style, of various periods, correctly written and studied by Americans. Even our most famous composer, and the one generally regarded as most characteristically American, Edward MacDowell, wrote in the manner of a Scotchman, which was natural since he was of Celtic descent.

"ASSUREDLY the modern manner of American life is different from what one finds in other parts of the globe. It was inevitable that this restless energy, this naive enjoyment of the obvious, this simple, straight-forward vulgarity, if you will, should eventually find some musical expression.

"It is that expression which has been developed from ragtime into jazz, and from jazz into that still more significant national idiom of today which is being interpreted in its highest phase — and introduced as American folk-music, by Paul Whiteman. And this same expression has already found such individual creators as George Gershwin, Leo Sowerby, Eastwood Lane, Deems Taylor, Ferde Grofe and others.

"Fundamentally it will be found that the popular music of America today—the Whiteman brand of music—has all the most striking characteristics of the other great folk-music of the world. It is predominately spontaneous, impromptu, actually improvised to a great extent. In the older jazz orchestras no player would ever read from notes. They learned their tunes by 'ear' and then harmonized and colored them to suit themselves.

"There is also in America's new folk-music that peculiar neutrality of mode, being neither major nor minor, which is found not only among the Negroes, but in practically all savage tribes. Gershwin uses it effectively in his 'Rhapsody in Blue,' and again in his Concerto in F. It appears also even in the sophisticated work of Stravinsky and other moderns of the classic school. Finally there is the abundance of instrumental color, which, with our individual rhythms, was designated by Maurice Ravel as America's most important contribution to musical literature.

"It is in the Paul Whiteman orchestra that this instrumental coloring finds its full expression and scope. For want of a better name—since like the new-born babe that it is, it is still nameless—we have come to call it 'Jazz.' It is a species of barbarism yet dressed in the garb of the most elaborate modernism.

"From these fundamentals, an honest American music of the future is sure to rise. We may bewail the cheapness, the obviousness, the frank vulgarity of many of our popular tunes. But it is just as well to remember that the other folk music of the world also went through these stages of development and that what eventually remained was pure beauty of the most impressive kind, a beauty which trained musicans have been glad to incorporate in their complex creations, and which really gave light and vigor to our best examples of conscious musical art.

PAUL WHITEMAN, using the phonograph, the radio, the tone producing motion picture, the classic concert hall as instruments of world wide musical education, has attracted the eye of the academic world and the academic ear is today attuned to catch the value of his every presentation.

In this picture yesterday's Jazz King disappears and today's Music Master of the Masses makes his bow before the American public. There are biographical reasons for this seeming metamorphose.

It is our intention to view Paul Whiteman and his life work in this new light, however, before considering the reasons for it.

It was Paul Whiteman who first dared to bring jazz music into the leading concert halls of America. At the time of his "great experiment," as he calls it, he confided his intention in the strictest secrecy to a well-known classical musican, who was his mentor and his friend. That friend, like all the rest of the world at the moment, was aghast at the very idea of such audacity. Whiteman quotes him as exploding:

"What! An all jazz concert—and in Aeolian hall? Why, my boy, it simply can't be done! You mustn't try it. It would ruin you. You have your future to think of—and your reputation. So far you've been getting on splendidly with your dance music and if you watch your step, you will undoubtedly be able to hoard away a good smart sum while the vogue lasts. But a jazz concert! Honestly, my boy, I'm afraid you've got softening of the brain. Be guided by me in this—forget it, and you will never regret it."

But as everyone knows Whiteman did not heed this friendly advice. Since then Whiteman concerts, in what critics once called the "perfumed purlius" of Aeolian, Carnegie and other classic halls have become seasonal advents. And recently Gilbert Seldes, author of "The Seven Lively Arts," reviewing American Music in the Concert Hall harps back to that daring experiment, admitting that his subject matter must needs begin there. He reflects:

"As far as is known, the first jazz concert in the world was played by Paul Whiteman at Aeolian hall, New York City, on February 12th, 1924.

"ALTHOUGH the musicians in Europe had for years been praising American popular music, although Darius Milhaud had been studying jazz orchestration and Stravinsky had written a rag-time, Americans knew the material too well to be much impressed by it. It never occurred to anyone that our popular music, our syncopated dance tunes, our jazz orchestras had musical interests.

"On this account I sympathize with Mr. Whiteman in his effort to eliminate the word 'jazz' although in general I think it would be better for us to eliminate instead our prejudices against that name. The confusions around the word 'jazz' are so many that a few simple propositions may be used to clear the atmosphere.

1. There is no such thing as jazz music.
2. Jazz is a method of playing music.
3. The original jazz is now known as 'sour music.' It has points in its favor, but it has little to do with the American music of the present day.
4. The present American popular music is a growing, developing and changing thing.
5. Until recently the method of jazz has been applied almost exclusively to one kind of music—music for the dance.
6. The instruments of the jazz band are wholly legitimate and the uses to which they are put create genuine music.
7. The jazz band is in reality a small orchestra.

"Of these propositions the first is fundamental. It means that whether you call it vulgar or refined, you are compelled by the facts to recognize the work of a conductor like Whiteman as music. If you take the themes from Verdi's 'Il Trovatore' and make a piano arrangement or put Isolde's melody into the flute when you play the Liebestod from Tristan at a symphony concert, you are doing essentially the same thing as Whiteman does when he takes Limehouse Blues and has it rearranged for his particular group of instruments.

"It has been the general superstition that all you needed to do in order to 'jazz' a piece of music, was to debase it. The truth is that eighty-five percent of the music used by Whiteman is first made musically interesting by the treatment he gives it.

"ONCE you have separated the music from the treatment, the full significance of our current popular way of making music becomes clear. Until a few years ago most of the music played by jazz orchestras was music written to be danced. Sometimes a purely melodious song was adapted for dancing; sometimes an operatic air. But in the main the object was to provide one-steps and fox-trots.

"This accounts for the monotony which non-dancers object to and it also accounts for the harmonic weakness of our popular music—because when you dance you must learn one thing —a spirited and specific beat; and when you dance you are indifferent to harmony.

"On the other hand, the development of the orchestra has been so rich that it was possible for the music critic of the New York World, Deems Taylor, himself a notable American composer, to say that Whiteman probably knows more about a small orchestra than Richard Strauss.

IN visiting and interviewing a number of America's most reserved and conservative critics Miss Campbell has doubtless uncovered a new and more substantial Paul Whiteman. Continue reading these articles and interviews and you will glean first hand a knowledge of an artist typically American as he will be seen looking back from the future. The second article on Paul Whiteman will appear in the November issue of Radio Digest.

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619

ROCK ISLAND

THE ROAD OF UNUSUAL SERVICE

Giving Broadway the Air

(Continued from page 41)

AND another question frequently asked which should be disposed of here is, "How does it happen that Radio programs are always just the right length?"

That's just another little detail for which the program director is responsible. The programs must begin and end exactly on the dot. Every tick of the clock means cold cash when a Radio program is on the air—this is especially true of a chain program. To run over or under ten, fifteen or twenty seconds is a serious matter for the concern paying for the time. The minutes are sold to the advertisers just as lines of agate type measure are sold to a magazine or newspaper space buyer.

The program director is a "time-keeper," Mr. Hitchcock might have added. Usually the program is arranged so that toward the end there is some elasticity, where a verse of song may be added or deleted or a few bars of music may be added or subtracted. Then the final announcement is capable of contraction, and as the result of constant practice it is possible to gauge quite accurately the exact instant the last word will be said.

Just as the microphone is kind to some and heartless to others, so some of the great and near-great like "Mike" and treat him like an old friend, while others tremble as they stand on the threshold of the studio. Fanny Brice is one of the great stars of the stage who seems to have a natural knack of broadcasting her personality, as is Al Jolson, Buddy Doyle, Olive Kline, and a host of others. Eleanor Painter is typical of a great many entertainers who have conquered their fear of the unseen audience after the first few terrible minutes. Charles Hackett, Eddie Cantor, Al Hermann, Wendell Hall, Maria Kurenko, the Frohne Sisters and many others are examples of the imposing array of widely varied talent assembled in the broadcast studios who get along well with "Mike."

Many another star and team, comedy and serious, have given way to a very real "Mike Fright" on their first appearance in the studio, in spite of careful rehearsals. James J. Corbett, who faced many a tough foe in his active years in the fight ring, nearly took the count on the occasion of his first appearance over the air. Captain Irving O'Hay found that the microphone was one thing that "got his goat," thus joining the ranks of those from nearly every field of activity, as George Jessel, Webber and Fields, The Kentucky Jubilee Choir, Charlotte Woodruff and John Charles Thomas.

One question that I am frequently asked is, "How do the stage stars like to broadcast?"

The best answer that I can think of to that question is to say that some people claim to like spinach. Personally, I believe no one has any particular gastronomic craving for that vegetable. Neither do I think that the average stage celebrity views the microphone with a natural desire for a second helping.

Another little sketch about Raymond Hitchcock may serve to illustrate this point.

"Hitchy" is a joy to work with in a broadcasting studio. He has a genuinely comic air personally—is a perfect clown of the air. During one of the several broadcasts on which we have worked together and just prior to his microphone appearance, I asked him if he was nervous. His reply was typical of the man, "Nervous! Course I'm nervous—I'm always scared of the darned thing!" Perhaps he is, for he starts to speak—hesitates—stammers—loses his place in the script—makes up something—chases his monocle down the length of its ribbon to find it hiding between his vest and shirt-front—lets out an occasional grunt and gives the air audience the impression that he is struggling to suppress his embarrassment over an idiotic situation.

As you watch him in the studio you want to laugh at, and with, the man. The microphone relays this buffoonery (everything except the chasing of the monocle) successfully to the listeners (or as "Hitchy" terms his invisible audience, "the listen-in-ers"). He is a trustworthy air performer, but every microphone appearance carries all the fears and terrors of a first night show for this seasoned stage actor.

IT'S A pretty hard thing to ask an entertainer to face a cold, impersonal microphone, even though he knows he is playing to more people than he could hope to entertain in ten years of capacity houses. As a help to the artists I suggest to the featured player that he work physically to the microphone and mentally to the small visible audience in the studio.

As in the case of the spinach eater who comes back for more because he believes it is good for him, so it is with the stage celebrity who comes back to the broadcasting studio for the second and third helping of wave lengths and kilocycles. One reason for his return is the monetary consideration. Another reason is that an air performance brings his name before the public as no electric lights, no amount of publicity or advertising could ever hope to do—which means that he is creating a desire on the part of those gathered about the loud-speakers to see him in person at the theatre. In other words, it is good "box-office," although some theatrical producers still refuse to permit their actors to broadcast.

Not all stage stars make good microphone subjects. Occasionally they do a beautiful "flop" on the air.

A vaudeville headliner, whose name I will not mention, was the featured artist of a Radio program which called for the use of a script, or, as it is called in the studios, a continuity. Practically every Radio performance demands that a script be followed in order that the timing be accurate as well as to prevent the necessity of "ad libing," which has frequently led to disastrous results.) The program had been rehearsed, timed and was on the air. Everything progressed smoothly until early in the hour (it was a full hour performance), the star was introduced at the microphone in a two-minute dialogue with the other entertainers. This was done to establish his presence to the air audience.

AFTER reading three or four lines from the script the star, for no apparent reason at all, put the script aside and went directly into his vaudeville act! It took me about ten minutes to get him back to the script only to have him pass up everything again and return to his stage act. This time I permitted him to go through with it as I saw he was in no frame of mind to read lines.

As soon as he had finished his familiar routine he hurriedly left the studio and I found myself, after some hasty calculations, about eight minutes short of material with which to finish out the broadcast! Fortunately Radio talent came to the rescue. The orchestra, a quartet and an individual performer working in the hour put on some extra numbers and the air audience probably never knew that all was not serene in the studio.

Just what was the matter with the actor I do not know, but I have a sneaking idea it was a genuine case of "Mike fright." And it was apparent to the microphone, for even though this performer was putting over his own vaudeville act, there was no spark of personality in his work when it reached the loud-speakers throughout the country. Yet this actor is a wonderful stage entertainer with a delightful stage personality. Microphonically speaking, however, he was a "flop" on the air.

The microphone is a great player of favorites. It either likes or dislikes a personality instantly. I know of more than one golden voiced opera singer who would do well to eliminate the microphone from the list of even casual acquaintances. On the other hand, I can introduce you to two practically unknown Radio entertainers, who depend on broadcasting for their living, whose natural singing voices are so husky that it hurts to listen to them but whose tones from the loud-speaker of a Radio set are perfectly clear.

HERE'S a different story. An advertiser decided to use more than one featured act for a special broadcast. The rehearsal time was half over and one of the acts had failed to materialize. A booking agent was called up and told to locate another act immediately and have it "stand by." Before the rehearsal was over the original act put in an appearance, and in the excitement no one telephoned the office of the booking agent until some time later when it was learned that a certain actor, whose Radio ability was absolutely unknown, was still "standing by." He was dismissed with a "thank you," to which his reply over the 'phone was, "Oh, that's all right, I was glad to do it and I hope you won't forget me when the time comes that you can use me."

His telephone voice was pleasing and the graciousness with which he accepted the situation led to an audition. About four weeks after he had been called to "stand by" this young man was made the featured artist on a commercial program for the same advertiser. He was a Radio "find."

The microphone fell in love with his personality the moment he opened his mouth. Outside the studio, in the control room and in the reception room the hard-boiled station and chain employees, as well as the great Radio audience who heard the voice on the loud-speakers, were asking one another, "Who is that?" He is the understudy for one of the foremost musical comedy stars in America! And the name of this understudy is "Buddy" Doyle.

The old law of averages equalizes everything in the long run. For every "flop" there is a "find."

The stage actor has many things to unlearn when he transfers his personality from the theatre to the air. About ninety per cent of an actor's visible performance depends on the human voice, which should make the transfer to playing for an invisible audience easy. But he is so accustomed to "throwing his voice" to those in the rear of the house that it is a little difficult at first to impress him with the futility of trying to reach the loud-speakers throughout the country in the same manner.

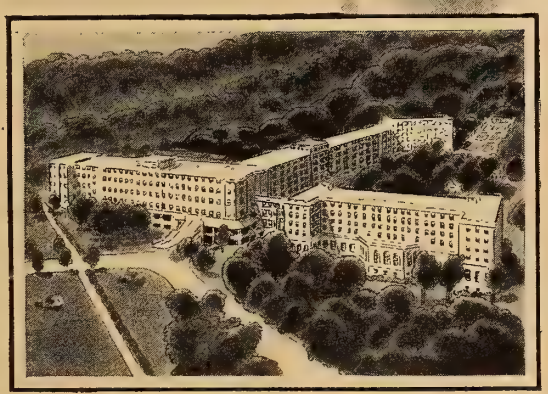
HERE is the story of an actress who remodeled her vocal attack at the microphone with genuine success at the first trial. Florence Moore, that thoroughly competent

(Continued on page 112)

America's greatest Spa

brought to you in your own home!





EACH year thousands of not-really-sick-but-not-really-well people make the pilgrimage to French Lick Springs, to drink the health-impregnated waters that abound here. Yearly the same people return to their homes, health and vitality restored by the magic of Nature's own medicine.

For hundreds of years this famous spa has been the rendezvous of the ailing. The Indians knew French Lick before the white man came. Then the early settlers discovered the properties of the waters, and they, too, spread the fame of French Lick far and wide. In recent years French Lick has become known throughout the world as America's greatest health resort—a spa comparable to those at Aix, Vichy, Baden, Carlsbad, in Europe.



If Nature Won't, Pluto Will

Unfortunately, a trip to French Lick Springs is not within the reach of all. And so, years ago, the medical staff at the spa decided to make the health-giving waters available to everyone. The solution was a simple one. It involved fortifying and bottling the water of the most famous of the French Lick Springs — Pluto. Here it is fortified, placed in sterilized bottles, and shipped out to drug stores in every section of the country.

Pluto Water is recommended by physicians, because it gently but thoroughly *washes* the eliminative tract clean of the waste substances that are the underlying cause of ill health. It acts quickly—thirty minutes to two hours—yet it cannot gripe, cannot harm delicate tissues. And since it is a pure, *natural* mineral water, it is non-habit-forming. Its action is that of a *wash*—not an intestinal stimulant.

Pluto Mineral Water, bottled at French Lick, Indiana, is sold at drug stores everywhere, and at fountains.

PLUTO WATER

America's Laxative Mineral Water

Giving Broadway the Air

(Continued from page 110)

comedian of the vaudeville stage, depends almost entirely on her voice to put her act across the footlights.

Her characterization of an awkward, loud-voiced newly-rich matron, inclined to the making of wise-cracks and faux pas, is a riot. In putting this character on the air I suggested that she make this newly-rich matron of the intimate gossipy type. She did so. In this way Miss Moore was able to work close to the microphone, with the result that every word came over distinctly and her characterization lost none of its effectiveness through modulating the voice.

Had she worked with her stage voice, the microphone would have been unable to handle the act with any degree of accuracy. Sudden and uneven rushes of sound to the microphone cause an overloading of the recording instruments, with a result called "blasting the microphone." Every Radio fan probably has experienced at some time the sensation of expecting his loud-speaker to burst into a million pieces when a singer hit a strong top note that was not properly controlled.

It frequently happens that singers must change their positions at the microphone while working. Those who are microphone wise know instinctively what to do. They have the feel of their own voice and move forward as their volume decreases and away from the microphone as it increases. To adjust the volume of his voice Redfern Holinshead, the well-known Radio tenor, with one foot well in advance, rocks his body forward and back as though it were cradled.

The charming sisters, Nellie and Sara Kouns, divide the little space in front of the microphone by keeping their faces close together as they sing, with the result that their voices always are heard perfectly blended.

Al Jolson, with his arms wide apart, or with hands clasped before him, goes through his entire repertoire of stage gestures and steps forward and back as the occasion demands.

Charlotte Woodruff stands in one position and turns her head away from the microphone when "hitting a forte." Singers who are making their debut in a broadcasting studio frequently find themselves being shifted about by the program director who tries to anticipate the volume of each note before it arrives. The program director does not depend entirely on his own ear to dictate the position of the performer. Through a window he watches the man at the control board for a nod of approbation or a signal to shift the entertainer to a different position.

ELEANOR PAINTER, who graduated from musical comedy to opera, had never been inside a broadcasting studio until she came to the rehearsal of a program I was directing. Realizing the importance of broadcasting, she asked permission to go to the control room where she could hear the audition of the other entertainers on the loud-speaker and watch them through the window as they worked at the microphone. She was an apt pupil, grasping the technique of the microphone quickly and it was necessary to change her position only once during her own rehearsal audition.

Miss Painter was to sing a group of songs in English and close with "The Habanera," from Carmen, in Italian. With the broadcast under way that night, Miss Painter was being introduced by the master of ceremonies as I led her forward.

She grasped my hand and whispered excitedly, "Don't you dare leave me!" I couldn't have left her had I wanted to, as she clutched my hand throughout the singing of the English numbers, but when she started "The Habenera" she lost all thought of her surroundings, dropped my hand, and sang this flirtation song to the microphone as though it were a living thing. She flirted with, and made eyes at and sang her very heart out to "Mike." And "Mike" responded by delivering a one hundred per cent Radio personality to every tuned-in loud-speaker. "As ye give the microphone, so shall the loud-speakers receive" was decidedly true in this instance.

One chain broadcasting company started a school for announcers but discontinued it after three or four sessions, as they discovered the only successful way for an announcer to work was the natural way. Instruction to all announcers now consists of this lettle phrase, "Be Yourself."

The stage today is a little careless of its language and its jokes. A joke that will bring a hearty laugh in the theater will frequently shock the Radio listener. There's a reason for that. The sanctity of the home is still something to be revered. The word "Home" should and does mean a "clean place in which to live." The wise-cracking comedian of the stage sometimes forgets that when he faces a microphone he is, via the loud-speakers, entering the most sacred of American institutions, the home. He is, figuratively, a guest, and as such must govern his speech accordingly, being careful not to insult the host or his intelligence.

One celebrity who made an off-color wise-crack during the course of a program was practically ostracized from the air for over a year. The lesson was well heeded by theatrical talent, and the folk who earn their living by clowning are guarding their air reputations carefully.

WHICH reminds me of an occasion on which I was beautifully "framed" by a pair of stage comics. Joe Laurie, Jr., learned that the blackface comedian, Al Hermann, was to be the featured artist on one of my programs, so he warned me that Hermann, whom I had never met, was not always on the "up-and-up" with his jokes, and that I had better watch him pretty closely.

When Hermann appeared for his rehearsal I told him that he was scheduled for about five minutes of gagging and two comedy songs. Al treated me to the finest collection of suggestive stories that I had ever listened to, every now and then interjecting a perfectly inane joke. It looked as though Joe had been justified in his warning, so I scheduled Hermann for four songs and two pitiful jokes. The night of the broadcast he got in front of the microphone and proceeded to tell some of the funniest and cleanest gags I had ever heard, after which he sang two songs and his time was up. Laurie and Hermann had fixed the thing up to give me a "sleigh-ride" and succeeded.

One rule of all broadcasts is that no personal messages be delivered over the air. The local station sometimes does give out personal messages and gets away with it, although it is contrary to the federal edict. But the chain broadcaster uses the telephone lines over which to carry his programs to distant stations and therefore must be particularly cautious. This is sometimes a difficult rule to impress on the mind of an inexperienced Radio entertainer.

Occasionally a celebrity who has broadcast from local stations refuses to come to a rehearsal or to permit the program director an interview prior to going on the air. The secretary of one star informed me over the telephone that his employer would give me fifteen minutes at the microphone and nothing more, and then hung up. When he did appear he broke nearly every known ethical and moral rule of broadcasting. One of his offenses was to send personal greetings to friends, whose names he started to read from a prepared list. We succeeded in stopping this before he had gone very far by starting a laugh among the other entertainers who were listening in the studio. In some embarrassment the performer put away his list and continued with the act.

One of the ethical rules which this performer shattered is one which many entertainers seem to think they have a perfect right to break. This is to mention the merchandise of other than products of the advertiser for whom they are appearing. This is especially true of artists who make records and of composers of popular music.

The national advertiser does not ask his entertainers to endorse his products. He pays them to entertain. It is much more dignified to permit the program announcer to read brief, skillfully worded advertising copy both at the beginning and the conclusion of his program than to force the attention of the public to his merchandise during the entertainment period. Therefore, he does not expect the artist to do for himself what the advertiser refrains from doing.

Slowly but surely the featured artists are beginning to respect these unwritten rules.

WHEN a recording artist is booked for a Radio appearance the program director knows that his performer is "mike wise." The microphone is used in the making of records exactly as it is used for broadcasting. But even the asset of being accustomed to working at a microphone does not prevent strange things from happening. I think the listening public thoroughly enjoyed the "gag" which the well known recording artist, Gene Austin, unwittingly pulled during one commercial program on which he was the featured entertainer. Gene was at his best and the script was functioning nicely. Suddenly poor Gene lost his place and started to repeat! Realizing that he had already sent the same lines over the air he stopped and said, "Here—wait a minute! Where was I?" It broke up the party for a moment and I hope the listeners on the outside enjoyed the joke on Gene as much as did those of us in the studio.

In order to create the impression of having a large crowd present in the studio, applause machines were tried out for a while with more or less success. These machines were really glorified "clappers"—a combination of leather and wood —each machine when operated by one person gave the impression on the air of from twenty to fifty people applauding. When Charles Hackett, the tenor from the Chicago Opera Company, was the star of a commercial broadcast we had three of these machines as well as several actual guests to applaud.

Mr. Hackett was introduced to the machines prior to the broadcast, as I feared the sight and sound of these artificial hand clappers in the studio might made him think that our real applause was not genuine! He examined one of the "clappers" with great interest and continued to hold it in his hand all during the first part of the program, shaking it with much gusto whenever the work of other entertainers called for applause. He gave it up just in time to remove his coat, collar and tie prior to his own appearance at the

(Continued on page 114)

From dance hall floors to railway coach ceilings ..this grainless wood board

Beauty, such as paneled ceilings need, is usually required to sell a product. Durability, that a floor must have, is necessary to keep it sold. Manufacturers who adopt Masonite Presdwood find that it gives their products both durability and beauty. Samples for testing will be gladly supplied.



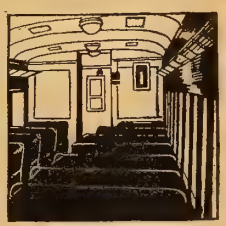
FOR DANCE HALL FLOORS

In a Denver dancing academy the tap-tap-a-tap of metal tipped clogs resounds from a floor of Masonite Presdwood. At Pullman, Illinois, ceilings of Presdwood are applied to railway coaches. And in scores of widely varying industries, hundreds of products are being made better and at lower cost because of this grainless wood.

Many of these Presdwood products require the strength and durability that are indicated in the service rendered at Denver. Used eight hours a day at the Fred Merritt School of Tap Dancing, the Presdwood floor showed no signs of wear, even after weeks and weeks of usage. Other Presdwood products may require smoothness and ease of finishing — there, again, Presdwood is ideal, as evidenced by its use for paneling . . . not only in ceilings of railway coaches but in fine homes and buildings as well.

Is easily cut

Beauty and lasting qualities are but a part of the advantages of Masonite Presdwood. It is moisture resisting and almost immune from warping, shrinking and buckling. It is extremely easy to work with. It can be sawed, punched, planed, milled or sanded. It is liked by shop foremen, experienced with materials of all kinds, and is just as welcome in homes where handy men put up shelving or build a radio cabinet. Wherever it is used it never harms fine tools, for it contains no artificial binder.



FOR RAILWAY COACH CEILING

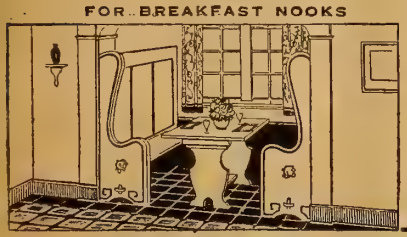
Has wide range of uses

The uses of Presdwood are many and varied. They range from bedroom screens to toys, from motor truck bodies to hydroplane hulls, from bread boxes to loud speaker tension boards, from out-door signs to kitchen cabinets, from office partitions to billiard tables, from clothes hampers to breakfast nooks.

Fully eighty of Presdwood's many uses, in industry and the home, are listed in the Presdwood booklet which is gladly sent to those who appreciate the beauties of fine materials or who wish to effect manufacturing economies with this workable grainless wood.

MASONITE CORPORATION
Dept. 730-A, 111 West Washington Street
Chicago, Illinois

FOR BREAKFAST NOOKS



Masonite PRESDWOOD

Made by the makers of
MASONITE STRUCTURAL INSULATION
REG. U.S. PAT. OFF.

FOR PANELING



© 1929 M. C.

Giving Broadway the Air

(Continued from page 112)

microphone. After the broadcast he told me he would like to install a few of these machines in the Chicago Auditorium.

Isa Kramer made her bow to the Radio audience with complete serenity in spite of the fact that she had seemed to be under a somewhat nervous tension.

SOME of the stars are "trade marked" with a theme song—or so it would seem. Irene Franklyn always introduces herself with a chorus of "Red Head," the song that made her famous. Some people expect to hear Frank Crumit sing, "The Gay Cabalerro" every time he is on the air.

Roy Evans is known as "The Syncopating Yodeling Man," that being the title of one of his songs. Al Jolson must do at least one "Mammy" number.

Eight years ago Fanny Brice sang "My Man" for the first time in the Ziegfeld Follies and for eight years that song has identified her. During a recent chain broadcast, Miss Brice decided that eight years was long enough to sing any song, so she omitted it from her routine. At the conclusion of the program the telephone operator at the switchboard of the key station became swamped with inquiries as to why Miss Brice didn't sing "My Man." Letters from all parts of the country containing the same inquiry poured in for more than a week. But Miss Brice says definitely that she is through singing "My Man"—for a while, at least.

Like the good "showman" she is, Miss Brice was quick to learn the value of being intimate with the microphone. She works easily and quietly, very close to the companionable "Mike" and takes the Radio audience into her confidence with an occasional homely aside which is naively delightful. While broadcasting one night, her shoes, for some reason, annoyed her and she kicked them off. Then, she leaned up right close to "Mike" and, in almost a whisper, said, "I just kicked off my shoes—whatcha know 'bout that!" And then she gave a little chuckle, for all the world likes a naughty child who has just said something she shouldn't have said. When other users of the microphone learn to take their listeners into their close confidence, then they will have discovered the one great secret of broadcasting—which, after all, is no secret.

One of my pleasantest recollections as a program director is of "giving George Arliss the air." He unconsciously caught the spirit of putting his personality on the air at his first microphone appearance.

When I met him about a week before he was scheduled to broadcast he wanted to know what he could do to amuse the Radio public. "I don't sing and I don't crack jokes. I am essentially a dramatic character actor. Do you think I should give impersonations of some of my characters?" While this question was under consideration, Mr. Arliss related some of his personal experiences as an actor which led to the suggestion that he use these anecdotes as material for his ten-minute talk on the air.

WHEN he came to the studio on the night of the broadcast accompanied by Mrs. Arliss, he told me that he had his ten-minute talk all written out. "And," he added, "it is just ten minutes, I have timed it." I remembered that I had impressed him with the fact that the half-hour program was timed to last exactly thirty minutes and that I had allotted him one-third of the period. I would that all entertainers were as punctilious as Mr. Arliss. When the time for his part in the program approached, he was to all appearances the actor in the wings awaiting his cue, and he told me later he had all the sensations of taking part in a first night performance. He read his reminiscences in that easy, gracious way of his just as though he were talking quietly to a little group of friends. He held the paper in both hands. He was working so quietly that the man from the control board tiptoed into the studio and put one of Mr. Arliss' arms carefully around the microphone standard so that when he again held the paper in his two hands it brought his mouth closer to the microphone. If this changing of his position annoyed the actor, he did not show it, but continued with his talk. To either the visible or invisible audience, George Arliss brings the same sincerity, the same graciousness—a believeable, lovable, kindly gentleman.

This man, who had never been in a broadcasting station before, had learned from experience with life, the best way, the only real way to approach his fellowmen. There's no secret about it—"Be Yourself."

WLW, Nation's Station

(Continued from page 45)

such a manner that the scratch of the needle was an accompaniment for the music. The station was considered one of the most reliable of the day, but it operated only two hours on alternate nights. When the station had grown to 500 watts, it still had to have a 15-minute period of silence after every hour of the night program. Why? The transmitter had to have a chance to rest and revive, and the operator-announcer had to have a chance to answer the telephone.

Listeners were as impatient as children with Radio programs then. From the time the concerts started, the fans kept at the telephone with kicks and compliments and requests.

AS LATE as two years ago when the station proudly operated 75 hours a week, program organization bore no resemblance to the elaborate schedule on which all entertainment now is based. In those days—and they were rather elegant days, too, in their way, programs were put on rather much as they could be fixed up.

Special hours were broadcast at the same time every week. For instance, the Crosley Jewelbox Hour went on every Sunday night at 9:15. It was supposed to last an hour, but if there happened to be 75 minutes of music, WLW just continued to broadcast the concert until it was finished. And the station's few commercial clients got five or six minutes extra if the program planned happened to be a little too long. The next program? It just waited until one was finished. If the mayor of Cincinnati were scheduled to give a talk at 8 P. M. and the preceding program ran seven minutes past, the mayor patiently waited. Then if his talk took 15 minutes to present, the mayor could keep right on with it—or he could cheat the Radio audience by cutting down his talk.

But now! Now WLW programs are scheduled as accurately as the crack railroad trains that must run on split seconds. Every program—be it a three-second time announcement or an hour-long program fed to a whole chain of Radio stations—is scheduled two days before it is broadcast and is appointed to its own studio with its own announcer and its own operator on duty. And those operators, following the rigid instructions given them, would cut the President of the United States off in the middle of a word if he should happen to talk longer than his appointed time.

Before WLW's commercial business necessitated such careful organization of programs, an announcer would decide to put one of his girl friends on for an afternoon program. He would rustle up one of the station's two or three control room operators who would phone to the transmitter to put it on the air. Fifteen minutes later, the girl friend would do her stunt. If two announcers decided to put on a program at the same time, they either fought it out as to who would have first time, or they combined their efforts and put on a "variety" program. Anyone wrote announcements who had an idea of what the perfect Radio program should be. Most generally, however, the announcer either extemporized or wrote his own announcements in advance of the program.

How different it all is now. Two weeks ahead of every WLW presentation, its entire plan and musical program must be in the program file after having been submitted and approved by the station director or his assistants. Seventy-two hours before it is broadcast, the continuity (that is, all the announcements made during the program) must be at hand to be passed out to entertainers, announcer, control operator, and presentation manager. Everyone connected with the presentation must be thoroughly familiar with all details hours ahead of time. Every program the least intricate or involved must be rehearsed, not only once, but several times before the Radio audience hears it.

ANNOUNCERS do little but read the announcements on the air. The informal programs, it is true, in some cases are planned by the announcer and production manager with the assistance of the musical department. Commercial programs, however, are written by continuity writers, trained in the planning of Radio entertainment. Dramatic portions of WLW's offerings are written by experienced dramatists. Rural sketches come from the pens of writers who have spent years studying the types they portray. Where educational talks once were read by any announcer who could find a book, university professors, government officials, and experts in all lines of endeavor now are retained by WLW to talk to the Radio audience on their chosen subjects.

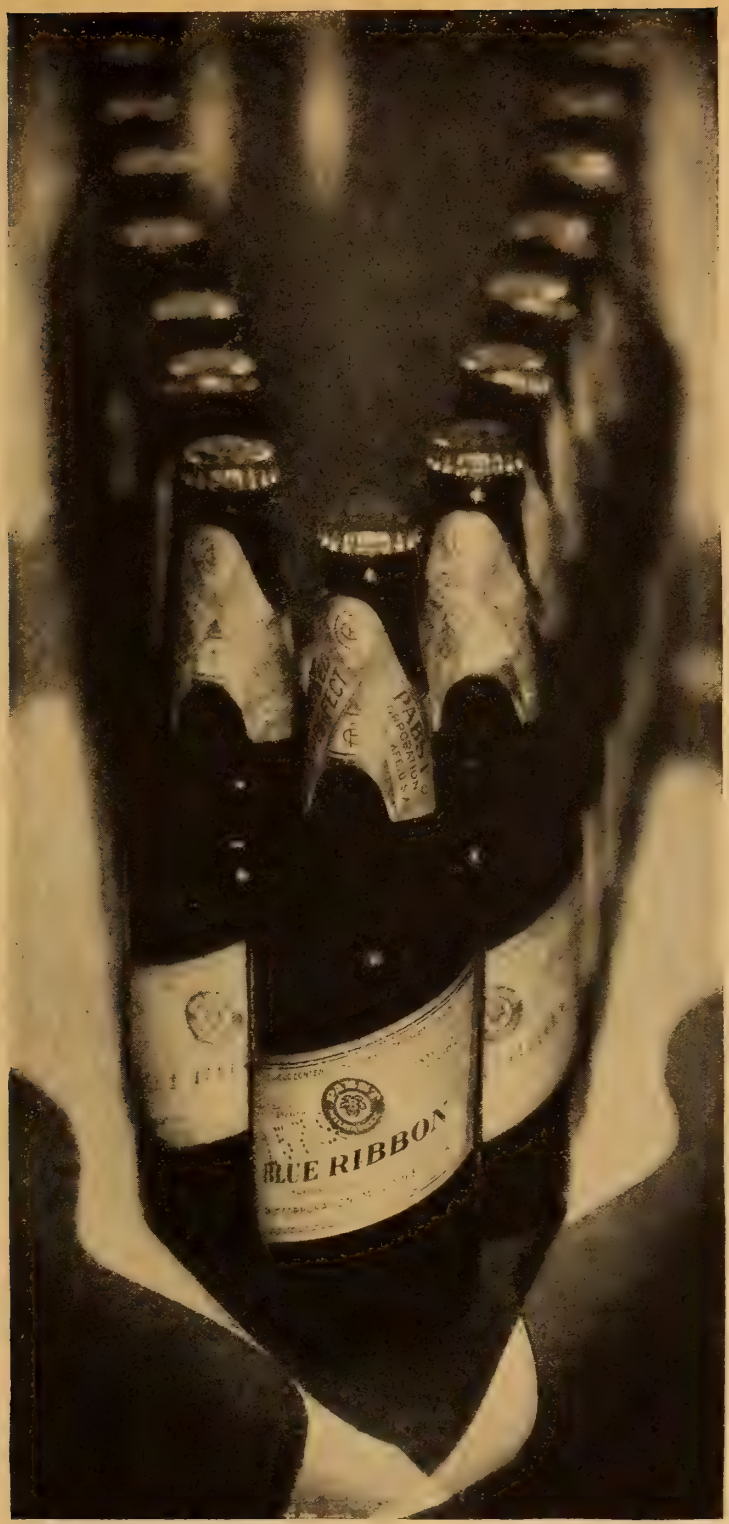
A pianist, two or three soloists, and a banjo player once were considered an adequate staff, if other musicians could be depended upon to come out to the studio once in a while to entertain for fun.

Now WLW's weekly payroll includes an entire concert orchestra that can be called on to play at any time, and which is supplemented nightly by almost as many more musicians. On the station's staff are male quartets, soloists of all types, vocal and instrumental, specialists in all lines of comedy entertaining, actors, speakers. As many more performers appear occasionally.

The Radio ensemble from the Cincinnati Symphony orchestra plays at WLW every week.

WLW furnishes Radio programs to such stations as WOR, New York City; WBBM and WLS, Chicago. Every week it picks up an orchestra program from Indianapolis, Indiana, 150 miles

(Continued on page 123)



Pabst Blue Ribbon Brew is not just OFF THE BOAT. It comes from MILWAUKEE, aged and mellowed. Its label is authentic. It is frankly just the best WARM WEATHER thirst quencher you can find in a day's trip . . . If you're tired of BOGUS labels, BOGUS kicks and slotted doors, ask for PABST BLUE RIBBON. Phone your dealer for a case today. Pabst Corporation, Milwaukee, Wisconsin.

PABST BLUE RIBBON

The Balloon Jumpers

(Continued from page 33)

HAVING decided, Calder-Wall lost no time in becoming a go-getter. Within a week he developed a positive genius in devising ways of jazzing up the Skilliqueechie Country Club and keeping it going at a pace suited to the speed mania of Natalie Geroux, who aided and abetted in every form of idiocy he could conceive. He invented weird gymkhanas, wild dance figures, staged a game of polo with the players driving their own automobiles and filled a junk yard with wreckage and a hospital with cripples. In his desire to prove himself a go-getter to please Natalie Geroux he developed unexpected talents. In everything he was aided and abetted by Natalie, who was spurred on by a desire to avenge herself on Dick Kirkton. Dick made the tactical blunder of refusing to take part in any of what he called "idiotic performances" and got credit for being plain jealous.

The stunts these two invented drove the older members of Skilliqueechie wild and took many superfluous pounds off dowagers who attempted to follow the mad pace set by the pair. There was no peace for anyone. The Rocking Chair Fleet was herded off the porches to join a rolling down hill contest. Scores of portly members hid in their lockers to avoid being dragged and forced into a pig-a-back race, and the Lawn Mower Marathon, in which each member was to push a mower from the first tee to the nineteenth hole, created a furore.

Calder-Wall scored a distinct triumph in the pogo stick contest. Rain had herded the members into the clubhouse and Calder-Wall, pursuing his avocation as a go-getter, raided the caddy house and, securing two dozen pogo sticks staged a pogo stick figure during the afternoon dancing. As Chairman of the House Committee I made an effort to stop them before they wrecked the floors and the furniture, only to be branded as a "kill joy," ordered to go fly my kite by Natalie and retreated when she was backed by the elders.

The fact that they wrecked the interior of the clubhouse and ruined the dancing floor encouraged, rather than discouraged, them. It was Natalie who proposed, at ten o'clock that night the climaxing event of the day. She challenged everyone to race her five holes over the golf course on pogo sticks and, before any protests could be heard, she and Calder-Wall led their followers out to the first tee and they hopped off, jumping five holes over the soggy fairways and greens. What the Greens Committee, the players in the Monthly handicap, and the grounds keeper said when they found the entire course pitted with holes five inches deep is omitted.

AFTER a strenuous month of go-getting, during which Calder-Wall excelled himself in inventiveness, he commenced to slow down under the pace at which Natalie was driving him. The Thrill a Minute she demanded exhausted his imagination and he announced that he was going away for a week—at which Dick Kirkton brightened considerably, and his golf showed immediate improvement. I "rawther" hoped, as he would have said, that Calder-Wall would not return, but he came back, ruddy and glowing with enthusiasm.

"I say, old chap," he said exultingly, "I have something new. I fawncy it will please even Her Highness. Something ripping, I assure you! I fawncy it will remove the scales from the fossils, eh what?"

"I suppose you are planning to blow up the clubhouse, or something nice and pleasant like that?" I suggested insinuatingly.

"Not at all, old fel'. Bit of a lark. Got the idea from Towne. Ripping fella, Towne! No end clever! Cawn't tell you what it is. Wait until they come."

"Until who come?"

"Not who; they," he corrected.

For two days an air of mystery hung over Skilliqueechie. Calder-Wall refused to tell even Natalie what the new stunt might be. Then four large packing cases arrived and Calder-Wall spent the morning in a building back of the clubhouse, aided by a dozen caddy boys. At lunch he was glowing and excitedly triumphant, and, at two o'clock a large gallery had assembled on the lawn when he emerged from the building and came floating around the corner of the clubhouse, towed by a caddy. Above his head floated a small sized balloon from which he was half suspended in a harness that fitted around his chest and under his arms. The balloon was just buoyant enough to lift him gently and he bounced along, propelling himself upward each time his feet touched the turf, rising ten feet into the air and descending slowly so that he covered the ground in giant leaps.

There was hand-clapping and laughing as he released the caddy from the tow rope, seized a chair to weight himself down and beamed upon the gallery.

"Great sport, balloon jumping, you know!" he said. "Jolly! Towne invented it. The idea is to see who can jump farthest. Tricky business in the breeze."

The crowd gathered around.

"I have six of them," Calder-Wall announced. "Couldn't get more on short notice."

Young Pringle raced for the shed and emerged harnessed in one of the devices. He jumped, floated fifty yards before his feet touched the ground, and jumped again.

"Great sport!" he called, as he tacked into the breeze and jumped back to the starting point.

CALDER-WALL beamed triumphantly. "The idea, briefly," he explained, "is to see how many jumps one can make nine holes in. Requires practice, really. Beats golf; almost! Try it this awfternoon. Who enters?"

There was no doubt that the new stunt created a furore in the club. The younger members, led by Natalie, took turns during the afternoon practicing jumping and manipulating the balloons. At dinner everyone was enthusiastic, excepting Dick Kirkton, who sulked. Calder-Wall had outjumped all the contestants.

"Bit of an advantage," he admitted. My balloon is a trifle larger than the others. I'll have to take a handicap. You see I weigh a bit over twelve stone and need more lifting power. Really, I'm not trying to fudge."

Calder-Wall experienced a triumph at dinner. Even the Elders who had grouched over some of his foolishments admitted he had brought something new to Skilliqueechie, something other clubs would envy and, perhaps, imitate. Half the club members were clamoring to enter the first balloon jumping match which was arranged for Saturday afternoon, and the excitement was running high.

It was Natalie, naturally, who precipitated events. On Thursday evening she and Calder-Wall were dancing together. Dick Kirkton, with a bad case of the sulks, was sitting with the Elder Statesmen on the porch listening to a discussion of the relative merits of the McKinley and the Dingley tariffs and wishing a high protective tariff against Calder-Walls had been adopted.

While they were talking and smoking Calder-Wall and Natalie danced out onto the porch and danced past them. They stopped at the head of the stairs leading down to the lawn, talked animatedly an instant, and Natalie grabbing Calder-Wall's hand, raced down with him toward the caddy house where the inflated balloons had been parked for the night.

Dick Kirkton, pretending not to notice them, was vaguely uneasy, wondering what new form of idiocy the girl was leading Calder-Wall into.

TEN minutes later there was a half suppressed scream, ending in a squeak. Dick startled, jumped to his feet and started out into the darkness. Something dark was moving among the trees. An instant later Calder-Wall, puffing slightly, ran up the clubhouse steps.

"I say, you fellas," he said, "come quickly. Something has happened."

"What?" demanded Dick, grabbing him by the arm. "If anything has happened to Natalie . . ."

"But something has happened, you know," said Calder-Wall. "She flew away."

"She what?" Dick gripped his fingers deep into Calder-Wall's arm.

"She flew away. It was dark and she got my balloon by mistake. Beastly luck! I weigh a hundred and seventy-five and she weighs a hundred and ten—and before I could grab her she flew away."

"Where is she now?" demanded Dick, pale and shaken.

"Oh, she's quite all right, never fear. I'm not certain where she is now. The lawst I saw of her she was over the apple trees on the fourth fairway."

"Hell!" said Dick disgustedly. "Get some of the fellows," he said to me. "Get someone with some sense, if possible. The wind is from the Southwest and she may blow out over the Sound."

"The Sound—Fawncy that!" said Calder-Wall. "But I fawncy she will lodge in some tree top. Beastly shame your trees aren't as large as ours in England."

"Calder-Wall," said Dick, with tense emphasis, "I haven't time just now to kick you."

"Fawncy! Kick me! The blighter!" said Calder-Wall, amazed.

Dick simply swore and raced for the caddy house. He emerged in a moment, towing one of the balloons, which he tied to a runabout parked in the driveway, commandeered it, and started out across the fairways in the dark with the balloon bounding along behind while I went to raise the alarm in the clubhouse.

In two minutes everyone stopped dancing and the news that Natalie had flown away in the darkness was spread. Porches and locker room were quickly deserted. Men in dinner jackets, in knickers, in flannels, girls in golf togs, dance frocks and dinner gowns, the fat contingent from the Rocking Chair Fleet, the crap shooters from the locker room, the tired business men and the Elder Statesmen were yelling advice, suggesting plans and running into each other. The night was dark and the rising breeze was blowing toward the Sound. Every minute some one wetted a finger, held it up, tested the direction of the wind and shouted:

"This way! The wind will blow her this direction."

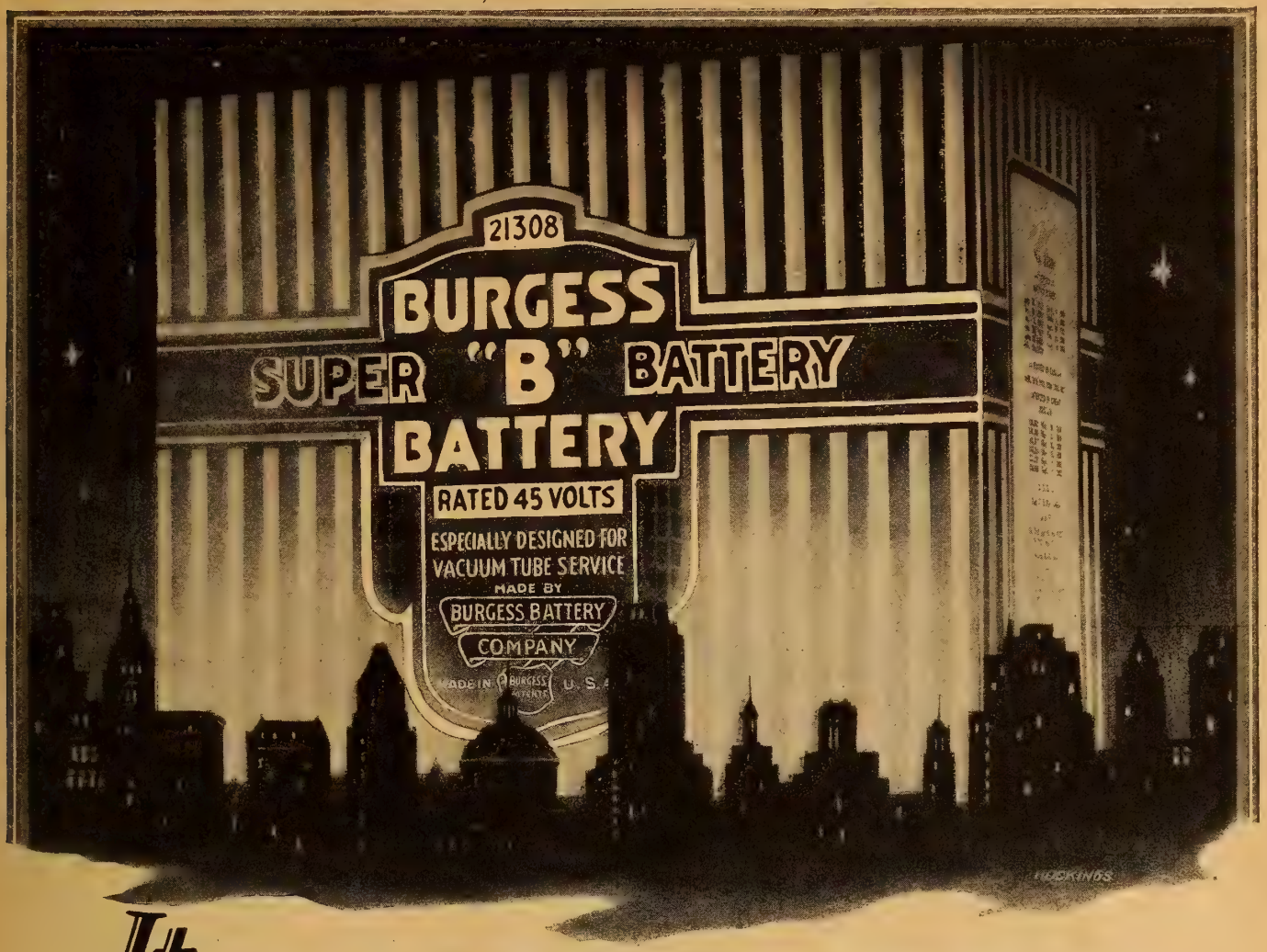
No two appeared to agree on the direction. They rushed off into the darkness and presently shouts for help were rising from all parts of the course. Some were hung up on wire fences, some were lost in the rough, and some, rescued from water hazards, were dragged, dripping, back to the clubhouse to add to the din and the excitement. Some genius had the forethought to telephone the police and fire departments of all the surrounding villages and presently fire trucks and ladder wagons commenced to arrive, amid cursing.

FIFTEEN minutes after the alarm was raised Dick Kirkton raced up the driveway and drew me aside.

"She blew out of bounds and I can't follow in that direction," he said. "I'm going

(Continued on page 118)

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The Balloon Jumpers

(Continued from page 116)

around onto the North Shore. Meantime you stick here and telephone all the people you know in that direction to be watching for her."

The order sounded simple. I called the Harris estate and got Jim. "Jim," I said, "Natalie has flown away. Get out on the lawn or on the roof and try to head her off."

"Wow!" said Jim. "That brand of hootch over at Skilliqueechie must be powerful." Then he hung up and refused to answer my calls.

The effort to arouse the North Shore was discouraging. When I asked my friends or acquaintances to climb out on the roofs of their houses and catch Natalie Geroux as she flew over they spoke pityingly and advised me to stay out of the locker room. The more insistent I became the greater the mirth at the other end of the wire. I grew canny and explained, before starting, the fact of Natalie's flight and asked for reports.

The first result was from a house party at Great Neck. Great excitement was caused there because several persons who had staggered out onto the porch to cool off rushed into the house declaring that a woman, singing jazz, was floating over the trees. The hostess had hastily dumped all of the gin and sent for a new supply.

Fifteen minutes later I received a report that a petting party of two, parked in an auto, had fled into Glen Cove in panic, declaring that a voice from Heaven had descended upon them saying, "Hoo, hoo! I see you."

Following that was a report that a woman's slipper had fallen from the skies into a group of men and women bidding good night to their hostess at an estate near Manhassett and that a voice had called down: "Come on up; the air is fine."

TWO hours dragged by. Then, shortly after midnight, the direction of the wind changed and a stiff breeze commenced to blow landward. Pursuers, who had commenced to return weary, bedraggled and hopeless, gulped revivifying cocktails and, leaping into the automobiles, resumed the chase, patrolling all roads with orders to call the club in case they sighted Natalie.

Ten minutes later an excited call came from Millneck saying:

"Head her off. She just blew across the road, coming your direction. She is about fifty feet from the ground and going fast."

We figured the direction of the wind and calculated that, if she held her course, Natalie would blow somewhere near Skilliqueechie or just east of the course, and sent fresh patrols out to watch the sky to the northeast and to listen for calls from the air.

By that time the entire North Shore was alarmed. Every road was being patrolled and at a score of estates the owners had roused the servants, scattered them over the grounds and sent others onto the roofs with flashlights to signal into the air.

Calder-Wall, who had been running in circles all over that section of the country, had returned to the club and slumped onto a divan, so remorseful I almost felt sorry for him. Suddenly a new idea was born in his brain. He rushed at me.

"I say, old chap. Have you a gun?"

"A gun?" I asked, fearing suicide. "Better go to the locker room and drink poison."

"But, I say, you're spoofing," he replied. "I want a gun, rifle, shotgun, anything. I have an idea. If she flies overhead I will shoot holes in the balloon and she will descend."

Dick Kirkton ran into the club at that minute and interrupted. His face was drawn and anxious and he glared at Calder-Wall as if he regretted not being able to waste time in killing him.

"Where is a rope, clothesline or anything?" he asked. "And," he added, pointing to Calder-Wall, lock this bird up before he does any more harm."

"Ha!" said Calder-Wall. "Quaint idea, calling me a bird. Flying! Bird! Good! I shall remember that."

DICK, a clothesline in his hand, raced out of the club, jumped into his runabout, turned it and drove out across the grounds.

The wind was freshening and stars were commencing to appear, while the moon broke through rifts in the clouds. At two o'clock there came a wild call from Danziger.

"The balloon just crossed the road, coming straight toward Skilliqueechie. Natalie's safe. I yelled at her and she called down for you to have breakfast ready for her."

Just then Calder-Wall, his eyes showing determination, rushed through the lounge carrying a shotgun and started on a run down the eighteenth fairway. Seeing the wild look in his eyes I dropped the telephone and set out in pursuit. We were half way down the eighteenth fairway and near the tenth tee when a shout from the lower end of the course came to us.

"Here she comes."

"Which way?"

"Over here—Quick."

"She's going over. Too high to reach her."

Calder-Wall, a wild gleam in his eyes, sprinted across the rough in the direction from which the shouts arose. A dark mass came floating over the trees between the fairways. The clouds were commencing to break away and the moon shone through a rift. I caught a glimpse of Natalie Geroux, dangling below the balloon and squirming as if trying to reverse her position to seize the topmost branches of a tree which her feet almost touched. I

(Continued on page 120)

Rules and Conditions for Most Popular Station Gold Cup Award Contest

(Continued from page 3)

1. The contest starts with this issue of RADIO DIGEST, October 1, 1929, and ends at midnight March 20, 1930. All mail enclosing ballots must bear the postmark on or before midnight, March 20, 1930.

2. Balloting will be by means of coupons appearing in each monthly issue of RADIO DIGEST and by special ballots issued only when requested at the time of receipt of paid in advance mail subscriptions to RADIO DIGEST when received direct and not through subscription agencies according to the schedule given in paragraph four.

3. When sent singly, each coupon clipped from the regular monthly issue of RADIO DIGEST counts for one vote. BONUS votes given in accordance with the following schedule:

For each two consecutively numbered coupons sent in at one time a bonus of five votes will be allowed.

For each three consecutively numbered coupons, a bonus of fifteen votes will be allowed.

For each four consecutively numbered coupons, a bonus of twenty-five votes will be allowed.

For each five consecutively numbered coupons, a bonus of thirty-five votes will be allowed.

For the complete series of the six consecutively numbered coupons, sent in at one time, a bonus of fifty votes will be allowed.

4. Special ballots will be issued only when requested at the time of receipt of paid in advance mail subscriptions, old or new, to the RADIO DIGEST when received direct and not through subscription agencies according to the following voting schedule:

1-year paid in advance mail subscription	$4.00	150 votes
2-year; two 1-year paid in advance mail subscriptions direct	8.00	325 votes
3-year; three 1-year; one 1 and one 2-year paid in advance mail subscriptions direct	12.00	500 votes
4-year; four 1-year; two 2-year; one 3-year and one 1-year; paid in advance mail subscriptions direct	16.00	750 votes
5-year; five 1-year; one 2-year, and one 3-year; two 2-year and one 1-year; one 4-year and one 1-year; paid in advance mail subscriptions direct	20.00	1,000 votes
10-year; ten 1-year; five 2-year; three 3-year and one 1-year; two 4-year and one 2 or two 1-year; two 5-year paid in advance mail subscriptions direct	40.00	2,500 votes

5. For the purposes of the contest the United States has been divided into five districts. Canada will comprise the sixth district. District number one, known as the "EAST" will include the states of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, and District of Columbia. District number two, known as the "SOUTH," will comprise the states of Virginia, West Virginia, North and South Carolina, Georgia, Florida, Louisiana, Mississippi, Alabama, Tennessee, Arkansas, and Kentucky. District number three, known as the "MIDDLE-WEST," will include the states of Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri. District number four, known as the WEST," will comprise the states of North and South Dakota, Nebraska, Kansas, Oklahoma, Texas, Montana, Wyoming, Colorado and New Mexico. District number five, known as the "FAR WEST," will consist of the states of Idaho, Arizona, Utah, Nevada, California, Washington, and Oregon. District number six, known as Canada, will comprise the entire Dominion of Canada.

6. The broadcasting station holding the highest number of votes of all six districts will be declared the WORLD'S MOST POPULAR BROADCASTING STATION and will be awarded a Gold Cup. After the grand prize winner is eliminated, the broadcasting station holding the highest vote in the district in which they are located will be declared to be the most popular station of their district and each awarded a Silver Cup. No broadcasting station is to receive more than one prize.

7. In the event of a tie for any of the prizes offered, prizes of identical value will be given to each tying contestant.

8. Any question that may arise during the contest will be decided by the Contest Editor, and his decision will be final.

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Graduates of this school are always posted in newest up-to-the-minute developments in Radio. That's why they are always in big demand. The progress of Radio is measured by the accomplishments of the great engineers in the huge research laboratories of the Radio Corporation of America. This gigantic organization sets the standards for the entire industry . . . and sponsors every lesson in the course.

Money Back If Not Satisfied

This marvelous home-laboratory training practically insures your success by preparing you thoroughly in every phase of Radio manufacturing, servicing, broadcasting, photoradiograms, television and airplane radio equipment. As a student you will receive an agreement signed by the president of this school assuring you of complete satisfaction upon completion of your training—or your money will be instantly refunded.

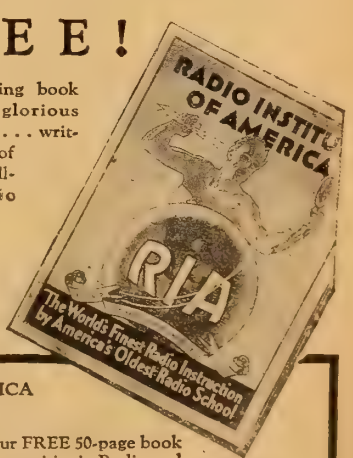
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The Balloon Jumpers

(Continued from page 118)

had started to run through the grove on the direction of the course of the balloon, and in hot pursuit of Calder-Wall, who had disappeared after falling into a sand trap and rolling into the bushes when I heard him shout.

"I say, Miss Geroux. Hold still a mo', cawn't you? I'll have you right down."

He raised the gun and fired both barrels. I heard a squeal from the air and charged upon Calder-Wall as he was dropping fresh cartridges into the gun and directing Natalie to hold still.

"Fawncy—I missed the bally thing," he exclaimed and was raising the gun to fire again when I made a flying tackle and wrested the gun from his hands.

"I say," he said, sitting up and adjusting his monocle to glare at me. "You shouldn't have done that, old fella! I'd have had her down in half a mo'—"

I wasted no time arguing with him, but scrambled to my feet and ran through the grove in pursuit of the balloon with Calder-Wall, puffing hard, crashing through the underbrush behind me and calling upon me to return his gun, assuring me he was a better shot than I was.

We had lost sight of the balloon until we emerged from the trees into the eleventh fairway, just in time to witness the climax of the pursuit. As we rushed out into the open a small runabout, taking the hazards with wild lurches, almost ran us down, floundered through a sand trap, climbed a cross bunker and raced after the floating balloon, passing, under it and stopping a couple of hundred yards ahead of it. One of Calder-Wall's balloons was swaying and bumping along behind the automobile and, as the car stopped, it rose over the car.

DICK KIRKTON, standing on the seat of the runabout, was hastily adjusting the straps around his body and under his arms, and loosening the rope with which it was tied to the machine. He had a clothesline in one hand and, poised in the car, he waited, timing the approach of Natalie's craft, which was floating straight toward him, forty feet in the air.

Just before the girl reached a point over the little car Dick gave a great spring upward. The balloon, lifting him, bumped the one carrying the girl and caused it to careen sideways.

The balloons were drifting apart Natalie, swaying wildly from side to side as her balloon lurched, cried out. Dick, making a frantic grasp as she was being whirled away from him, seized her by one ankle. The balloons tugged against each other, pulled them apart, but Dick, holding her leg with one hand, clung to her and, as his weight slowly overbalanced the lifting power of the balloons, they started to sink slowly toward the ground.

Well caught, old chap! Well caught!" Calder-Wall cried, clapping his hands.

The rescue seemed complete and Calder-Wall and I started forward to aid in the descent. Dick Kirkton's actions caused us to stop in surprise and stare through the darkness. He had slipped the clothesline over Natalie's ankle, pulled the noose tightly around it, released his grip and sank toward the earth, while Natalie's balloon, freed from the excess weight, started to ascend again to the full length of the clothesline, where she swayed gently back and forth, safely tethered. Kirkton, seating himself on the grass, freed his own balloon and allowed it to float away into the night.

"Oh, I say, what's the blighter doing?" asked Calder-Wall, adjusting his monocle and stopping just within earshot.

"Shut-up, Calder-Wall," I advised, gripping his arm, "and listen to the way to court Natalie, if you expect to win her."

"Oh, Dickie," said Natalie tremulously from the air, "I'm so glad. Haul me down."

"I will when you promise to behave yourself and marry me," said Dick firmly.

"PLEASE, Dicky. Pull me down, so we can talk."

"If you don't promise, I'll let go the rope," Dick said threateningly.

"I'll never speak to you again. You're hateful. I hate you," sniffed Natalie.

This was interrupted by a little squeal of fright as Dick, suddenly letting out ten feet of slack rope, allowed her to ascend quickly.

"Oh, Dicky! PLEASE!" cried Natalie beseechingly.

"Then say 'Yes'," Dick demanded firmly.

"I say, old fella," said Calder-Wall with a little unsteadiness in his voice, "Aren't we eavesdropping a bit?"

Rawther decent of Calder-Wall, I think, considering all the circumstances, to retire at that stage of the proceedings. I felt a bit sorry for him as he withdrew quietly into the shade of the grove and stumbled toward the club house to assure the others that Natalie was safe. Calder-Wall did not say much during the walk through the course—except:

"Strordinary, really," and "Fine gel. I hope she'll be happy."

Half an hour after we reached the club house Dick and Natalie drove up in the runabout, towing the big balloon. How long it took him to force the surrender only they knew, but when they came out on the porch, they seemed very happy, and Natalie was herself again—only a little subdued. Calder-Wall was first to approach them, smiling, and Dick, grabbing his hand, shook it vigorously.

"Thanks, old Jelly Bean," said Dick. "I owe you a lot. If it hadn't been for your idiotic stunt I wouldn't be the world's happiest man tonight, or rather this morning."

"Jelly Bean! What a quaint Americanism! I must remember to tell it to the chaps at home."

"Home?" You're not going to leave us? Why, I wanted you to stay and help arrange for our wedding," said Natalie.

"I fawncy I shall toddle along," said Calder-Wall steadily. "Nothing to hang around for now. Congrats and all that sort of thing, you know."

Is America Jazz Mad?

(Continued from page 74)

hook-up of dominating Radio stations, the Singers' programs will be heard each week in every section of the United States.

The Seiberling hour has become quite familiar to the majority of listeners. In the year that they have been on the air the singers have become one of the most famous groups of Radio performers. But it is those who reiterate the cry, "jazz mad," who are to be answered, and silenced.

The cheers and hisses in the theatre of the ether are heard by mail. If the millions "out there" are listening-in, the mail bags grow heavy. If they are stirred, the postoffice department is the first to find it out. Hence there is an accurate thermometer to indicate how high the public temperature is running.

WHAT have the mail bags declared? A short time ago the quartet sang a selection that had never been sung before. It was Rachmaninoff's Prelude in C Sharp Minor. Before the last glorious note had died away, the telephone at Station WEAF began to ring. Before the hour had signed off telegrams had arrived. By the next afternoon the first of several large waves of mail had broken over the mail box. It was a hit.

The significant fact is that listeners obviously were stirred by the performance. The quartet proved its claim to distinction.

While the Rachmaninoff transcription holds the record so far among the singers' successes, it is only a little ahead of three other similar instances of their musical alchemy—their rare performance of Kreisler's Caprice Viennois, ordinarily a violin solo, MacDowell's To a Water Lily and Gershwin's Rhapsody in Blue, which had been sung but once before and never by part voices.

The fact that the Seiberling Singers, under which title is included the quartet, the Singing Violins, James Melton, tenor; Phil Ohman and Victor Arden, of two-piano fame, and the two remarkable orchestras—one a concert and the other a salon group—are an aggregation of masterly instrumentalists and vocalists, strengthens the claim that America appreciates the world's finest music and comes back for more.

The list of successes is too long to be given in full. Suffice it to say that millions dial the Seiberling hour every Thursday evening to hear James Melton, tenor, sing such arias as Una Furtiva Lagrima from Donizetti's L'Elisire d'Amore, La Reve, from Massenet's Manon, O Paradiso, from L'africana, by Meyerbeer, or such non-operatic delicacies as Cadman's I Hear a Thrush at Eve.

One of the few unique instrumental groups which have been on the air is the Singing Violins. They have played The Swan, by Saint Saens; Traumerei, by Schumann; Deep River, The Rosary, Carry Me Back to Old Virginny and Meditation, from Massenet's Thais.

IT IS significant that in changing from Tuesday to Thursday evenings the Seiberling Singers acted in response to thousands of requests from American housewives, who asked that they go on the air later in the week when the larger share of home entertaining is done. At the same time, the time of broadcasting was put half an hour later in the evening—9 to 9:30 p. m. Eastern Standard time (8 to 8:30 p. m. Central Standard time, 7 to 7:30 p. m. Mountain time, 6 to 6:30 p. m. Pacific Coast time)—to accommodate Pacific coast listeners.

And now comes the final blow for those who weep over American musical taste.

As might be supposed—and has been supposed—behind the rare transcriptions that have earned these singers their title of musical alchemists there is a directing genius. He is Frank Black, orchestral director of the period, and one of the foremost of modern arrangers and composers. By a jazz mad America he would not even be suspected. Fame would be reserved for the beater of the tom-tom and glory for the drummer.

These classical and semi-classical selections which have drawn such overwhelming approval from the great audience of listeners stretching far across the country indicate unmistakably that America is not jazz mad, that the finer things in music are appreciated and preferred. And let this be the answer to those perennial croakers who deplore and regret our inferior tastes, jazz madness looms conspicuously only because it is alone in its sphere and does not exist as a national trait. There may be jazz mad Americans but America itself is not jazz mad.

Come with us

"Behind the Scenes of WLW"!



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How was the recent race between two Ohio River packet boats broadcast?

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How does the microphone function?

What antenna towers resemble the famous Eiffel Tower in Paris?

What is meant by "remote control"? By "high frequency alternating currents"?

What is the "Heart" of WLW? How many million times per minute *does it beat?*

All the above questions and many other "mysteries" of broadcasting are answered in "Behind the Scenes of WLW." Write for it.

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It tells how the Nation's Station changes from church to theatre, music hall, newspaper, ball game, night club, university or any one of a hundred other places, in its role of universal entertainer and educator—*on a moment's notice and without a moment's delay*!

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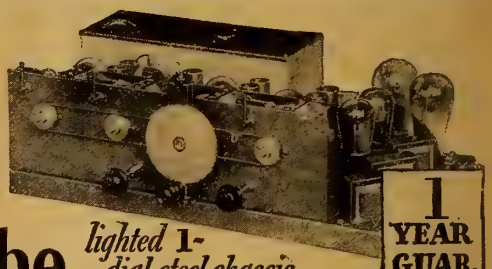
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Only marvelously fine radios, of latest perfected type, at rock-bottom prices, can back up such a guarantee. Send postal or coupon for *Amazing Special Factory Offer!*

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WLW, Nation's Station

(Continued from page 114)

away, because that orchestra will lend variety to its already varied programs.

The University of Cincinnati conducts regular periods of up-to-date information. In cooperation with the Ohio state department of education, WLW has been the medium for broadcasting a whole semester of hour-long classes for elementary and high schools.

Ohio river boat races, aeroplane derby arrivals, battles between aeroplanes in the clouds, pageants, Cincinnati's great musical May Festival, horse races, broadcasts from river boats, any and every event that could interest curious humanity is broadcast by WLW direct from the scene of action.

Not the least of WLW's achievements in the eyes of its vast audience have been the excellence of its many commercial programs.

In the words again of Mr. Crosley, "the first interest of the owner of a station is to build the good will of its audience. No one institution, even though it could afford to do so, should monopolize the air for its own aggrandizement."

WITH the idea in mind of building the goodwill of its audience, WLW thus has saved itself from descending to programs in which advertising overpowered entertainment. Nothing but pleased comments come to WLW about its sponsored programs. Indeed, these programs often are the most popular with the WLW audience, which once, when the sponsored program was a new thing, saw the "doom of Radio broadcasting" in the entertainment that created goodwill for anyone other than the owner of the station.

That WLW will continue to grow is promised by Mr. Crosley in this statement:

"A vast audience such as ours has naturally placed on WLW a greater responsibility than has ever been attached to any single station. . . . In thousands of communities WLW is practically the only station used. This requires not only a wide range of program features—but a constant program throughout the day and most of the night."

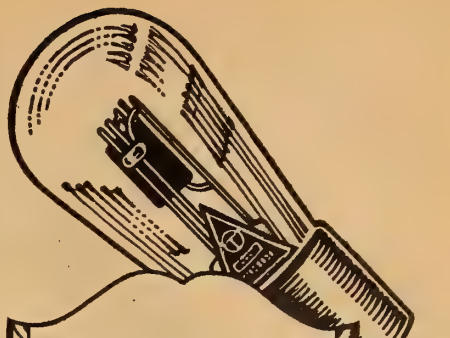
KOA Arcadians

(Continued from page 54)

IF WE take the singers from left to right, as they appear before the microphone, J. Allen Grubb, the tenor, will occupy our attention first. He is a big man, with the muscular development so often found in great singers. He has appeared in concert in every state and in all the larger cities in the country. He maintains his own studio in Denver and is a member of the faculty of the Conservatory of Music at the State Teachers college at Greeley, a short distance from Denver.

Next will come Mary Wood Beatty, the soprano. She is small, and looking at her reminds you of Alma Gluck. She is young, but with her combination of beauty and ability Denver is finding it hard to keep from losing her to Chicago and New York producers.

Lucile Fowler, the contralto, is next. She, too, is young and pretty. It is conceded by critics and musicians that she is the outstanding contralto in all the western region served by KOA. An unusual versatility is hers. Her greatest pleasure comes from operatic work, and she has had ample experience along this line, both with the KOA Light Opera company and the Denver Music Week association. Yet she can turn to popular



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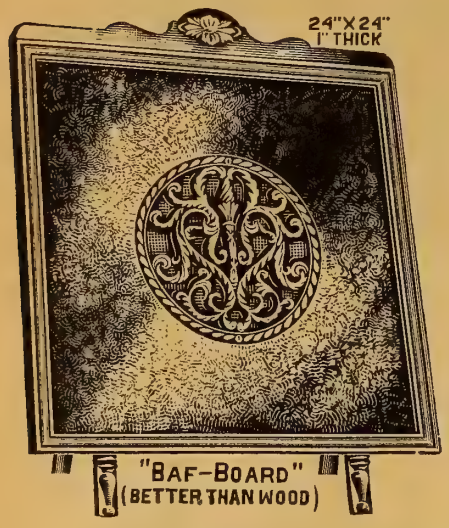
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(Ideal for Finest Tone)



PRICE

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FILLS the need of demand for extra speaker in various rooms. Ideal for dual or remote control. Completely finished with adjustable shelf for mounting Dynamic or Magnetic speaker. Easel back can be folded flat if board is hung up. Special waterproofed material is heavier and better than wood for tonal quality. Recognized by world's leading acoustical engineers as the ideal material for most perfect tone. One of the most recent discoveries of radio engineers seeking ideal baffle board was that back and sides of baffle should be open—thus giving better tone than is possible in closed cabinets.

Antique brown finish is fine enough for best homes, having beautiful scroll backed by silk. The most perfect baffle for any size dynamic speaker due to less inherent vibrations and causing purity of tone never equaled. Absolutely non-rattle because of elimination of all vibration hangovers (harmonics). Positively will never warp even if soaked in water. A thing of beauty as well as efficiency.

Weight, 14 lbs.; packed in individual shipping carton 24½x3x30¼

PLAIN BAFFLE BOARD, 24x24 Inches, 1 Inch Thick: Furnished complete with easel, grille, shelf and 8-inch hole. Packed in individual shipping carton. Plain finish and without wood border moulding. Price.....**$10.00**

THEATRE SIZE OR PUBLIC ADDRESS SYSTEMS: 36x36 Inches, 1 Inch Thick: Plain finish and without wood border moulding. Price.....**$12.50**

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1014 S. Michigan Ave., Chicago, Ill.

songs and give them a rendition that Westerners maintain is unsurpassed.

Last in the line comes Clarence C. Moore, the bass. Music has been his hobby, rather than his life work, yet it is hard to say which has engaged most of his time, music or business. He has sung leading roles in every Music Week opera in the past several years. He is soloist in one of Denver's largest churches. And he has been featured as a soloist, an actor and a choral singer at KOA almost from the first day the station went on the air.

THE accompanist forms no small part of a singing group. Faye Roswell, accompanist for the Arcadians, is considered ideal. She is Denver's busiest pianist, taking part in no less than fifteen programs a week at KOA. Sometimes she is a soloist, at other times accompanist, and again she is pianist with an orchestra. It is a tribute to her ability that she was chosen pianist for the Denver Concert orchestra. She plays under Rudolph Ganz and Henry Hadley in the Elitch's Garden Symphony orchestra, and is engaged to accompany most New York and Chicago operatic stars who give concerts in Denver.

Each member of the Arcadians could occupy first place on any bill. Yet they have submerged their individualities to make the quartet the best of its kind.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Radio Digest, Illustrated, published quarterly at Chicago, Illinois, for April 1, 1929.
State of Illinois, ss.
County of Cook,

Before me, a notary public, in and for the State and county aforesaid, personally appeared E. C. Rayner, who, having been duly sworn according to law, deposes and says that he is the Publisher of the Radio Digest, Illustrated, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, E. C. Rayner, 4719 Magnolia Avenue, Chicago, Illinois; Editor, Harold P. Brown, 6361 University Avenue, Chicago, Illinois; Managing Editor, None; Business Managers, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) E. C. Rayner, 4719 Magnolia Ave., Chicago, Illinois; George Seaman, 2350 Parkway, West Chicago, Illinois; F. T. Ryan, 510 North Dearborn, Chicago, Illinois; D. R. Seaman, 49 Cedar Ave., Chicago, Illinois; Joseph Seaman, 250 Fifth Ave., New York City; V. E. Huffer, Hotel Elms, 53rd and Cornell, Chicago, Illinois.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

E. C. RAYNER,
(Signature of Publisher)

Sworn to and subscribed before me this 30th day of March, 1929.

(SEAL) Irene Lauer.
(My commission expires Sept. 6, 1932.)

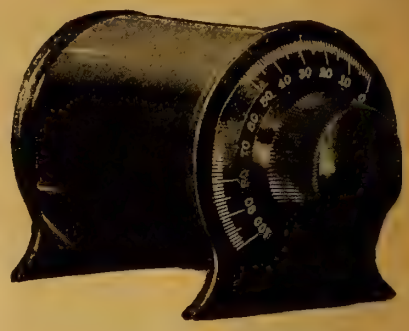
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It will enable you to tune sharper and plays with dance volume, stations which are barely audible or sometimes entirely inaudible without it. Requires tuning only when additional selectivity or power is required. Attractively constructed from hard rubber and bakelite in a highly polished rich mahogany color. Guaranteed against defects in material and workmanship for a period of six months. Get a Reesonator from your dealer today, or order direct, giving dealer's name.

Dealers! Over sixty leading jobbers carry this item. We guarantee satisfaction. Try one for three days at our risk. If not thoroughly satisfied your money will be cheerfully refunded.

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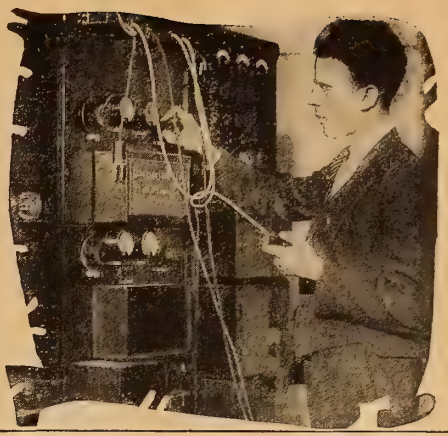


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IF you are earning a penny less than $50 a week, send for my book of information on the opportunities in Radio. It's FREE. Clip the coupon NOW. A flood of gold is pouring into this new business, creating hundreds of big pay jobs. Why go along at $25, $30 or $45 a week when the good jobs in Radio pay $50, $75, and up to $250 a week? My book, "Rich Rewards in Radio," gives full information on these big jobs and explains how you can quickly become a Radio Expert through my easy, practical, home-study training.

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Get into this live-wire profession of quick success. Radio needs trained men. The amazing growth of the Radio business has astounded the world. In a few short years three hundred thousand jobs have been created. And the biggest growth of Radio is still to come. That's why salaries of $50 to $250 a week are not unusual. Radio simply hasn't got nearly the number of thoroughly trained men it needs. Study Radio and after only a short time land yourself a REAL job with a REAL future.

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Hundreds of N. R. I. trained men are today making big money—holding down big jobs—in the Radio field. Men just like you—their only advantage is training. You, too, can become a Radio Expert just as they did by our new practical methods. Our tested, clear training, makes it easy for you to learn. You can stay at home, hold your job, and learn quickly in your spare time. Lack of education or experience are no drawback. You can read and write. That's enough.

Many Earn $15, $20, $30 Weekly on the Side While Learning

My Radio course is the famous course "that pays for itself." I teach you to begin making money almost the day you enroll. My new practical method makes this possible. I give you SIX BIG OUTFITS of Radio parts with my course. You are taught to build practically every type of receiving set known. M. E. Sullivan, 412 73rd Street, Brooklyn, N. Y., writes: "I made $720 while studying." Earle Cummings, 18 Webster Street, Haverhill, Mass.: "I made $375 in one month." G. W. Page, 1807 21st Ave., Nashville, Tenn.: "I picked up $935 in my spare time while studying."

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Send for this big book of Radio information. It won't cost you a penny. It has put hundreds of fellows on the road to bigger pay and success. Get it. Investigate. See what Radio has to offer you, and how my Employment Department helps you get into Radio after you graduate. Clip or tear out the coupon and mail it RIGHT NOW.

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National Radio Institute
Washington, D. C.



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$375 One Month in Spare Time

"Recently I made $375 in one month in my spare time installing, servicing, selling Radio Sets."

Earle Cummings,
18 Webster St.,
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Jumped from $35 to $100 a Week

"Last week I had the pleasure of earning $110 servicing and selling Radio sets. I have made as high as $241 in two weeks. Before entering Radio I was making $35 a week. It is certainly great sport to do this kind of work."

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$450 a Month

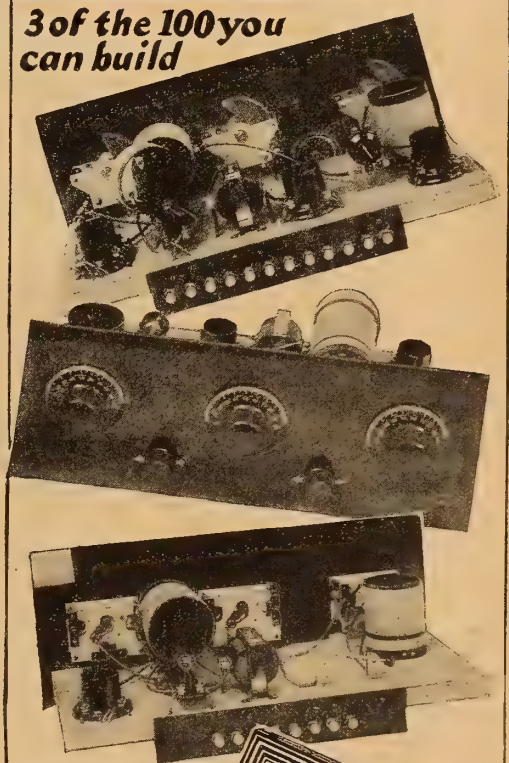
"I work in what I believe to be the largest and best equipped Radio shop in the Southwest and also operate KGFL. I am averaging $450 a month."

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922 Guadalupe St.,
San Angelo, Tex.



You can build 100 circuits with the six big outfits of Radio parts I give you

3 of the 100 you can build





Find out quick about this practical way to big pay

Mail This FREE COUPON Today

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Dear Mr. Smith: Kindly send me your big book, "Rich Rewards in Radio," giving information on the big-money opportunities in Radio and your practical method of teaching with six big Outfits. I understand this book is free, and that this places me under no obligation whatever.

Name ..... Age.....

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Employment Service to all Graduates

Originators of Radio Home Study Training

Brokenshire Has Experience

(Continued from page 106)

The thought of service attracted Brokenshire again, and on his return to New York he did special work for the Near East Relief, lecturing and aiding in the final campaign with added enthusiasm gained from a first hand knowledge of the tremendous amount of good resulting from the movement.

"But the lure of the microphone overcame me," he says, "and after a preliminary month with WCAU in Philadelphia to get an idea of chain broadcasting, I joined the Columbia Broadcasting System at WABC and know now that I shall never wander from the fold again. My mechanical instincts remain —as a hobby; my artistic self finds outlet in the creation of programs, the writing of plays and the composition of an occasional song; while there is a thrill peculiar to itself in giving life through the microphone to the work of those who have written continuities for the programs I announce, much as an actor gives life on the stage to the characters of the playwright's pen.

"I KNOW, in short, that I've struck the thing that was just made for me. The work is wonderful—how wonderful it is hard to say. That little microphone means nothing to you, out there on the loud speaker end of the radio circuit, but to me it is the most highly sensitized and palpitating audience I have ever addressed. It lives for me. It breathes for me. It is MY audience."

So much for Brokenshire's own story, which touches on Radio with but little more emphasis than is given the details of that background to which Radio owes so much. Talking to the man, however, one is impressed by many things; knowing him over a period of years one comes to appreciate many things hidden from the casual acquaintance, things of which Broke himself is largely unaware. And, looking back through Radio history and the files one recalls many little incidents showing how much Radio owes this pioneer, many things showing the popularity he established during his early days at WJZ has multiplied until it has become a surprising thing.

For one thing, no one has ever heard Broke join the frequent "panning parties" from which Radio is no more free than any other amusement field. He is not petty or jealous, and if he has a constructive bit of criticism for an artist he believes in telling that artist, not in slurring him behind his back.

His ability to carry on, to forget self when on the air, is exemplified by an evening at old WJZ, back in 1924. Broke was announcing the "Bonnie Laddies," as musical and spontaneous a bit of broadcasting as you could ask for. Studio formality was scarce in those days, and a member of the staff entered, handed Broke a telegram and walked out. The message told him of his father's death, but no one in the studio that night, no one listening in, knew it, for he contributed his usual repartee and wit to the end of the period as usual.

"How did you do it?" we asked when the studio had signed off and we knew what the message had been.

"Who else was there to carry on?" was the reply. "I had to do it. It was sudden, and I went numb with the shock, but my feelings had nothing to do with the broadcast."

IT IS hard to place one's finger on any one reason for Broke's popularity with his audience, there are so many points in his make-up which may be credited, so many types in the audience who like one or the other of his mannerisms or what not a little better than others. His fan mail still pours in with a volume threatening to disrupt office routine, and as far back as his free lance days he received more than 1,000 Christmas cards every year. His letters come from every corner of the country, and on his trip abroad one of them, forwarded from WPG and received in Cairo, under a two-cent stamp, brought him a diamond engagement ring.

Nor are the fans content to send merely letters; they go in for a variety of gifts as wide in range as are the tastes of the Radio audience. Broke still has, somewhere about the house, a pair of hand made garters, and was forced to decline another proffered gift merely because an apartment hotel was not exactly the proper place in which to bring up an oak tree!

He has had letters from various Brokenshires all over the world, asking if there was any relationship between the announcer and the fan, and so far has traced every one of these inquirers to his own family tree or to one other, also of Canadian descent.

His biggest thrill, he says, was when the city of Easton, Pa., held a "Norman Brokenshire Day," at which Norman appeared and entertained the crowds which gathered from all around the neighborhood. Special trolleys and busses were run to Central Park, and Norm declares that to realize he was really enough of an attraction to create so much interest was more of a thrill than to realize there were literally millions of people listening to his voice as he broadcast the Inaugural ceremonies from Washington. "Of course," he confides, "I wasn't exactly indifferent when the orchestra leader at a Monte Carlo hotel (they were then playing my song, "Believe, My Beloved, in Me"), recognized me as I sat at a table nearby, and came over to have me sing that song for them. That was when I was honeymooning, all of which contributed to the thrill.

"As a matter of fact," he went on, "there is so much of thrill in Radio it is hard to pin one's self down to any definite point. The reception to the World Flyers at Mitchell Field, when I first broke away from the old, hackneyed manner of announcement, standing beside the Prince of Wales, was a decidedly thrilling moment. Then, too, there was the Epinard-Zev race at Belmont in 1924, incidentally the first race ever described over the air, where I worked with Major J. Andrew White, the greatest sports announcer we have ever had, and who has passed his mantle on to Ted Husing.

"The most impressive broadcast I ever handled, on the other hand, was the Wilson Memorial, when for the first time in history the House of Representatives and the Senate of the United States met in joint session to honor the memory of a great leader. A vitally interesting broadcast on which I had the pleasure to work, also with Major White, was the Democratic National Convention in old Madison Square Garden, in 1924. And when, in 1929, I covered my second Inaugural and realized that, as great as the Radio audience at the first Inaugural broadcast had been, this one was a hundred times as large, I must say I was thrilled again."

And coming down to the present, Brokenshire has another thrill in store when he makes his first talking movie, the Paramount Picture, "Glorifying the American Girl," in which he appears as master of ceremonies.

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Motorcycles. Outboard motors. New. Used. Bargains. Easy terms. Catalog free. Clymer, Denver, Colorado.

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New Radio Map and Log. We are now able to supply our readers with a new radio map and log, showing location of stations, list of all stations by call letters. Send 25 cents, stamps or coin, to Shopping Service, Radio Digest, 510 N. Dearborn St., Chicago, Ill.

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15 Ekko Radio Station Stamps. No two alike, $1. Chas. A. Phildius, 510 East 120th St., New York, N. Y.



***Radio Digest's' Who's Who in Radio,* 1930 edition, will give you interesting information about all the great and near great entertainers of the air. To obtain the complete list from A to Z, subscribe for Radio Digest today. Fill out the coupon at the bottom of page 6 and mail to Radio Digest, 510 N. Dearborn St., Chicago.**

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the extra-fast New Empire Builder and the luxurious Oriental Limited between Chicago and the Twin Cities, Glacier National Park, Spokane, Seattle, Tacoma and Portland

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the restful, easy-grade route through Marias Pass—lowest Rocky Mountain crossing of any of the northwest railroads in the United States

a thrilling ride through the new, completely electrified Cascade Tunnel—longest in the Western World

the extremely *comfortable*, fast schedule resulting from uniform speed—few stops—extra heavy rails—gentle-grade, river-course route.

The NEW **EMPIRE BUILDER**

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Each spring and summer our expert grape buyers scour the grape regions seeking the healthiest, best-kept vineyards —those that produce the largest, juiciest Concord grapes.

The output of these vineyards is contracted for in advance, and at harvest time these prize Concord Grapes are brought to our eleven modern plants to be pressed and blended for making Grape Ola, the peppy new grape drink.

New ... different ... delicious. That's Grape Ola! Cool, satisfying.

Vitamines A, B and C, abounding in the Concord grape, come to you in Grape Ola. Not only *tastes* good but *is* good—good for young and old.

It's REAL grape—with none of that unpleasant after-taste common to imitation grape drinks made with artificial flavor and color.

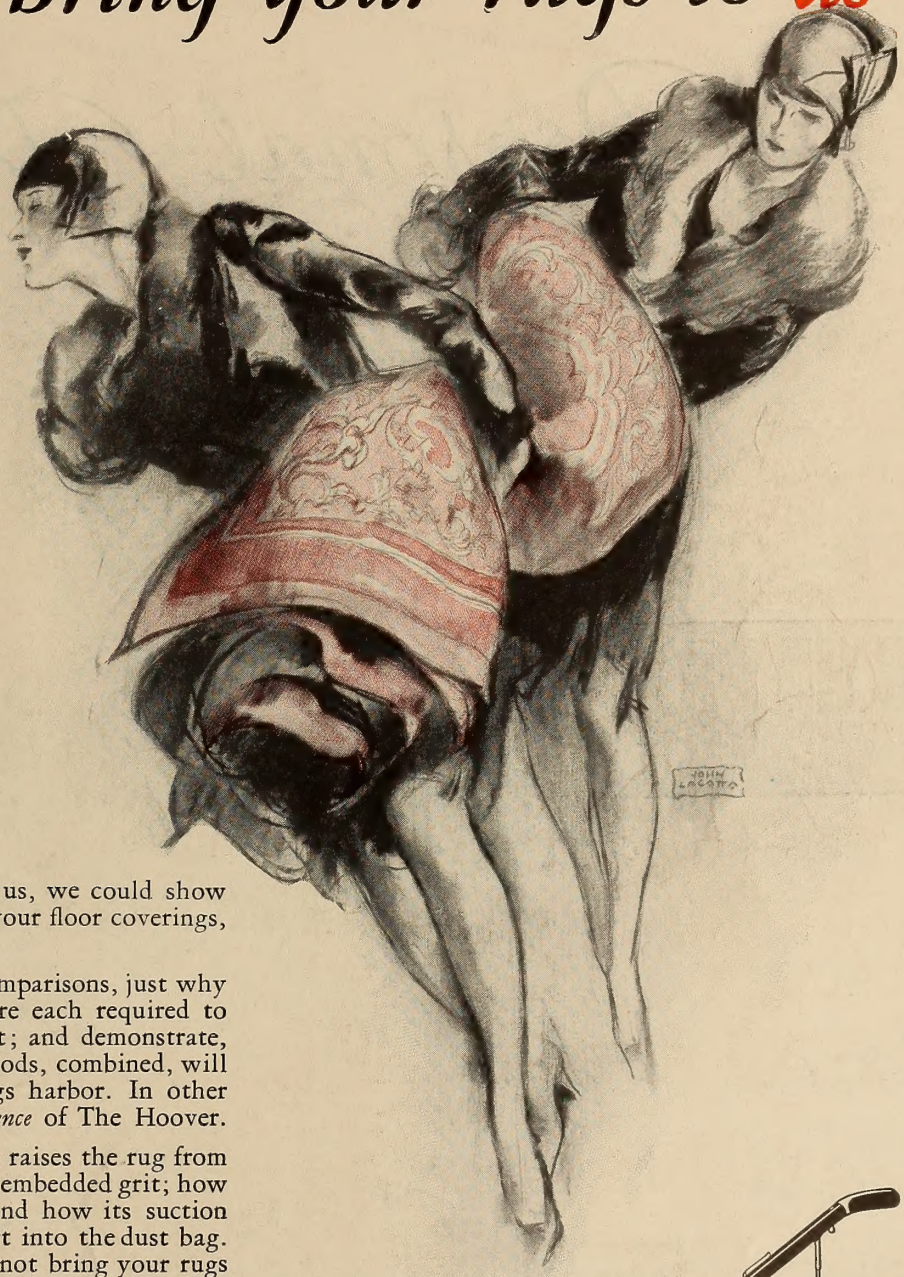
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At fountains or in bottles

Grape Ola is scientifically blended by our own formula from the pure juice of luscious Concord grapes. Grape Ola is dispensed at soda fountains with sparkling carbonated water, and sold everywhere as a zestful bottled carbonated beverage. You can identify genuine Grape Ola by our distinctive fountain dispenser, or by the trade marked Grape Ola bottle and crown.

Made by UNITED GRAPE PRODUCTS, Inc., Buffalo, N. Y., world's largest producers of Concord grape juice.

You can't bring your rugs to us-



If you could bring your rugs to us, we could show you just how much dirt is in your floor coverings, and where each kind of dirt lodges.

We could make clear, by scientific comparisons, just why suction and sweeping and beating are each required to remove one of the three types of dirt; and demonstrate, by tests, how completely these methods, combined, will remove all the dirt which your rugs harbor. In other words, we could show you the *science* of The Hoover.

We could show you how The Hoover raises the rug from the floor and beats out the destructive embedded grit; how it sweeps up the clinging litter; and how its suction carries the beaten-out, swept-up dirt into the dust bag. But you cannot bring your rugs to us.

more d.p.m.
—DIRT PER MINUTE

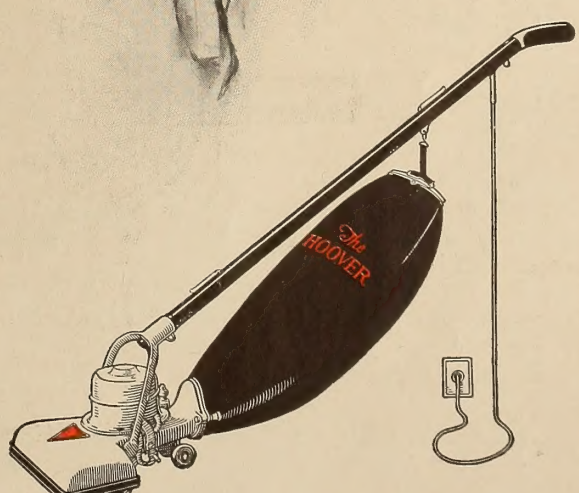
The accurate measure of electric cleaner efficiency is *dirt per minute*

So we send our representative to you, in your home, to show you the results of Hoover cleaning, to demonstrate on your rugs the exclusive cleaning principle of The Hoover, "Positive Agitation," which enables it to remove more *dirt per minute* than any other cleaner.

Our representative comes to you from the store of one of the leading merchants in your community, and with the endorsement of that merchant. He brings to you information that will save you time and needless effort and protect your rugs from destructive wear.

Because this information is of the greatest importance to you, we hope you will see our representative and hear what he has to tell you.

Telephone your local Hoover dealer for a demonstration. Three Hoover models, $59.50, $75 and $135. With dusting tools, $72, $87.50 and $150. Floor Polisher, $7.50. Only $6.25 down. Liberal allowance for old cleaners.



The HOOVER
Reg. Trade Mark

IT BEATS ... AS IT SWEEPS ... AS IT CLEANS
ON A CUSHION OF AIR

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A NEW IDEA IN PENS!

WAHL-EVERSHARP

Personal-Point FOUNTAIN PENS

Made possible by a revolutionary invention, *the Interchangeable Nib*



The point that exactly suits your writing stroke and the holder that exactly suits your taste—permanently assembled by the dealer in an instant—YOUR PERSONAL PEN

A point for any hand ··· Fitted instantly to any holder

Now, for the first time, a perfected personalized writing instrument made possible by a new Wahl-Eversharp invention, the INTERCHANGEABLE NIB



Now—a fountain pen with point that writes exactly as you like it to, because you personally select the exact point you want, and *see* it instantly, permanently fitted into a holder of the size, style and color you prefer.

A fountain pen is satisfactory only if it writes like you

Your writing angle, your writing pressure, the flexibility of point, the adjustment of ink flow—all determine whether or not a fountain pen pleases you.

Only the Wahl-Eversharp Personal-Point Pen with its Interchangeable Nibs, in 14 different classifications of points, with many varying degrees of flexibility and variations in ink flow, offers you this wide range in points from which to select your personal pen.

And, you may have your personally selected pen point fitted to any size, style or color holder.

Choose from the dealer's entire stock of Wahl-Eversharp Pens—the point, the holder you prefer—the dealer will instantly, permanently assemble your Personal-Point Pen right before your eyes.

Wahl-Eversharp Personal-Point Pens are identified by the Gold Seal of quality, and are unconditionally guaranteed against defects.

Five to Ten Dollars

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